Editorial

Zanuck Does It
... "12 O'Clock High"

By CHESTER B. BAHN

OUT OF THE WEST, which means Hollywood, from time to time in recent months there have come, both by letter and by word-of-mouth from refugees from the Los Angeles smog, murmurings that Darryl F. Zanuck in his second personal production of the year, "Twelve O'Clock High," had something really special.

These murmurings, which must have reached your ear as well, were eminently correct, your reporter is most happy to advise this Wednesday morn.

"Twelve O'Clock High" manifestly is one of the greatest war pictures ever to reach the world's screens, and, as such, of course, a potential grosser of heroic proportions and an outstanding Academy contender as well.

And there is no out-on-a-limb risk in so advising, be it added.

AS AN HONEST STORY of aerial warfare, and of the men who fight it, "Twelve O'Clock High" has the Zanuck hallmark of quality . . . and there surely is none higher. It is taking nothing from the magnificent pictures of its type which have preceded through the years, starting, say, with "Wings" in 1927, to herald this new 20th-Fox offering as just about the cream o' the crop.

The Zanuck sensitivity and touch are in evidence throughout. That started, of course, with the snaring of the rights to the Sy Bartlett-Beirne Lay, Jr., novel. And Zanuck's unerring picture judgment dictated, as it certainly should, the signing of the authors to do the screenplay and the assignment of Henry King to direct. Here, if ever, was a picture that demanded its direction be entrusted to a seasoned air man. And that would be King, natch.

You may be certain, too, that the casting is Zanuck's. The sincerity of the performances from that by Gregory Peck right down the line underscores the honesty of story. Peck, the story's General Savage, rates an Academy nomination. So, too, Dean Jagger for his flesh-and-blood Major Stovall, the "retread" desk-bound adjutant of the 918th Bomb Group. And these are by no means the only stand-outs, as you in due course will see.

Meanwhile, for an excellent verbal preview, you are urged to scan what Your Favorite Industry Newspaper's critic, keen judge of box office and artistic values that he is, has set down in telling words on this page.

YES, "TWELVE O' CLOCK HIGH" is a fitting climax to a great Zanuck and Fox production year, a 12-month period which gave the country's showmen the stirring success of "Pinky," D. F.'s first personal production of 1949, and such box office stalwarts, produced under his supervision, as "The Snake Pit," "Letter to Three Wives," "Come to the Stable," "Mr. Belvedere Goes to College," "I Was a Male War Bride" and "Prince of Foxes," to single out those which quickly come to mind.

So it really is no mystery a-tall, is it, that Andy W. Smith's distribution forces to date have 42,342-plus more contracts and 43,584-plus more playdates under their collective belt than in 1948? (That "plus" is employed advisedly; the figures used prevailed Dec. 7).

A case of cause and effect, wouldn't you call it?

12 O'CLOCK HIGH IS AVAILABLE FOR SPECIAL ENGAGEMENTS! SEE YOUR LOCAL THEATER. THERE'LL BE NO BUSINESS LIKE IT!
HIGHEST ACCLAIM!

"Zanuck hits the bull's-eye! A dramatic thunderbolt; packs a tremendous wallop. A unique achievement for Henry King."
—Hollywood Reporter

"A superior drama, poignant, stirring with a strong emotional punch. Excellent for the entire family."
—Harrison's Reports

"Ranks among the finest. Top drawer in every division. Peck's performance one of the high spots in his career. Audiences will live intensely with this one."
—Film Daily

"This is money show in every situation. It is money in the bank."
—Jay Emanuel, The Exhibitor

"The carping critics who howl about the lack of 'vitality' in pictures—well let them take time out to see a picture which cuts through every cliche, all obvious theatrical tricks...let them see 'Twelve O'Clock High'."
—Showmen's Trade Review

"Peck acquits himself with such distinction that a nomination for an academy award will be an undoubted reward."
—M. P. Daily

RELEASE EXTENDED-RUN

CENTURY-FOX REPRESENTATIVE!

Business in 1950!
The final returns are in. History has been written. Every regularly operated motion picture theatre in the nation, of which there was a record, has flashed the M-G-M Lion on its screen during the Friendly Company's Anniversary Year. Never an industry in the world until now in which every outlet has thus honored one product. With humility and gratitude M-G-M thanks this industry of which it is proud to be a part.

--- ★ ---

M-G-M NIFTY IN 1950!

Sailing right into the New Year with hits a-flying:

"ON THE TOWN" (Technicolor)
Breaking records at Music Hall and everywhere through the country!

"BATTLEGROUND"
New special pre-release engagements confirm New York and Los Angeles verdict of box-office smash!

"EAST SIDE, WEST SIDE"
Launched to the nation at State, N. Y. socko World Premiere!

"ADAM'S RIB"
Continues its top spot as one of M-G-M's Biggest grossers of the year!

"AMBUSH"
Twenty holiday pre-release dates forecast big biz for M-G-M's BIG Western!

"KEY TO THE CITY"
Coast Preview riotously predicts "best Clark Gable hit in years!"
THE CRYSTAL BALL

The noiseless foot of Time skips along so fast. Here we are, turned into the second half of this most eventful 20th century, anno Domini, and it is time to pause for a look into the crystal ball to see what are the portents for the world's greatest entertainment industry in the year ahead.

We see an industry, cleansing in the crucible of the courts, enjoying an era of greater harmony and unity than ever before. With some of the basic irritants removed, exhibitor and distributor will start learning to live together in peace and in happier prosperity.

The fruits of divorce will ripen and flourish in 1950. The studios of the Big Five, rid of the encraving influence of their own circuits' automatic bookings, will steady themselves to the task of turning out product that will stand on its merits.

Look, too, for a revival of showmanship. Under the leadership of alert, aggressive film merchandisers like M-G-M's Howard Dietz, 20th Century's Charles Einfeld, and Paramount's Max Youngstein, the spirit of the industry will again become electric with the kind of ballyhoo that enkindles the enthusiasm of the ticket-buying public. Big campaigns like those on "Samson and Delilah," "Prince of Foxes" and "Battleground" will set the tempo in the year ahead. Other companies, sparked by the inspiration of these advertising leaders and by the necessity of coping with a more reluctant market, will be prodded to greater effort in showmanship, to the profit of themselves and their customers.

With an independent exhibitor leader, A. F. Myers, finally — and properly — at the helm of the industry campaign to abolish the unjust "wartime" Federal excise tax on theatre admissions, there is promise of this happy event being realized. Mr. Myers' wide experience in legislative matters, backed by a unified industry, makes the prospect of favorable legislative action in 1950 bright indeed.

There will be further executive upheavals in Universal-International as this company strives to shake off the doldrums inflicted by two years of product mediocrity. U-I's plan to sell new stars will fail, if they seek to rely on the exhibitors alone to create these new stellar personalities without ample exploitation aid from the company itself.

Herbert J. Yates, president of Republic Pictures, who knows a thing or two about creating new stars, will brighten the movie heavens with at least one, possibly two, new headliners in the westerns field this year.

The 1950 film production derby will be a three-studio race between M-G-M, 20th Century-Fox, and Paramount. They will produce more pictures than at any time in the past ten years, and more good ones.

Television will grow by leaps and bounds as production of TV receivers soars to around half-million per month and coaxial cables link all sections of the country. There are already signs that the novelty of video wears thin after a few months in the home and the people resume going out in quest of their entertainment. But television will continue to be a threat to the box office and, to combat it, the movie people will wed it to exploit their own product by extensive use of trailers.

Theatre television is clouded by too many imponderables to make it a factor of importance in 1950.

Barring some unexpected downward sweep of the economic trend, this should be a year of steady, if unspectacular, business for the motion picture theatres. To a greater degree than in the past decade, the success of the film companies and of the individual exhibitors will depend upon the talent and the zest with which they perform their jobs of attracting the public.

MO WAX
Danny Kaye is the Inspector General

YOU'D NEVER GUESS WHAT HE INSPECTS!

The song-and-dance part

Danny Kaye-pers ever! for

a Happy Geared-to-Go

New Year from Warner Bros.

Screen Play by Philip Rapp and Harry Kurnitz

Directed by

Henry Koster

Produced by

Jerry Wald

Direction and Incidental Music by Johnny Green

Lyrics and Music by The Associate Producer SYLVIA FINE

IN COLOR BY Technicolor
MYERS WARNS AGAINST OVERCONFIDENCE IN TAX FIGHT

The might of a united motion picture industry became apparent last week as COMPO's taxation and legislation committee flexed its muscles preparatory to its bout with the House Ways and Means Committee for elimination of the Federal Admissions Tax. So impressive was the mobilization of the COMPO committee's plan to fight the tax that chairman Abram F. Myers had to issue a warning against overconfidence last week.

"Much as I relish the enthusiasm of industry members," Myers declared, "I feel I should warn them that it is not all over but the shouting. The legislative mill grinds slowly and anything can happen during the process. The pending Forand Bill which would reduce some excises but not the admission tax, and the proposed Dingell Bill which would reduce only the taxes on transportation and communications, warn us that if we relax our efforts even a little bit we may be left out in the cold."

Joins Nat'l Committee

COMPO's alignment with the recently organized National Committee for Repeal of Wartime Taxes served notice that it would leave no stone unturned to get the tax repealed this year. The action was also seen as a means of safeguarding the film industry's interest within the nationwide all-trade committee, and marks the first time the motion picture business has joined an inter-trade group for legislative purposes.

The MPA's Eric Johnson will serve as a vice-chairman of the National Committee. Other industry representatives will be Myers, Nicholas M. Schenck, Spyros Skouras, Leonard Goldenson, Harry M. Warner, Oscar Doob and Don Henson, in addition to representatives of other economy experts.

1950 Decides

Pointing out that economists regard 1950 as the year of decision for war taxes, Myers warned that "if the wartime excise taxes are not repealed by the present Congress, they may never be repealed in our time." He presented a three-pronged plan for the industry's campaign against the Federal admissions tax:

Direct presentation of the industry's case to Congress through the COMPO tax committee.

—Mobilization of the nation's theatre screens, movie personnel, exchanges and exchanges on both national and local levels through exhibitor-distributor committees.

—Presentation of the industry's case to the public so that local authorities will not strive to replace the Federal tax with city and state levies.

The committee's activities, Myers reported, will receive stopgap financing for its present work through voluntary contributions to be repaid when the actual financing machinery begins operation following approval of the organizational setup by constituent units. Myers pointed out that expenses presently will be moderate. All individual services, except those of clerical personnel, will be contributed.

WARNERS RUSHING DECREES TO BEAT JAN. 17 TRIAL DATE

Carrying its Board of Directors' blessing, Warner Bros. was pushing all efforts to conclude a consent agreement with the Government before the trial resumption on Jan. 17 in the industry anti-rust case. That negotiations were well beyond the formative stage was implicit in the official release from the company that negotiations were progressing along the lines set up by the RKO and Paramount consent decrees, i.e., division of the company into two separate corporations.

The contemplated consent agreement was more like the RKO degree in which all stockholders except principal stockholder Howard Hughes received a share in each of the new companies in exchange for each share they held in the old company. Hughes was required to sell his interest in either one or the other since he had a controlling interest. The three Warner brothers, Harry M., Albert, and Jack L., are in the same position, and, consequently, are currently negotiating for the sale of the stock which they will receive in the proposed new theatre corporation.

The Justice Department demands that the Warners "shall either trustee their shares in one or the other corporation in such a way as to lose all voting rights, or shall dispose of their stock in one or the other corporation to a purchaser who shall agree to hold such stock for a period of time to be approved by the Department."

Although the principal prospective buyer of the Warners' 1,800,000 shares is Lehman Bros., a Wall Street investment house, several other groups were shown an interest in the theatre chain. It was expected that the price for the Warner shares would approximate $20,000,000.

Reportedly, the details of divorcement have been agreed upon. Current negotiations concern which theatres will have to be divested in order to open "closed" towns and to restore competition.

PARAMOUNT Completes SPLIT;

BALABAN, GOLSTEIN NAMED

Like an amoeba, Paramount Pictures Inc. split in two last Saturday. From one combined production-distribution-exhibition company, two completely and autonomous corporations emerged, Paramount Pictures Corp., and United Paramount Theatres, Inc. The company had met its divorcement deadline right on schedule.

The new production-distribution company, as expected, elected the same officers as had governed the old company; Chairman of the board, Adolph Zukor; executive committee chairman Stanton Griffiths, president Barney Balaban, vice-presidents Y. Frank Freeman, Henry Ginsberg, Austin C. Keough and Paul Raitbourn; treasurer Fred Mohrhardt, and assistant secretaries Russell Holman, Jacob H. Karp and Louis A. Novins. Henry Ginsberg continued as vice-president and general manager of studio operations and Y. Frank Freeman, vice-president at the West Coast studio. Paramount International Films, Inc., maintained George Weitner as its president.

The only change was formation of a wholly-owned subsidiary, Paramount Film Distributing Corp., with Alfred W. Schwalberg as president. The latter had formerly held the post of vice-president and general sales manager.

All of the directors were reelected with the exception of those who went over to the theatre organization. In addition, Raitbourn, Weitner and Mohrhardt were elected to the board.

The new United Paramount Theatres also ran true to expectations. Leonard Goldenson became president; Walter Gross, vice-president and general counsel; Robert H. O'Brien, secretary-treasurer; Si Siegel, controller, and J. L. (Continued on Next Page)

REVIEWs In This Issue

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twelve O'Clock High</td>
<td>13</td>
</tr>
<tr>
<td>Sands of Two Junes</td>
<td>13</td>
</tr>
<tr>
<td>Tell It to the Judge</td>
<td>13</td>
</tr>
<tr>
<td>Man On The Eiffel Tower</td>
<td>13</td>
</tr>
<tr>
<td>Ag, A Man, A Wife</td>
<td>13</td>
</tr>
<tr>
<td>Blonde Hits the Jackpot</td>
<td>13</td>
</tr>
<tr>
<td>Side Street</td>
<td>13</td>
</tr>
</tbody>
</table>
GOV'T DEMANDS IN GRIFFITH CASE AMONG TOUGHEST YET

The Government made its demands on divestiture proposals for the Griffith Amusement Co., southwestern theatre chain, and they were just as tough as those imposed on affiliated companies convicted of violations of the antitrust laws. The comparatively light demands in the Schine case, which had led some to believe that the Justice Department was disposed to ease up on non-affiliated circuits, was belied in the case of Griffith.

Almost half of all Griffith holdings were asked to be put on the block in the Government's brief filed in Oklahoma City Federal Court. The theatres proposed to be divested were those allegedly acquired by "abuse of circuit buying power," or as they are belied in the case of Griffith.

In addition to divestiture, the Government demands a number of rigid injunctions to forestall future building of the chain's power to restrain competition. It cited the opinion of the Supreme Court showing that the Sherman Act had been violated "by the misuse of their circuit buying power in obtaining films, and has caused a change in the disability of competitors to obtain pictures from major distributors." Injunctions also propose to bar Griffith from projecting films which are not owned by Griffith or its subsidiaries, or are not from a group of theatres which are not affiliated with Griffith.

Combining with another corporate defendant or any exhibitor in licensing pictures, or from booking for any other theatre than those in which corporate defendants have financial interest.

Making franchise agreements, formula deals or master agreements, or knowingly obtaining discriminatory terms.

Licensing films in competitive situations for a five-year period, except where the picture is offered on competitive bids.

Mutual ownership of stock, overlapping officers or directors, or any other means of influencing or controlling the activities of the other corporate defendants.

The number of theatres to be divested approximately 90 divided between Griffith Consolidated and Theatre Enterprises, each of which is to give up some 45 houses.

The recent sale of a large portion of its theatres to a group of former employees heard on the final divestiture judgment. The Government brief had been prepared before the sudden sale a few weeks earlier and did not take any such action into consideration.

BINFORD BOWS TO COURT RULING, ENDS 'RACIAL' BANS

Lloyd T. Binford, the Memphis movie censor whose sheets and "not approved" stamp have earned him the undying animosity of the motion picture industry, has finally met his nemesis in the Tennessee Supreme Court. It was ruled that Binford "had no authority to ban the proposed picture because of the presence of Negro actors in the cast."

Simultaneously, the UA-Hal Roach complaint questioning the Memphis Censor Board's right to bar the film was thrown out by the Supreme Court on the ground that Roach and UA were not denied freedom of speech simply because they are not motion picture exhibitors. In addition, the producers were denied the privilege of acting as plaintiffs because they are not Tennessee corporations and therefore do not fall under the Jurisdiction of Tennessee law.

The more significant purpose of using Binford's "Curley" ban as a test case of the authority of local censor boards was blocked by the tribunal's refusal to recognize the rights of Roach and UA to contest the censors.

Commenting on the court's decision, Binford stated that no more motion pictures would be banned in Memphis because of racial bias.

The decision climaxed a two-year court fight against Binford and the powers of the Censor Board by UA and Roach, with the backing of the Motion Picture Association.

SCULLY REALIGNS SALES, NAME FELDMAN EASTERN HEAD

Universal's shakeup of its executive personnel spread to the sales department. Coming on the heels of the realignment in the financial division, which saw the resignation of J. Cheever Cowdin, Charles D. Prutsman and Samuel Machnovitz, and the elevation to vice-presidencies of (Continued on Next Page)

CHARLIE JONES' OPEN LETTER

Charlie Jones is a small-town exhibitor, a "one-horse operator" as he calls himself. His Dawn Theatre in Elma, Iowa, is "probably the only entertainment need in the rural community and Charlie likes his work. Every month he prints up and sends out these two thousand calendars to the surrounding area. On the back of the calendar he usually includes a personal message to his patrons.

Charlie was talking about the recent National Allied meeting in Minneapolis. He had heard Ned Depinet talk about public relations, how important it is for the exhibitor's role in maintaining the public's respect and admiration for movies as their principal entertainment medium. Charlie, who had been doing just that all along, was surprised and impressed with the remarks. He had intended to send a copy to Ned Depinet, just as a suggestion of one thing that can be done by a moviemaker who likes and respects his business, but felt that his modest effort wasn't of much value and neglected to mail it off. A few weeks later, RKO salesman Sol Yeager dropped in, read Charlie Jones' open letter, and suggested he send it to Ned Depinet. When the chairman of the Conference Committee received the calendar with the letter on the back, he was so impressed that he had it reproduced and sent to the press. Here are some excerpts from Charlie Jones' open letter to his "Dear Friends":

"First, a word about your exhibitor. I am in love with this business. Twice. I am in love with it as family and I am in love with it as my business. I probably don't make the most money in this community, but I challenge any man who is happy with it and doing his best to make a success of it as an exhibitor. Probably there is no industry so much in the public eye in the press and radio. We get a lot of free bally-hoo for the consumption of fans, we get a lot of free bad publicity every time someone in the industry steps off the straight and narrow. We must take the bad with the good. If no other industry are the actions of an individual used to condemn a whole industry. How many times have I heard that "they ought to clean up that whole Hollywood gang." Is the automobile, steel or railroad industry condemned because some mechanic or vice-president goes on to a racetrack and is caught? I don't defend the wayward individual, but believe me, the vast majority in this industry are good American citizens interested in making your life a little better through the best entertainment on earth.

Our industry has one hundred million critics each knowing how to make better pictures. We must please every nationality, community, race, creed, taste, craft and profession... Not all movies are good. Some are worthwhile books or plays a success. However, I can prove to you that more movies are successful than any other form of the arts. The charge that pictures have increased delinquency is no more valid than would be the outlawing of sulfa drugs because they produced harmful reactions in a few susceptible patients. Would you condemn sugar because it is bad for diabetics, or exercise because it might strain an ailing heart?...

"Hollywood is not a den of glamorous iniquity. To you, Hollywood means movies. Hollywood is churches, bowling, stores, movie houses, dinner parties, interesting people, families and schools doing an admittedly glamorous job of bringing you joys, relief, entertainment and the modest price of your ticket..."

"Yes, I like my business. I'm serious about it and will be telling you more. It's more than a business. It's a way of life. I firmly believe that not only are movies your best, but your cleanest, most enlightening, influential and cheapest entertainment..."
News and Opinion

(Continued from Preceding Page)

Adolph Schime and Leon Goldberg, was the reshuffling by vice-president William A. Scully of his sales cabinet.

Effective with the new year, Scully announced that Fred Myers will replace Charles J. Feldman as Eastern Sales Manager. The latter had been a member of the sales cabinet and Eastern sales executive for the past eight years.

For best director, initial ballot found a three-way tie between Reed, Clarence Brown ("Intruder in the Dust") and Robert Rossen ("All the King's Men"). Reed won out over Brown, 114.

FPC DROPS CRI PROBE, SEES NO FURTHER ACTION

Confidential Reports, Inc., was given a clean bill of health by the Federal Trade Commission. Under investigation since the beginning of 1949, the checking organization, composed of all the major companies except M-G-M, announced that it had received word from the FTC in Washington that "on the basis of the facts disclosed by its investigation of the complaints filed against the company, it does not contemplate further proceedings in this matter."

The probe, engendered by complaints from various exhibitors that CRI permitted exchange of information among its distributor members, was continued throughout the year, during which the entire operation of the organization was examined. The "informal investigation" included interviews with sales executives in an effort to determine whether there was any violation of FTC rulings. The companies claimed that the only purpose of a mutually supported checking organization like CRI was to effect economy. Individual checking operations, it was said, would be much more costly.

Judging from the conclusion of the probe, that was good enough for the FTC.

"KING'S MEN", CRAWFORD, OLIVIA, N. Y. CRITICS CHOICE

As it does each year-end, the "bests" medley was given the starting gun and in the first heat it was Columbia's "All the King's Men" for best picture, Budo erick Crawford, its star, for top actor; Olivia de Havilland, for "My Fair Lady," (she took the award last year, too, for "Snake Pit"), and Carol Reed, best director.

The judges were 17 New York Film Critics and there were some strong differences of opinion before the heated balloting and the selection of the five that were to win on the first ballot was Italy's "The Bicycle Thief" for the best foreign language film. Closest voting was for top film, best actor and best director, all of which had to go to the sixth ballot where a simple majority decides. The first five require a two-thirds vote.


Crawford triumphed over Sir Ralph Richardson, "Fallen Heiress," Juan Hernandez ("Intruder in the Dust"), Mel Ferrer ("Lost Boundaries"), Michael Redgrave ("Fame Is the Spur") and "Quartet.

Miss de Havilland received a two-thirds majority on the fifth ballot, with 12 votes to five for Dame Edith Evans, British actress, and Mercedes McCambridge ("King's Men"). Also-rans were Leo Padovani, Nora Swinburne, Judy Holliday and Deborah Kerr.

"SAMSON" BREAKS RECORDS IN TWO-THEATRE B'WAY RUN

It was a merry Christmas weekend for first-run theatres generally, but Broadway really charted as it raked up some of the biggest grosses in years, and the greatest of these was Paramount's "Samson and Delilah," which in two theatres with a combined seating capacity of 5,700 enabled the film to set a new record of almost $200,000 for its first week on Broadway. The 3-day weekend alone was good for $112,000. The phenomenal gress, achieved at the Paramount and Rivoli, outdistanced any previous attraction at any one or two theatres and was the climax of a tremendous publicity campaign which culminated in the two-theatre world premiere Dec. 28th.

It had to go some to do it, too, for the 6,000-seat Radio City Music Hall was M-G-M's "On the Town" for its screen attraction and the popular Nativity Christmas show on stage, also eclipsed its own record of last Easter with better than $170,000 for the week.

The third Big Bertha was 20th Century-Fox's "Prince of Foxes," which had its star-studded debut on Thursday at the Roxy, with all receipts going to the United Hospital Fund. Beginning Friday, the film approximated $30,000 for the holiday weekend and was expected to near the $150,000 mark for its first week.

FOX SQUELCHES REPORTS IT WILL DROP TV PROJECTS

Any doubts that 20th Century-Fox was going to drop its long-standing, painstakingly-developed plans for theatre television and for its quota of TV channels were emphatically killed by Fox counsel Kenneth C. Heinrich, who had vigorously resisted such projects. With a verbiage of the meaning of television divorcement, Lisa found a retaliatory hand in a trade paper credited National Theatres president Charles P. Scouras with statements which indicated that 20th Century Fox was abandoning its theatre video project. The story spurred the vice-president, the news to authorize counsel to make an immediate denial that 20th-Fox was contemplating any such action.

"There has been no thought of abandoning this application," Royall declared, but on the contrary every effort is being made to obtain a hearing before the Commission at as early a date as practicable." He added that statements to the contrary "erroneously credited to Mr. Charles P. Scouras are entirely incorrect.

Accord to the 20th-Fox proxy, brother Charles' statement merely referred to present home television as "not suited to theatre use.

20th-Fox is pitting the FCC for allocation of micro-wave channels which would link some 22 of the Fox-West Coast theatres into a theatre video chain, with large-screen TV as a supplementary attraction to a regular film feature.
NEVER BEFORE SUCH

SAN FRANCISCO

year

SAN DIEGO
date to

HERBERT

SANDS

starring

JOHN WAYNE

FORREST TUCKER with WALLY CASSELL • JAMES HOLDEN • PETER COE • RICHARD JAEGER

Directed by ALLAN DWAN • Ass

A REPUBL

HEADING FOR NEW
PRE-XMAS BUSINESS!

biggest business of the
in the Fox!

our theatres day-and-
accommodate crowds!

S presents

IWO JIMA

do-starring

JOHN AGAR • ADELE MARA

RICHARD WEBB • ARTHUR FRANZ • JULIE BISHOP

lay by HARRY BROWN — JAMES EDWARD GRANT • Story by HARRY BROWN

EDMUND GRAINGER

RECIPES EVERYWHERE!
AT exactly 11:50 on December 31st, millions of radio listeners learned that 20th Century-Fox has a picture called "Twelve O'Clock High" via a lulu of stunt, a real once-in-a-lifetime opportunity, which Fox radio manager Alfred Palca cashed in beautifully. At one minute before the second half of the century became reality, an announcement blanketed the nation over 1091 radio stations, beginning, "It's coming! Twelve O'Clock High! in just 60 seconds it will be Twelve O'Clock High . . .", and continued for a full minute, plugging the film with ten-second breaks between the time left before midnight, with the final, windup, "It's Twelve O'Clock High! Happy New Year!". In Los Angeles, thousands of ears tuned to the radio to catch the exact stroke of midnight, Palca engineered and executed the mammoth time-buy to reach every nook and cranny of the U.S., and set up the exciting announcement. A doff of the chapeau to Al Palca for answering when opportunity knocked.

BROADWAY was struck by lightning twice in two days, and that, brother, is history for the Great White Way. The first odyssey of two epics on consecutive days with a fanfare reminiscent of all the turbulent glory of pre-war star-studded, celebrity-laden premiers blacked the Main Stem on Wednesday, December 21, and Thursday, December 22. The first was a two-theatre unveiling of C. B. DeMille's "Samson and Delilah" and before the packed houses it had a chance to catch their breath, 20th Century-Fox's "Prince of Foxes" had them all agog again. "Samson" jammed Times Square with a flood of humanity seen only on New Year's Eve when it opened at the Roxy and Paramount Theatres. Massive searchlights, newreel and television cameras, Mutual network microphones, combined to carry the event to every part of the country. Top Paramount stars did a radio broadcast from Hollywood. Hedy Lamarr "doubles" dressed in "Delilah" flimsies distributed souvenir programs, while American airline hostesses handed out a plethora of orchids from the island of Hawaii. And the hundreds of celebrities made the lucky purchasers of general admission tickets gain admittance to the SRO.

The "Prince of Foxes" shindig the following night at the Roxy, which had closed down all day to prepare for the festivities, was equally eye-filling. Sponsored by the United Hospital Fund, the premiere by the Italian government, to the picture flooded the lobby, with all except 1000 going to hospitals. Those held out went to the first thousand women attending the premiere and opening the next morning. A unique highlight of the proceedings was the appearance of a blue-ribbon fox, flown in from Denver and escorted by luscious model Betty Snye. Lest the SPCA raise a fuss. Box publicity manager David Golding made it clear that the animal would immediately be returned to Denver "for production conferences with his stablesmates."

WILLIAM A. SCULLY believes that exhibitors would do themselves, as well as the industry, a lot of good if they sell the new faces which have been appearing in Universal pictures to the public. "Since the industry has been built in large part on personalities," the U-I sales chief declares. "While the quality of motion pictures is paramount, we cannot overlook the fact that star personalities have a tremendous influence on box office returns." Scully sees a distinct need for the industry to concentrate on developing new star personalities, "we cannot depend on the already established stars to carry the load indefinitely." The producers are engaged in an intensive new-face hunt and campaign to sell the newcomers, but they can't do the job alone, says the active resistance of exhibitors on their own local levels.

Universal is marking the start of 1950 with "World Premiere Month," featuring the debuts of three of its top budget pictures of the new year. On the 7th, "Woman in Hiding" has its world premiere in Buffalo; on the 22nd, "South Sea Sinner" will be unveiled in St. Louis and on the 24th and 26th, "Borderline" makes its how in Denver and Hollywood. All will be launched in the territorial saturation manner with stars Shelley Winters ("South Sea Sinner") and Claire Trevor ("Borderline") and producers Milton H. Baren and William A. Selzer making the rounds with p.a.'s throughout the areas.

EAGLE LION set off the biggest publicity and exploitation campaign in its history last Tuesday (27th) with a dinner staged by the Overseas Press Club of America for a thousand outstanding civic, diplomatic and religious leaders and top film executives at the Waldorf-Astoria. The affair marked the opening gun in the advance campaign for "Guilt of Treason," the Jack Whather-Robert Golden film based on the latest book by so-called "wonderman" Claude Choules. Covered by all local newspaper and wire service editors, it was assured a big play in the press, with the proceedings broadcast live via radio and television networks and the Voice of America carrying it throughout the entire world in 27 languages. Speakeys and guests were headed by Fr. De Lourdes, Archbishop of New York, State Secretary Dean Acheson, Mrs. Franklin D. Roosevelt, Senator Her- bert H. Lehman, Rabbi Milton L. Wasser, Dewey and a host of other public luminaries. Industrious on hand had top-drawer executives from the film companies, exhibitor groups, and production leaders. E-L ad publicity topper Leon Brandt has chosen "Guilt of Treason" as the initial film to inaugurate his new "task-force" method of promotion to present the picture on an area-wide field exploitation basis.

HERE'S an exploitation stunt, a variation of the old "summons" gag, that proved an overwhelming success when Allied Artists' "Stampeade" had its first-run showing in Pittsburgh at three drive-in theatres. Numbered cards were printed up to resemble official Pittsburgh traffic violation tickets and spotted on parked automobiles all over town. Imagine the driver's feelings ranging from dismay at the first sight of the "ticket" to joyous relief as he reads, "Notice of NO Traffic Violation - Subject to a Fine Evening's Entertainment" and so on, listing the attraction, playdate and theatres. It didn't stop there, of course. There was plenty of word-of-mouth afterwards as the drivers told their friends, "Gosh, a funny thing happened to me today . . ." and displayed the throwaway. An added gimmick was free admission for holders of lucky numbers corresponding to lists displayed on box offices. The stunt is so sure-fire, ad publicity-exploitation head Lou Lifton is recommending it to all Monogram-AA exchanges for future first runs of Allied Artists product.

OF MEN AND THINGS: Dan Michalove, vice president of National Theatres Corp., died in New York Dec. 22 of a heart attack. He was 56. "The TOA's annual winter directors' meeting is set for the Mayflower Hotel in Washing- ton, D.C., Jan. 11-12. The TOA toppers are due to tackle such topics as ratification of TOA's participation in COMPO-tax relief campaign and TOA's application for allocation of theatre television channels. 20th-Fox's Andy W. Smith was elected unanimously chairman of the industry's National Distributors' Committee and L. I. "Canary" Sullivant, Herm Levy and Bob O'Donnell are slated for speeches at the conflag.
...to meet CINDERELLA...your boxoffice sweetheart for 1950...and to date her for plenty of your best playing time.

RKO RADIO PICTURES, Inc., TRADE SHOWINGS

ALBANY, Fox Screening Room, 1052 Broadway, Tues., January 17, 8:00 P.M.
ATLANTA, RKO Screening Room, 195 Luckie St., N.W., Tues., January 17, 2:30 P.M.
BOSTON, RKO Screening Room, 122-28 Arlington St., Tues., January 17, 10:30 A.M.
BUFFALO, Mo. Pic. Operators Screening Room, 498 Pearl St., Tues., January 17, 2:30 P.M.
CHARLOTTE, Fox Screening Room, 308 S. Church St., Tues., January 17, 2:00 P.M.
CHICAGO, RKO Screening Room, 1300 S. Wabash Ave., Tues., January 17, 2:00 P.M.
CINCINNATI, RKO Screening Room, 12 East 6th St., Tues., January 17, 8:00 P.M.
CLEVELAND, Fox Screening Room, 2219 Payne Ave., Tues., January 17, 2:30 P.M.
DALLAS, Paramount Screening Room, 412 South Harwood St., Tues., January 17, 2:30 P.M.
DENVER, Paramount Screening Room, 2100 Stout St., Tues., January 17, 2:30 P.M.
DES MOINES, Fox Screening Room, 1300 High St., Tues., January 17, 1:00 P.M.

DETOIT, Blumenthal's Screening Room, 2310 Cass Ave., Tues., January 17, 2:30 P.M.
INDIANAPOLIS, Universal Screening Room, 517 N. Illinois St., Tues., January 17, 1:00 P.M.
KANSAS CITY, Paramount Screening Room, 1800 Wyandotte St., Tues., January 17, 2:00 P.M.
LOS ANGELES, RKO Screening Room, 1980 S. Vermont Ave., Tues., January 17, 2:30 P.M.
MEMPHIS, Fox Screening Room, 151 Vance Ave., Tues., January 17, 2:00 P.M.
MILWAUKEE, Warner Screening Room, 212 W. Wisconsin Ave., Tues., January 17, 2:30 P.M.
MINNEAPOLIS, Fox Screening Room, 1015 Currie Ave., Tues., January 17, 2:30 P.M.
NEW HAVEN, Fox Screening Room, 40 Whiting St., Tues., January 17, 2:00 P.M.
NEW ORLEANS, Fox Screening Room, 200 S. Liberty St., Tues., January 17, 10:30 A.M.
NEW YORK, Normandie Theatre, 53rd St. & Park Ave., Tues., January 17, 10:30 A.M.
OKLAHOMA CITY, Fox Screening Room, 10 North Lee St., Tues., January 17, 10:30 A.M.
OMAHA, Fox Screening Room, 1502 Davenport St., Tues., January 17, 1:00 P.M.
PHILADELPHIA, RKO Screening Room, 250 N. 13th St., Tues., January 17, 2:30 P.M.
PITTSBURGH, RKO Screening Room, 1809-13 Blvd. of Allies, Tues., January 17, 1:30 P.M.
PORTLAND, Star Screening Room, 925 N.W. 19th Ave., Tues., January 17, 2:00 P.M.
ST. LOUIS, RKO Screening Room, 3143 Olive St., Tues., January 17, 2:30 P.M.
SALT LAKE CITY, Fox Screening Room, 216 E. 1st St. South, Tues., January 17, 1:30 P.M.
SAN FRANCISCO, RKO Screening Room, 251 Hyde St., Tues., January 17, 2:30 P.M.
SEATTLE, Jewell Box Screening Room, 2318 2nd Ave., Tues., January 17, 2:30 P.M.
SIOUX FALLS, Hollywood Theatre, 212 North Philips Ave., Tues., January 17, 10:30 A.M.
WASHINGTON, Fox Screening Room, 932 New Jersey Ave., Tues., January 17, 2:30 P.M.

WALT DISNEY'S CINDERELLA
Color by TECHNICOLOR
ALLELU THEATRE OWNERS
211'S Jackson Street
Dallas, Texas

Mr. Mo Wax, Editor
FILM BULLETIN

Dear Mr. Wax:

I have been noting recently a tendency in your picture reviews which, frankly, I criticize. To put it more specifically, you seem to be going "high brow" on us.

Of course, I must admit that I am probably prejudiced. Texas being notoriously a "low brow" state. But my experience has brought home to me that while Texas may be an extreme example, the tendency here is far closer to the grass roots than the great and populace East.

To get down to brass tacks, in your issue November 7, you give the following ratings: THAT FORSYTE WOMAN - • • • • •, BEYOND THE FOREST - • • •, BRIDE FOR SALE - • • • +.

In my belief, the first two pictures are boxoffice poison, and I don't mean only in what you call the action houses. I did not get the opportunity to screen FORSYTE WOMAN, but I did see BEYOND THE FOREST, and for the third time in my career I walked out on it. The third picture is, in my opinion, a boxoffice natural.

I know the tendency both in newspaper and in trades paper critics to stress the fact that movie picture business should grow up and especially should attempt to get as patrons those whom perhaps we miss at present, who might be called adult minded; but as I see it, if the motion picture business starts to cater to the 20 per cent who might be put in this latter category, we will succeed in alienating the 80 per cent constituting our meat and bread. We are a commercial enterprise in this industry and cannot afford to drive away from our theatres the large body of patrons which constitute the backbone of our business.

I don't mean by this at all that we should not produce pictures of a better and finer class. Occasionally experiments are necessary and desirable, but these experiments should be handled intelligently, mixing some showmanship in so that what we offer at present patrons and at the same time gain slowly, a few at a time, the "higher" classes. Certainly, in my opinion, we cannot afford to make pictures (and I could name dozens of them) which send our movie patrons home with a desire to take a chasing of produce.

I had the opportunity while in Minneapolis to have quite a talk with that charming fellow George Wilson, producer for Metro. The discussion came up with him over his picture just being released, THE RED DANUBE. I expressed to him these same thoughts and told him that in my belief RED DANUBE would be a flop at the boxoffice. He contested this, but asked me to send him results in the runs down here in Texas. As soon as we get these, I intend to do this, of course. The only one I have to date is a first run in a very large theatre in Fort Arthur, Texas, where the picture did less than 50 per cent of average business.

I am sending this to you because I think you are intelligent enough to give the matter considerable thought and because your reviews I find, as a rule, to be very worthwhile. What do you think about it?

Yours very truly,

H. A. COLE

1709 Colvin Blvd.
Kenmore 17, N. Y.

Mr. Mo Wax, Editor
FILM BULLETIN

Dear Sir:

Your "Joe Exhibitor" should hold on the latest copy of Boxoffice if you'll pardon the expression. This week's edition features in the "Barometer" section the results of a poll they have just conducted. Made mosmoises Bergman and Hayworth, big-shots in the gossip columns of the past year, have tumbled way down in popularity; Bergman from first in feminine group of last year to fifth this year; Hayworth from fifth place in last year's feminine group to twenty-fourth position this round.

Have him take another look at the top of the list of screen favorites (men and women) - Crosby - June Allyson - Loretta Young - Olivia deHavilland - Clark Gable - Cary Grant - Gary Cooper - Bop Hope - ALL-model citizens.

Sure, this biz needs a public relations program. But, if you could convince the public that Hollywood big-wigs lead good, clean, God-fearing lives as I know you can't, then a public relations program would be totally unnecessary.

Sincerely,

BRIAN W. KELLY

"SIDE STREET" ROUTINE CRIME-DOES-NOT-PAY MELLER

Rates • • • + in action houses; less elsewhere

M-G-M
83 minutes
Directed by Anthony Mann.

"Side Street," a suspenseful melodrama expounding the familiar crime-does-not-pay doctrine, offers enough violence and movics at a fast enough pace to insure representative grosses in those situations where action fans predominante. A rather involved plot, however, and the lack of potent marquee names reduce it to supporting feature status in lesser class houses. Some unusual and colorful camera work in the filming of New York's side streets by photographer Joseph Ruttenberg, under Anthony Mann's able direction provides a welcome touch of realism as well as an authentic background for this Sam Goldfield production of a story screenplay by Sydney Boch.

Farley Granger and Cathy O'Donnell, who clicked as the young fugitives in "They Live By Night," find themselves together in another youthful husband-and-wife role. Granger excels as a penniless expectant father, who strolls from the straight-and-narrow and quickly regrets his indiscretion. In the lesser part of his ever-loving wife who is monotonously due at the maternity ward, Miss O'Donnell turns in another appealing performance. The lesser names in the supporting cast contribute praiseworthy efforts. Particularly Miss Hagen and James Craig as the extortionist who shows sadistic pleasure in choking the life out of a safe they possess and Jean Hagen as the loosely imitating homely-tong singer who leads Granger across Craig's path.

STORY: Part-time mail carrier Farley Granger, unable to pay for the maternity care of his expectant wife, Cathy O'Donnell, falls into a portfolio containing what he believes to be $200 from an office on his delivery route. When he discovers he has taken $30,000, the sum cached there by James Craig and Edna May, a murderous pair of extortionists, Granger becomes panicky. He makes a package of the money, leaves it in the care of barkeep Ed Max in the guise of a present for Miss O'Donnell, and goes into hiding. Max switches packages and sells his trap, while Granger pleads with Ryan to take back the money, which the latter cautiously denies was ever stolen. When Ryan is convinced that Granger is sincere, he sends Craig after him. Granger gives Craig the dummy package and after a beating tells Craig about Max. Craig kills Max, takes the money, leaving Granger suspected of murder. Rather than work with the police, Granger tries playing detective himself. He picks Craig's ex-swifty, Jean Hagen, who leads him into Craig's clutches. For security reasons, Craig throttles Miss Hagen, stows her body into a car driven by his stooge, Harry Bellaver, and sets out for the river with Granger, who also intends to strangle. Their trail is picked up by narrator-detective Paul Kelly and Charles McGraw, and Craig is killed after a wild chase through the side streets of Manhattan. TAYLOR.
TWELVE O'CLOCK HIGH: SUPERB WAR PICTURE WILL WIN PLAUDITS

Rates ★★★ generally

20th-Century Fox 132 minutes
Directed by Henry King.

There have been many pictures saluting the brave record of the Army Air Forces, but none quite as fine as "Twelve O'Clock High." It will win resounding critical praise and the boxoffice returns should be top flight. This is powerful, personal drama of emotions strained to the breaking point in the crucible of war. And it is completely authentic in every casual detail of word, gesture and background, as it depicts the lives of the haggard men who first flew daylight bombing missions out of England in '42. Its superb quality might be anticipated from the names of the men concerned in its making: first, there is studio chief Darryl Zanuck, who invests the production with suggested and compelling psychology of morale. The picture is directed by Henry King, who gives it firm, dramatic integrity and maintains its illustrious reputation as a director of hits; and finally, Gregory Peck, who gives a magnificent performance as the indomitable General Savage. This is a piece

"TWELVE O'CLOCK HIGH" MAKING:

Critical impact.

Directed by Alan Dwan.

This huge, sprawling story of the Marines in the Pacific, photographing pictorially two of its bloodiest battles, is quite the most impressive production ever to come from the Republic Studios. Unfortunately, neither the story, nor the staged battle scenes measure up to the real thing—the actual war scenes—and it destroys some of the picture's impact. Grosses, however, should be good in all but the class houses. With an open-handed disregard for budgetary restrictions, it utilizes tremendous panoply sets, tons of military equipment and sets off enough blasts of explosive to blow up a Berlin Dam. Additionally, to the spectacular impact and surging strife of battle are the exciting shots of actual combat, photographed by the Signal Corps and woven into the action. These battle scenes, plus the re-enactment of the famous flag-raising at Mt. Suribachi, make "Sands of Iwo Jima" a fine tribute to the heroic leathernecks.

The picture boasts a strong boxoffice angle, and John Wayne. Recently dubbed "the hero of Main Street," he's a big man in stature and big in boxoffice draw. And right now on the crest of his popularity, his name gives the film a powerful boost.

"Iwo Jima" misses being a really great war drama, because the accompanying narrative doesn't match the scope of the spectacular production. The dialogue, unfortunately, is definitely not inspired acting, and the situation's lack of conviction, as the personal problems of the individual dwindle to puny significance beside the overwhelming effect of mass destruction, is a trite, romantic angle, though obviously boxoffice bait for the feminine patronage, seems to weaken the picture's ultimate sincerity.

Wayne dominates almost every scene with his burly masculinity, but the surrounding cast is not very impressive. John Agar seems rather colorless in his role of a reclamatent Marine, while Forrest Tucker and the other rough-necks in the rifle squad give standard performances. The only feminine members of the cast, Adele Mara and Julie Bishop, perform their small duties effectively.

STORY: In a training camp in New Zealand, the Marine rifle squad is saddled with a new man, John Wayne. He rides them hard and whips them into shape by rough tactics. The men hate Wayne, especially his old rival, Forrest Tucker, and John Agar, who is resentful of discipline. Agar meets a local girl, Adele Maca, and marries her before the outfit shoves off for Tarawa. There in the heat of battle, Wayne's training stands the men in good stead and he himself heroically knocks out a Japanese fighter with his bazooka. On rest leave in Honolulu, Wayne has a brief interlude with a bar-hustler, Julie Bishop. Then comes Iwo Jima. It is a raging holocaust with many casualties, culminating in the famous flag-raising. Ironically, during a lull in the fighting, Wayne is killed by a stray sniper; and Agar learns to value the glorious tradition of the Marines.

TELL IT TO THE JUDGE: MILDLY AMUSING FARCE

Rates ★★ + as dualler on name values; n.g. for action spots

Columbia 87 minutes
Rosalind Russell, Robert Cummings, Gig Young, Marie McDonald, Harry Davenport, Stag Harwood, Ruth (Marine) Warren, Douglass Dunbrille, Cll Clevans, Granon Rhodes, Louise Beavers, Thurston Hall.
Directed by Norman Foster.

A mildly amusing comedy. This Columbia offering goes in heavily for slapstick to gloss over the far-fetched and labored script by Nat Perrin, based on a story by Devery Freeman. Norman Foster's direction forces the situations too obviously to produce the desired comic effect, with the result that discriminating audiences are apt to find it far less than hilarious.

This, despite the fact that Rosalind Russell and Robert Cummings do trojan service, to which some strenuous slapping is added. Grosses will be par for naborhood houses, but it is n.g. for action spots and n.g. for a second feature.

Miss Russell repeats her now familiar role of a witty sophisticate, this time as a judge whose escapades take her beyond the original confines of the real judge's wardrobe, as usual, will win abs! from the feminine contingent. Cummings has really produced some amusing routines for his "art," while Gig Young makes an attractive playboy. Marie McDonald and Harry Davenport afford good support.

STORY: Rosalind Russell a judge-in-waiting for a Federal court appointment, is divorced by lawyer Robert Cummings. The divorce is caused by Marie McDonald, who becomes his housemate and case witness, who shows up at the right places at the wrong time. Cummings follows her around the city to try to win her back and under romantic influences, remarries her. When Miss McDonald shows up on their wedding night, the husband, Richard Warren, makes for it to win her back and under romantic influences, remarries her. When Miss McDonald shows up on their wedding night, the husband, Richard Warren, makes for the mountains. She introduces Gig Young, a visitor, as her new husband, but her real husband arrives. Miss Russell finally gets to the truth about the witness and is reunited with her yearning husband. GRAN.
"The Man on the Eiffel Tower" is quite an unusual picture. This "different" flavor sets it well above the run-of-the-mill and, since it is complemented with excellent acting and direction, it should attract slightly above average grosses, although it will require support in most theaters. It is not the story that is so unusual, being a standard police-and-killer chase, adapted from "A Battle of Nerves" by the French whodunit writer, Georges Simenon. And the fact that most of it was photographed on location in city streets is by now a stock device for such thrillers. But, in this instance, the city is Paris. And in the course of an exciting man-hunt, we get a veritable Cook's Tour of Parisian purgatory, its streets and characters, swank night spots and murky bistros in the Place Pigalle.

It is mostly this colorful background that gives the picture its cosmopolitan distinction. This is a good program topper, not only as a change of movie fare, but as an exciting, tantalizing thriller; it should be coupled with a comedy or melodrama.

From a technical viewpoint, this Irving Allen-Franchot Tone production is interpreting as interesting a process color— sodium color—by Anseco, used in the DeBeauregar camera. And, despite a few imperfections in some out-door shots, the verdict is very good. Burgess Meredith, trying his hand at directing, turns in a very classy job, as well as giving a convincing interpretation. Franchot Tone as the cross-eyed grimmer who becomes an unwitting pawn in murder. Charles Laughton, as the implacable detective, gives the role full benefit of his flamboyant theatricals and Franchot Tone is exceptionally impressive as the psychopathic killer. The idea of having the killer, in mad bravado, stalking the detective is an intriguing twist. Robert Hutton, Jean Wallace and Patricia Roc are also commendably featured.

STORY: Robert Hutton wishes his rich aunt were dead so that he could have the money to divorce his wife, Patricia Roc, and marry an expensive blonde, Jean Wallace. Franchot Tone, a brilliant and depraved medical student, offers to do the job — for a price. He agrees to a dueller's duel with Burgess Meredith as his accomplice and the latter: blindly stumbles among her recently murdered body. With his hands bloody and broken, Tone is captured. At the scene, Meredith is quickly and easily captured. But Charles Laughton, the police inspector, is wary of such a simple solution. He sets out to trap Tone by letting Meredith escape from prison. Meredith eludes his pursuers. Hutton commits suicide and Tone, with diabolic cleverness, tries to get the two girls to kill each other. Laughton finally locates Meredith and his cut-and-mouse game with Tone culminates in a chase through Paris and up the Eiffel Tower. Tone is prepared to make a spectacular plunge from the top, but Laughton deliberately refuses to watch him. Without an audience, Tone decides to surrender to face the guillotine.

ABRAMS.

"AMBUSHT" FIRST-RATE WESTERN PACKS SOLID ENTERTAINMENT

Rates ⭐⭐⭐⭐ for action houses; slightly less elsewhere

M-G-M

89 minutes


"Ambush," produced and directed by the late Sam Wood, is a first-rate western. Packed with robust action, splendidly photographed and profuse in scenic detail, it captures the colorful flavor of perilous frontier days when rampaging Apaches rode the war path against the U. S. Cavalry. This background of an Army post makes an exciting and vigorous backdrop to the skills of its action. Every scene expresses his wonderful know-how and craftsmanship, now forever lost to Hollywood. That climax, when the post is set on fire by an expanse of desert for a bloody massacre, is in the best tradition of epic westerns. The picture is due for gratifying returns, not only in spots featuring gallopers, but also in bigger houses where the audiences enjoy a deluxe western. And it is a fine legacy from a great director.

Armand Deutsh, in his first stint for Metro, handled the production chores efficiently. Important marquees were supplied by Robert Taylor, one of his best roles for quite some time. Seemingly an odd choice for the grizzled, hardbitten Indian scout, he gives a sturdy performance and seems quite at home in the saddle thumbing away at his six-shooter. There is also beautiful Arlene Dahl, all dolled up in gingham, newcomer Jean Hagen for a brief dramatic hit, staiwart John Hodiak as the heavy and John McIntire in Buffalo Bill whiskers and buckskin. But scripted by Margaretta Roberts from a Luke Short story, the yarn carries some unexpected twists as in the scene where Taylor inexplicably takes a sudden liking to Hodiak.

STORY: As Diablot, the crafty Apache chiefman, breaks loose from the reservation, the Army outpost commander sends for prospector Robert Taylor to work as a guide. The Indians have captured a woman, whose sister, Arlene Dahl, has appealed to the troops for help. Taylor thinks that a rescue expedition would be useless but reluctantly agrees to help. Eventually, Hodiak, who has fallen in love with Jean Hagen, is captured by the Indians and Taylor is left to rescue the woman herself. He succeeds, but not without a few close calls.

"BLONDIE HITS THE JACKPOT" FAMILIAR ROUTINE FOR 27TH TIME

Rates ⭐⭐⭐ as supporting dueller for family houses

Columbia

65 minutes


Directed by Edward Bernds.

Presumably there is a market for these Blondie pictures. Chie Young's comic strip characters have been brought to screen life for the 27th time by Columbia, and the formula remains basically unchanged. In "Blondie Hits the Jackpot," fans will find all the old routines as Blondie, Dagwood, Cookie and the family puffs breathe through 66 minutes of getting in and out of trouble down to the inevitable happy ending. Only Alexander gives evidence of any change by taking his first shave and experiencing pangs of guilt. As is the same with many of the characters, Director Edward Bernds has borrowed heavily from the Chaplin and Buster Keaton films for the slapstick routines that give Blondie a reputation for laughable moments. Dagwood cavorts around on construction job with all the familiar results associated with whirling beams and soft cement. The kiddies should love it. It's OK for dualling in family houses.

Penny Singleton and Arthur Lake are Blondie and Dagwood, of course, while the other characters are as well known as the material at hand.

STORY: Dagwood is fired by his boss, Jerome Cowan, when he dunks an important new client, Lloyd Corrigan, into the swimming pool. Corrigan's daughter gets Dagwood a job on her father's construction project. Learning that the foreman is using faulty materials on the job, Dagwood reports to Blondie, who informs Corrigan. The latter turns the contract over to Dagwood's boss, who promptly rehires our hero. GRAN.

FILM BULLETIN
IOWA RECOMMENDS
Iowa-Nebraska Allied

Suggestions brought out in the Des Moines and Omaha meetings:
That National advertising campaigns be spread over a greater length of time, and placed in National Farm publications for the remainder of the subsequent run and rural area theatres.

That the Legion of Decency motion picture department could render a greater service to its public and to this industry by having a more positive attitude that is, support the good pictures as well as condemning the bad ones. (NOTE - in point is the radio and press story just released by the Legion claiming pictures are getting worse; stating 20-odd% of American pictures are bad, and that 45% of our last Sales Convention Mr. Lee is bad.)

With the addition of 14 pictures recently, there are now 54 approved pictures in the Childrens Film Library available for special children's matinees. These films can be secured from the various film company exchanges at low rentals. This is a worthy Public Relations project for a try.

Exhibitors should plant in their local newspaper, and run trailers calling attention to the fact that while the Consumer Price Index is up 46% and clothing went up 28%, movie admissions went up only 11%. Movies are your best buy!

CALL YOUR SHOTS
Independent Theatre Owners of Ohio

The following letter from H. M. Richey of Loew's, Inc. is self-explanatory:
"Naturally we got a thrill out of your poll regarding sales policies and are gratified that again Loew's leads the parade. Thanks a lot for sending me the bulletin, No. 446.

In the same breath we are mightily disturbed by the section entitled "Illegal forcing of profits" in which, according to the replies, all of the distributors are thumbing their noses at the law as laid down by Congress.

I think you know how meticulously we have demanded that every single one of our employees live up to the law and if such a condition applies to our company we want to make this fact as apparent, you are in a position to give us to.

As recently as our last Sales Convention Mr. Rodgers, in addressing our branch and district managers, said 'You know therefore that our company will not tolerate any violations of the law.' Further, living up to the law is an individual responsibility. Remember, the company can't go to jail but you may if you are found to be in contempt of the courts."

While I realize that the contents of these questionnaires are, to a considerable extent, confidential, we believe that the correction of the condition reproves a certain degree of responsibility on the part of those against whom such unfair tactics are practiced, and aid in abolishing them and, therefore, we feel you will appreciate it. If you would approach those who made the accusations against our company, secure from him or her some possible, including dates and circumstances, because we are in the market for any possible legal means of redress.

As you know, we discontinued day and date showings and moveovers; we discontinued weekly payment plans for shorter terms because it looked to us like theatre owners were being taxed out of existence. We have been asked to supply funds to pay for merchandise they didn't use; were first to eliminate the score charge; we have been asked to supply funds to pay for merchandise they didn't use; and this smear on our escutcheon is so entirely against company policy that we will appreciate you correcting it if it exists."

We are confident that Mr. Richey and his company are sincere in their desire to learn of any instances where the decision of the court is being violated, but they are helpless unless the complaining exhibitors are willing to be specific regarding such violations.

We, therefore, urge all exhibitors who have bona fide complaints against Metro in connection with the matter touched up on by Mr. Richey to send the specific informant to the branch office or to Mr. Richey, 1540 Broadway, New York City.

ROADSHOWS
Associated Theatre Owners of Indiana

ATOI attitude on roadshow pictures and forced advanced admission price picture policies do not need defending but I think that Eagle Lion's handling of THE RED SHOES contains an added moral of the point that may influence the exhibitor who plays on such a policy.

Currently, and within recent weeks, several Indiana theatres were booking the admission price with a $2.40 top when an item appeared in the Indianapolis Star that THE RED SHOES which recently played here at roadshow prices would play a local theatre at the regular admission scale. We can well imagine the tension of many, who paid up to $2.40 for the recent roadshow engagement when they read that they will have to pay the regular prices, and we sympathize with the exhibitor who will have to make explanation to his customers.

Any exhibitor who yet have the picture to play can of course alter their plans accordingly. But we learned of one instance where an exhibitor opened with THE RED SHOES at $2.40 and the day following the news story that the picture would be sold at regular admission prices. He had put on the typical roadshow campaign and told all of his customers that here was a picture they must pay up to $2.40 to see. When he saw the newspaper story he was faced with the dilemma from which there seemed no escape. It was too late to pull the picture and the added admission price would cause some woe among his patrons and require explanation.

We feel that this exhibitor acted wisely in letting the Axe-eil evens and chose the latter course. He made an announcement and advised purchasers of advance tickets would be refunded their money. He left the pleasant situation all around but the only logical way that the situation could be retrieved.

It must be remembred that it was thought this industry as a whole would make it unlawful to fix admission prices in the license agreement or "any manner by any means," and if a distributor attempts to force a price in his theatre we know of no manner in which the distributor can guarantee that all other exhibitors will subsequentially play the picture and will also desire to increase their admission prices.

PROTECT YOUR BUYING
ATO of Eastern Penna.

Many members have complained to this office about some of the tricky sales policies of the distributors. For example, an exhibitor voluntarily buys several pictures, and finds that the home office, in many cases the branch manager, reflects the picture that the exhibitor wants, and approves the others. The excuse, of course, is that the picture are being sold individually.

The fact of the matter is that the Supreme Court decision permits an exhibitor to buy as many pictures as he desires, provided he does so voluntarily and without coercion by the distributor. The Supreme Court places the burden squarely on the distributors, and gives the indenpendent exhibitor full and complete freedom.

If you have been faced with the foregoing problem, you can protect yourself by inserting the following clause on your contracts:

"It is a condition of this application that Distributor shall license to Exhibitor all the motion pictures designated therein or else reject the application in its entirety."

If you negotiate for more than one line and these are written up on separate contracts, and you desire to buy all the films at one time, include the following clause on all the contract forms:

"It is a condition of this application that Distributor shall license to Exhibitor all the motion pictures designated therein or else reject all such applications."

"FAIR", "TOUGH" POLL
ITO of Ohio

Nearly 200 theatres responded to our recent questionnaire regarding the sales policies of the eight major companies and we show below, in terms of percentage, the results of the survey.

"FAIREST" COMPANY: Metro 38%, T. C. Fox 33%, Warner Bros. 15%, RKO 8%, Paramount 2%. Total 100%.

"TOUGHEST" COMPANY: Warner Bros. 9%, RKO 11%, Metro 14%, T. C. Fox 14%, Paramount 32%. Total 100%.

One set of figures is very illuminating: "It matters not who has the title of Paramount's General Sales Manager, that company continues to adhere to the well-established "Bulldozer" policy of getting all that the traffic can bear."

Columbia, United Artists and Universal ran substantially neck-and-neck in both classifications.

JANUARY 2, 1950

EXHIBITORS FORUM
Opinions Called from Organization Bulletins
EXPLOITATION PICTURE

THE U. S. MARINES’ GREATEST HOUR

“Iwo Jima” Gets All-Out Marine Co-op

MARINE CO-OP

The U. S. Marine Corps has truly gone all-out in offering its cooperation in publicizing the picture. They are available as boxoffice assists with parade, shows, displays, newspaper and radio coverage. A-Board posting and in a host of other ways.

The A-Board poster has a tremendous, full-color illustration of John Wayne with the film’s title featured. Your local Marine contact will arrange for posting timed to boost your playdate.

Wherever possible, the Marine Corps will supply personnel and equipment for parades and display in front of your theatre. The exhibitor will be responsible for gas, oil, etc., used in running motorized vehicles, or for any shipping charges involved, but otherwise get use of these facilities without cost.

FLAG-RAISING

The famous flag-raising atop Mt. Suribachi lends itself especially to tremendous eye-interest. For instance, as a dramatic prologue to the picture, you might stage a re-enactment of the scene (be low at left). Check with your recruiting officer about the necessary personnel for such a re-enactment.

Or for an animated display, a cut-out of the six-sheet in full color can be used, substituting a real flag in place of the one in the picture. The grandstand and the audience can be animated display on the same scene—could be arranged with a hobby club or group of model makers to make up a replica in miniature to be placed in your lobby or in a department store window under spotlight.

FEM APPEAL

Don’t forget the ladies in your bally efforts. To tie in with one of the sequences in the film, a war bride from your town should be selected to make a phone call from your stage to her folks at home and should be good for plenty of coverage by press and radio.

Female ex-Marines could be admitted free. Wives of Marines and ex-Marines could receive flowers when they attend the show. The presentation could be made either in the lobby or right from the stage.

NEWSPAPER ADS
SANDS OF IWO JIMA

The illustrious World War II record of the U. S. Marine Corps, culminating in the familiar flag-raising scene so familiar on Iwo Jima's Mt. Suribachi, is the background for “Sands of Iwo Jima.” In this story of the men who fought and died to raise that flag, John Wayne portrays the veteran Marine Sergeant who earns the hatred of his squad by his lack of training tactics and bitter outlook on life. Wayne and his men are brought together in their New Zealand training camp, where a particularly strong hatred for the Jap is cultivated by John Agar, a PFC whose father, a World War I hero, was Wayne's idol. Agar despises his father because the latter considered his son a “softie.” The hated teaching is put to good purpose. On leave in Hawaii, Wayne is softened through his contact with Bishop, rejoining his men a more human, and humane, leader. He leads his squadron in an attack on the volcanic-rock-and-lava island of Iwo Jima, where Agar proves himself the fighting man neither his father nor Wayne believed he could be. In the final battle, Wayne teams up with Agar and Wally Cassell to launch a daring attack which turns the tide in favor of the Americans. The immortal flag-raising sequence illustrates the capture of the island, but only after Wayne is mortally wounded by a Jap sniper. In the finale, Agar promises the dying Wayne that his own newly-born son will be named after his famous father, for whom his hatred has turned to love. “Sands of Iwo Jima,” directed by Allan Dwan and produced by Edmund Grainger, is based on a story by Harry Brown. In addition to the professional cast, which includes Forrest Tucker and Adele Mara, more than 1200 Marines participated in the Republic production.
**MGM’s ‘INTRUDER’ DRAWS**

**CRITICS PRAISE AND CENSURE**

A contrasting combination of opinions running from disapproving criticism to rare unreserved praise comprised the welcome after Warners’ controversial ‘Dancing in the Dust’ by the New York newspaper critics. With one notable exception, the dissenting reviewers feel the film is basically a failure because of the weaknesses they point up. They also find grounds for agreement in their praise for the realistic and stirring qualities of the picture.

Conferring his unrestricted blessing on the production, Bosley Crowther, in the Times, credits director Clarence Brown and MGM with having “made a brilliant, stirring film,” proclaiming “without a moment’s hesitation . . . that it is probably this year’s preeminent picture and one of the great cinema dramas of our times . . . a triumphantly honest, adult film.”

“TO THE SUN’s Ellen Creelman, the lone exception mentioned above, the picture appeals ‘to the mind rather than the emotions,’ is ‘a literary piece, well-meaning . . . but not a great one’ because of ‘a long way from entertainment.’”

The Herald-Tribune’s Ols L. Guernsey unsentimentally calls it “a picture which just won’t stand up which no one should miss.” The direction and script, he adds, “overlap in a perfect understanding of motion picture medium,” telling the story “in an absolute minimum of dialogue and an absolute maximum of significant action.”

In his fierce moments, writes Seymour Peck in the Compass, the picture “approaches greatness” and is, as a whole, “a decent, moral and admirable movie.” But, he says, “for all its splendid, simple eloquence” it “somehow seems smaller and grimmer when it becomes a detective yarn.”

The audience’s “attitude toward Faulkner in general” will determine the judgment of the picture, according to the World-Telegram’s Alton Cook, simply is a “generalization of Willa Cather’s Faulkner’s novel.” Hollywood has never been more courageous, he continues, “and it has been done with skill to match its valor.”

Rose Pelswick, in the Journal-American, simply states that “it is a serious and thoughtfully handled drama dealing with racial bigotry.

‘DANCING IN THE DARK’

TWENTIETH CENTURY-FOX

“Story is venerable, theatrical, sentimental and liberally spiced with ‘surefire’ situations . . . Makes its bid for popularity to those who will not be haunted by the memory of a melodrama.” — WINSTEN, N. Y. POST.

A diverting piece, thanks largely to Peck’s engaging characterization.” — PELSWICK, N. Y. JOURNAL AMERICAN.

“A kind of a musical without music . . . Good in song and dance at rare intervals and with the greatest reluctance, as though such frivolities might interfere with its epic plot.” — PECK, N. Y. COMPASS.

**“QUOTES”**

**What the Newspaper Critics Say About New Films**


“Story is gay and inviting, up to a definite point, and then it goes hopelessly to pieces in a great big sentimental scene.” — CROWTHIER, N. Y. TIMES.

“Peck’s performance is a little comedy gem . . . Story gets off the beam when it turns serious. But it does have Peck, a hardy old production, and some of those wonderful ‘Bandwagon songs.’” — CREELMAN, N. Y. SUN.

**ON THE TOWN**

MGM

Delightful entertainment for all ages, sexes and seasons and moods Galatea, rhythm, humor and a good, wholesome dash of light romance . . . artfully blended together in this bright Technicolored comedy.” — CROWTHIER, N. Y. TIMES.

“Cast gives a slam-bang rendition of a book, music, lyrics and dances that are not always as good as they seem . . . The score . . . music . . . is so harmonious that it is put over by sheer force of unfailing gayety . . . A bulging package of slapstick and wit, of musical numbers both gagged up and graceful.” — GUERNSEY, N. Y. HERALD TRIBUNE.

“An adaptation of the musical is a very successful one. . . . A pronounced success of the first order.” — CROWTHIER, N. Y. TIMES.

“Seasonably gay musical comedy . . . Cheerful and diverting song and dance show.” — PECK, N. Y. JOURNAL AMERICAN.

“A lighthearted musical made for a time of singing, dancing and nonsense. Pretty much Gene Kelly.” — CREELMAN, N. Y. SUN.

“Conventional movie musical comedy . . . Like its stage original, the screen version consists almost entirely of songs and dances.” — COOK, N. Y. WORLD TELEGRAM.

“Ideal, in a way. In another way, it’s sort of pretty-pretty dull. . . Moves to the triumph of a mechanical racket, superior on every measurable count but not alive.” — WINSTEN, N. Y. POST.

**‘THE BLACK BOOK’**

EAGLE LION

“Really a horse opera in period costumes rather than a true picture of the (French) Revolution . . . More concerned with horse chases and a mysteri- ous black book than with fact . . . Has the merit of action if nothing else.” — PIHODNA, N. Y. HERALD TRIBUNE.

“Hour or so of noisy commotion . . . Has not much in mind except to keep everyone in the cast in constant motion. They are certainly animated, if nothing else.” — A. C., N. Y. WORLD TELEGRAM.

“Deplorable booth which reduces the French Revolution to the status of a cops and robbers comic strip . . . It is hard to believe that a presumably responsible producer like Walter Wanger could think the American public responsive to the sordidness and degeneracy of ‘The Black Book’ . . . There are scenes that revel cynically in ugliness.” — PECK, N. Y. DAILY COMPASS.
COLUMBIA

PENDING DEALS WITH RANK, SMALL BRIGHTEN COL. FUTURE

Expansion seems to be the keynote of Columbia at the turn of the year, with at least one outside production deal near the inking stage here in Hollywood, a new tie-up with J. Arthur Rank for joint production of a series of pictures to be made in England, about to be signed in London, and a new division being set up at the home office for the importation and distribution of six to eight foreign language features annually.

Of considerable interest locally is the projected deal for Edward Small to move his production unit to the Gower Street lot with a multiple picture program of "A" features for release by Columbia over a two-year period. It will be an exclusive deal, sources close to Small say, with the exception of "The Valentino Story," for which Small reserves the rights to negotiate a separate release. Although no one is willing to discuss the matter at any length, as of this writing, this department hears that Columbia will finance the program on a joint production-distribution setup, with Small sharing in the profits. It is further understood that "Lorna Doone" and "Crime of the Waterfront" — both Small properties — will likely tee off the new partnership program.

Rank Deal

As to the Columbia-J. Arthur Rank deal, little can be said at this time, beyond the fact that Columbia executives are hopeful that the Eric Johnston-Harold Wilson monetary agreement, currently being revised, will provide wider spending power in Europe. With that in mind, Harry Cohn and Associates are mulling a joint production slate for an undetermined number of films.

Another deal with Humphrey Bogart's Santana Productions was also expected to be signed in the final days of December, putting a stop to rumors that Bogart was planning to move his unit to another major studio for future releases. This would have been a serious blow to Columbia, inasmuch as the Santana Productions released this year have ranked among their biggest money-makers.

METRO-GOLDWYN-MAYER

SCHARFY PLANNING FILMS ON PROVOCATIVE SUBJECTS

The Daring of Dore Schary is strongly in evidence here, as plans begin to shape up on a small number of top-budgeted features far off the beaten track. Schary, himself, will produce a startling type of fantasy in "The Next Voice You Hear," which deals with the intervention of God, through the medium of radio, to save a world bent on self-destruction. Of equal interest is the highly secretive plan to film a full-length feature dealing with the birth of Israel, employing an all-star cast.

Anyone studying Schary's plans cannot help but be struck by the fact that here, at last, is evidence that the motion picture industry is growing into maturity. What the reaction of the public will be to a type of film-fare so far removed from what they've been used to, remains to be seen. But this much is certain: these pictures are going to cause a lot of talk — and that's exactly what the industry needs. Talk stimulates interest and curiosity, and these elements will bring people back into the theaters. It's the guess of this department that Schary will give them something they like, and perhaps bring them back again and again as steady customers. Hollywood has lost millions of fans by going stale, and a shot in the arm is sorely needed.

LASKY ON 'CARUSO'

Jesse L. Lasky has sold his rights to the life story of Enrico Caruso to Metro, and moves to this lot January 3 to share producing credit on the film with Joe Pasternak. Although no casting has been announced, it is generally believed that Mario Lanza, the studio's new singing sensation, will be cast in the starring role.

As forecast here last issue, MGM has definitely set a starting date on its multimillion-dollar production, "Quo Vadis," which will be filmed in Italy. Henry Hengston, the company's production supervisor, told this department following his return to Hollywood for the Christmas holidays, that plans are now complete to start filming the picture on May 21. Here again, Metro rates a pat on the back, for having the courage to go all out on a production, at a time when most studios are practicing economy at the expense of production values.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

EAGLE - LION

NEW FINANCING TIE-UPS GIVE E-L PROSPECTS A LIFT

On the heels of an announcement from New York that Eagle-Lion will be operating in the black by February 15, this department learns that N. Peter Rathvon has succeeded in wooing two new banks into the fold of financial backers for his indie production project. The Fidelity Philadelphia Trust Company and the National Bank of Detroit, are reputed to have agreed to put up first money on four Rathvon-sponsored features for E-L release. This new development has done much to bolster spirits around here after months of nothing but depressing news.

Insiders in Hollywood, who have watched Eagle-Lion with a wary eye, now agree that the quality of the upcoming product should do much to re-establish the company as a formidable releasing organization. Much interest has been shown in three new features added to the slate: the second LeMay-Templeton production starring "Deadfall" (John Barrymore, Jr.) which will be filmed in Technicolor; "Learn To Love" (Celeste Holm-John Payne) and "Sunset at Dawn."

Expect 65 Features

As of this writing, company toppers are predicting a total release slate of better than 65 features for 1950, in addition to a minimum of 12 from the J. Arthur Rank company in England.

By far the most important of the new deals is the one just signed with Jack Schwarz, whereby E-L will distribute 30 pictures which have either been filmed in recent months, or are scheduled to roll in the early months of 1950, at Motion Picture Center. Two of the features, "Forbidden Jungle" and "The Fighting Stallion," have already been turned over to the releasing outfit, under provisions of the new pact.

MONOGRAM-AA

HOLIDAY LULL CONTINUES AT MONOGRAM UNTIL JAN. 10

Production has been closed down here for the past three weeks to allow company employees to take advantage of the seasonal lull with a prolonged holiday. About the only sign of activity to be noted anywhere was the work of repair crews at the Placeritos ranch, face-lifting some of the permanent sets for "Jiggs and Maggie Out West," which Producer Barney Gerard puts before the cameras this month. However, the cameras will start rolling on a half dozen sound stages before month's end, as the studio shifts into high gear around the tenth of January.

Four MonoGram films on the 1949-50 program, including two in Cinecolor, will be released in January. The top-budgeted, "Bluegrass of Kentucky," produced by Jeffrey Bernerd, with William Beaudine as director, went into release at the year's
end. On Jan. 8th, "Six Gun Mesa," directed by Wallace Fox, will go out; January 15, "Young Daniel Boone," directed by Reginald LeBorg will start making the rounds, and on January 29th, the company has set "Blonde Dynamite," for release.

PARAMOUNT
PAR. BOASTS STRONGEST STAR ROSTER IN HISTORY

New 'Road' Project
There's talk of another "Road" picture coming up early this year, with Mary Martin, who is currently scoring such a success in the Broadway musical, "South Pacific" as the possible leading lady for Hope and Crosby. Miss Martin's contract with Rogers and Hammerstein in "South Pacific" is up in June, and she has not yet decided whether or not she will renew it.

RKO
RKO STRIVING TO REBUILD DEPLETED PICTURE BACKLOG
IN SPITE of the holiday season, activity has kept up a merry pace here in recent weeks, as Howard Hughes attempts to make up for lost time—not to mention a somewhat depleted backlog. Right through Christmas week, seven features and three short subjects were being edited in the studio's cutting rooms, not to mention the three features which were shooting on the sound-stages.

At the same time, new story properties were being purchased, not the least of which was "O, Mistress Mine," the Terrance Rattigan play which starred the Lunts on Broadway a season or so ago. According to the best available information, Cary Grant will probably be starred in the Rattigan piece, with Rosalind Russell as a likely co-star.

Features being edited during the closing Cays of December were: "Stromboli," "Bed of Roses," Carriage Entrance," "Blind Spot," "Dynamite Pass" and "Rider from Tucson." Before the cameras were: "Jet Pilot" (John Wayne-Janet Leigh), "Sons of the Musketeers" (Maureen O'Hara-Cornel Wilde) and "Come Share My Love" (Irene Dunne-Fred MacMurray). In addition, Samuel Goldwyn had "Edge of Doom" (Dana Andrews-Farley Granger) shooting and John Ford was winding "Wagon Master" (Ben Johnson-Joanne Dru).

20th CENTURY-FOX
ZANUCK ROLLS 20th BACK INTO HIGH GEAR AFTER LULL
JUDGING FROM the heavy schedule of top-calibre productions set to go before the cameras in the next 60 days, it looks like 1950 is going to be a banner year for Fox. After a slow-down during the Christmas holidays, the studio will soon be operating at top speed, with a half dozen or more features shooting at one time. Three features, "Cheaper By the Dozen," "No Way Out" and "My Blue Heaven," were the only ones shooting during most of December. However, just before Christmas, Darryl F. Zanuck gave the go-ahead on the new Richard Widmark starrer, "Outbreak," which is shooting in New Orleans. On December 26, "Where the Sidewalk Ends" started in New York, and today, January 3, "Rawhide" gets the go-signal. This schedule will be increased with the following features scheduled to start during January and February: "The Jackpot," "Night Without Sleep," "I'll Get By" and "Family Skeleton. Only final casting is holding up this latter group.

Zanuck Speaks
Zanuck, in an exclusive interview with FILM BULLETIN, said: "The reason we led the parade this year, I believe, is because we did not hastily bounce into production. We now face an even tougher market that calls for more care and consideration in production matters." He explained that the December "slowdown" was carefully arranged due to the holiday season. "Last year, during the holidays," he said, "we had five pictures in work, and substantial work hours were lost. We decided to avoid that, this year."

As things stack up at the present time, it appears that Fox will have a minimum of 30 pictures for release during 1950, instead of the 24 originally scheduled. Furthermore, there is a general feeling around the studio that the product will be superior—as a whole—to that of any previous year.

REPUBLIC
OTHER FILM MEN REPORTED BUYING 'HOT' REPUBLIC STOCK
THERE should be a tip as to what can be expected from Republic in 1950, in the fact that the company's common stock is now a very hot item around Hollywood.
UNIVERSAL-INTERNATIONAL

MORE ECONOMIES SEEN
IN PROSPECT AT U-I STUDIO

The economy wave launched here several weeks ago continues in full swing, with the axe now falling on top personnel on the executive levee. Following the resignation in mid-December of J. Cheevey Cowdin, two other top echelon execs—Vice-president Charles D. Prutzman and Treasurer Samuel Machnovitch—turned in their final notices, effective December 31. There are also indications that some of the new talent placed under contract during the past year, may be lopped off the payroll if they have failed to measure up to expectations.

Nothing can dampen the spirits of the sales staff, however, over the new Donald O'Connor comedy, "Francis." Everyone is agreed that Arthur Lubin, in this comedy about a "kicking mule," has come up with a potential "Sleeper." David Lipton, the company's ad-publicity director, has come up with a new advertising format that will also bear watching. In an effort to convince non-moviegoers that they are missing great entertainment when they by-pass the pictures, Lipton has decided to launch a whole new campaign of ads on news pages of the papers, instead of in the theater. The idea was tested in Chicago with the opening of "Bagdad," and met with terrific response, he reports.

WARNER BROS.

WILL WARNER BROS. KEEP
STUDIO OR THEIR THEATRES?

TAMORS still persist in Hollywood that the Warners clan would like to withdraw completely from the production end of the business and hold on to their theater holdings when divorce comes into effect. Various money interests, including Glenn McCarthy, have been reported to be interested in buying out the Burbank Studio, although none of the Warner brothers is willing to comment on the subject. They are said to have always considered their theater chain as their most valuable investment. However, it's the belief of your reporter that the Warners will hang on to their studio when the showdown comes.

Eight new films scheduled to roll in the first five weeks of the new year, Jack Warner announced last week. These are: "Captain Horatio Hornblower" (Gregory Peck), picturization of the best-selling C. S. Forester novel with Raoul Walsh directing; "Stop, You're Killing Me" (Danny Kaye) Technicolor, with Harry Kurnitz producing and Phil Rapp directing; "Lightning Strikes Twice" (Richard Todd) from the novel by Margaret Eichard, Henry Blanke will produce and King Vidor will direct; "Sugarfoot" (Randolph Scott) from the Clarence Budington Kelland Saturday evening Post story; "Road Block," which Bryan Foy will produce with Andrew Stone directing, introducing the new French star, Gaby Andre; "Elmer The Great" (Jack Carson), to be produced by Saul Elkins and directed by Dick Bonge; "Murder, Inc." to be produced by Milton Sperling and directed by Felix Feist; "The Breaking Point," to be produced by Jerry Buss.

Randolph Scott was signed to a new pact with the company during the closing days of 1950, which calls for an indefinite number of pictures to follow his currently shooting "Colt 45."

INDEPENDENTS

With eight pictures already arranged for on the FC 1950 release schedule, Joseph Bernhard, company prexy, is working out plans to double his distribution organization during the current year. For the past few weeks, Bernhard has been conferring with eastern banking agencies to complete arrangements for a multi-million dollar primary and secondary financing pool to attract top indie producers of "A" product to the FC banner. Among the deals he is discussing with indie producers is one with Errol Flynn and William Marshall for three Flynn starrers which the new combination plans to turn out in the months ahead.


There is only ONE independent exhibitors trade paper

JANUARY 2, 1950
In the Release Chart, the date under “Details” refers to the issue in which cast, director, plot, etc., appeared. “Rel.” is the national release date. “Rev.” is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

NEW PRODUCTIONS

ONE WAY OUT

Draco—Started Dec. 12

Cast: Glenn Ford, Broderick Crawford, Carl Benton-Reid

Director: Henry Levin

Produce: Jerry Bressler

Story: Not available.

RELEASE CHART

IN PRODUCTION

Title: Running Time

Destination Moon (T)

COMPLETED

Allen in Wonderland (A)

Completed

Name, Please (T)

In Production

Not Reissu
e

Black Shadow (T)

In Production

Black shadows (T)

In Production

Diney of Glory

In Production

Odeon

In Production

Quantity Line (T)

In Production

Reissue

Time

In Production

The eagle...the eagle... (T)

In Production

The eagle...the eagle... (T)

In Production

EAGLE-LION

1948-49 Features

Completed (31) In Production (2)

RELEASE CHART

Title: Running Time

COMPLETED

Alh, in Wonderland (A)

Completed

I'm a Fool for You (T)

Completed

No Time for Tears (T)

Completed

Not Reissue

Palm Island (T)

Completed

Parrish (T)

Completed

Search for Danger (T)

Completed

Vicarious Years

Completed

Sons of New Mexico

Completed

Tell It to the Judge (T)

Completed

Tolka Joe (T)

Completed

TOP PRODUCTIONS

Completed

1949-50 Features

Completed (45) In Production (4)

1949-50 Features

Completed (31) In Production (2)

WASHINGTON

WASHINGTON

REPRESENTATIVE FEATURES

Feature: C.T. (T)

Completed

Cry Murder (T)

Completed

Daughter of the West (T)

Completed

Gailly Bastarde

Completed

Inner Sanctum (T)

Completed

Lost Daughters (T)

Completed

Not Wanted (T)

Completed

Pirates of the Carribean

Completed

Search for Danger (T)

Completed

Vicarious Years

Completed

FILM CLASSICS

1949-50

Completed

In Production

IN PRODUCTION

Title: Running Time

Desti-ination Moon

COMPLETED

Allen in Wonderland (A)

Completed

End of the Precipice

Completed

Guy Cubby, The

Completed

Glee Ol' This Day

Completed

Hit the Ice

Completed

How Ya Feel, Yea?

Completed

Interment of the 70's

Completed

Passport to Peking

Completed

Port of New York

Completed

Project B

Completed

Secret of St. Ives, The

Completed

South of Death Valley (C)

Completed

We Were Strangers (T)

Completed

Ashley-Dale

Completed

Barnell-Cummings

Completed

Brenn-Marty

Completed

Crighton-Dennett

Completed

Crews-Davies

Completed

Draill-DeMille

Completed

Eagles-Russell

Completed

Ewbank-Nelson

Completed

Ford-Crawford

Completed

Hale-Fach

Completed

Hathaway-Downs

Completed

McGann-Weissmuller

Completed

Nelson-Gray

Completed

Newton-Gray

Completed

O'Brien-Sullivan

Completed

Parker-Albright

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)

Completed

Parrish (T)
**METRO-GOLDYN-MAYER**

**1948-49 Features**

Completed (37) In Production (10)

### IN PRODUCTION

#### Title—Running Time

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Girl Can't Help It (T)</td>
<td>76 min.</td>
</tr>
<tr>
<td>The Pirate</td>
<td>88 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>This Way to the East (87)</td>
<td>92 min.</td>
</tr>
<tr>
<td>The President's Daughter (87)</td>
<td>85 min.</td>
</tr>
<tr>
<td>The Secret Service of the Pink Poodle (87)</td>
<td>85 min.</td>
</tr>
<tr>
<td>The Perfect Crime (87)</td>
<td>85 min.</td>
</tr>
<tr>
<td>The Big Bank Robbery (87)</td>
<td>90 min.</td>
</tr>
<tr>
<td>The Gentleman's Agreement</td>
<td>90 min.</td>
</tr>
<tr>
<td>Wuthering Heights</td>
<td>91 min.</td>
</tr>
<tr>
<td>It's All True</td>
<td>90 min.</td>
</tr>
<tr>
<td>Love Me or Leave Me (91)</td>
<td>90 min.</td>
</tr>
<tr>
<td>The Woman in White (91)</td>
<td>85 min.</td>
</tr>
<tr>
<td>The Outlaw (91)</td>
<td>77 min.</td>
</tr>
<tr>
<td>The Dark at Noon (91)</td>
<td>85 min.</td>
</tr>
<tr>
<td>The Magnificent Ambersons (91)</td>
<td>110 min.</td>
</tr>
</tbody>
</table>

### RELEASE CHART

#### Title—Running Time

| Title | Running Time
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The Dark at Noon</td>
<td>77 min.</td>
</tr>
<tr>
<td>The Magnificent Ambersons</td>
<td>110 min.</td>
</tr>
<tr>
<td>The Dark at Noon</td>
<td>77 min.</td>
</tr>
<tr>
<td>The Magnificent Ambersons</td>
<td>110 min.</td>
</tr>
<tr>
<td>The Dark at Noon</td>
<td>77 min.</td>
</tr>
<tr>
<td>The Magnificent Ambersons</td>
<td>110 min.</td>
</tr>
<tr>
<td>The Dark at Noon</td>
<td>77 min.</td>
</tr>
<tr>
<td>The Magnificent Ambersons</td>
<td>110 min.</td>
</tr>
<tr>
<td>The Dark at Noon</td>
<td>77 min.</td>
</tr>
<tr>
<td>The Magnificent Ambersons</td>
<td>110 min.</td>
</tr>
</tbody>
</table>

### ALLIED ARTISTS

#### Western

Complied (17) In Production (6)

#### Allied Artists

Complied (5) In Production (8)

### PARAMOUNT

#### 1949-50 Features

Completed (22) In Production (3)

### IN PRODUCTION

#### Title—Running Time

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Grim Game</td>
<td>53 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
</tbody>
</table>

### RELEASE CHART

#### Title—Running Time

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>87 min.</td>
</tr>
</tbody>
</table>

### REAL ARTISTS

#### 1949-50 Features

Completed (2) In Production (3)
**REPUBLIC**

1949-50 Features
Completed (15) In Production (0)
Completed (4) In Production (0)
Completed (6) In Production (0)

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. Na. Re.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alice</td>
<td>6-24</td>
<td>Carroll-Harris</td>
<td>3-14</td>
<td></td>
</tr>
<tr>
<td>Tillie</td>
<td>9-15</td>
<td>Faye-Johnston</td>
<td>1-6</td>
<td></td>
</tr>
<tr>
<td>The Black Cat</td>
<td>11-21</td>
<td>Dekker-Patrick</td>
<td>9-26</td>
<td>9-26</td>
</tr>
<tr>
<td>The Maneater</td>
<td>10-5</td>
<td>Wayne-Rosolen</td>
<td>3-28</td>
<td>3-28</td>
</tr>
<tr>
<td>The Mystery of the Tower</td>
<td>11-7</td>
<td>Wilson-Bolivar</td>
<td>9-17</td>
<td>9-17</td>
</tr>
<tr>
<td>The Night of the Dark City</td>
<td>9-26</td>
<td>Holle-Brook</td>
<td>12-24</td>
<td>12-24</td>
</tr>
<tr>
<td>The Valley of the Dolls</td>
<td>12-11</td>
<td>Lott-Walter</td>
<td>9-12</td>
<td>9-12</td>
</tr>
<tr>
<td>The Voice of the Panther</td>
<td>9-12</td>
<td>Allen-Dennett</td>
<td>11-25</td>
<td>11-25</td>
</tr>
<tr>
<td>The Waiter's Story</td>
<td>9-12</td>
<td>Teter-Marx</td>
<td>9-12</td>
<td>9-12</td>
</tr>
<tr>
<td>The Wrangle Man</td>
<td>8-1</td>
<td>Warren-Wilson</td>
<td>8-1</td>
<td>8-1</td>
</tr>
<tr>
<td>The Cast of One Million</td>
<td>9-12</td>
<td>Elliott-East</td>
<td>7-23</td>
<td>7-23</td>
</tr>
<tr>
<td>The Cast of a Thousand</td>
<td>10-24</td>
<td>Krueger-Richardson</td>
<td>9-26</td>
<td>9-26</td>
</tr>
<tr>
<td>The Cast of a Million</td>
<td>10-20</td>
<td>Krueger-Brooks</td>
<td>9-20</td>
<td>9-20</td>
</tr>
<tr>
<td>The Cast of a Thousand</td>
<td>10-5</td>
<td>Krueger-Robertson</td>
<td>9-20</td>
<td>9-20</td>
</tr>
<tr>
<td>The Cast of Ten Thousand</td>
<td>10-5</td>
<td>Krueger-Robertson</td>
<td>9-20</td>
<td>9-20</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**

**SONS OF THE MUSKETEERS**

**Drama—Started Dec. 19**

**CAST:** Maureen O'Hara, Cornel Wilde, Gladys Cooper

**Director:** Lewis Allen

**Producer:** Jerrold T. Brandt

**Story:** Further adventures of the Dumas characters.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. Na. Re.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Steed (T)</td>
<td>6-20</td>
<td>Milchum-Remix</td>
<td>1-17</td>
<td>1-17</td>
</tr>
<tr>
<td>Stagecoach Kid (60)</td>
<td>11-8</td>
<td>Holt-Dunson</td>
<td>11-8</td>
<td>11-8</td>
</tr>
</tbody>
</table>

**GROUP TWO**

**Easy Living (77)**

**Cast:** Gayle-Taylor

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. Na. Re.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Follow Me Quietly</td>
<td>7-19</td>
<td>Leland-Prentice</td>
<td>7-19</td>
<td>7-19</td>
</tr>
<tr>
<td>Make Mine Laughs (61)</td>
<td>8-30</td>
<td>Lamb-Lisgard</td>
<td>8-30</td>
<td>8-30</td>
</tr>
<tr>
<td>Fasten On Your Spats (60)</td>
<td>8-24</td>
<td>Blum-Hicks</td>
<td>8-24</td>
<td>8-24</td>
</tr>
<tr>
<td>Couple of Rogues (60)</td>
<td>8-24</td>
<td>Hutt-Jones</td>
<td>8-24</td>
<td>8-24</td>
</tr>
<tr>
<td>You and Your Pal (65)</td>
<td>8-24</td>
<td>Brandt-Durant</td>
<td>8-24</td>
<td>8-24</td>
</tr>
</tbody>
</table>

**GROUP THREE**

**Ardle Folly (61)**

**Cast:** Cole-Chambers

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. Na. Re.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Married a Criminal (73)</td>
<td>12-10</td>
<td>Lynn-Scott</td>
<td>12-10</td>
<td>12-10</td>
</tr>
<tr>
<td>Strange Bargain (60)</td>
<td>12-10</td>
<td>Lynn-Scott</td>
<td>12-10</td>
<td>12-10</td>
</tr>
<tr>
<td>Masked Raiders (63)</td>
<td>10-20</td>
<td>Holt-Marlin</td>
<td>10-20</td>
<td>10-20</td>
</tr>
<tr>
<td>They Live By Night (65)</td>
<td>7-7</td>
<td>D'Amato-Granger</td>
<td>7-7</td>
<td>7-7</td>
</tr>
</tbody>
</table>

**GROUP FOUR**

**Dangerous Profession (79)**

**Cast:** Wild-Bryce

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. Na. Re.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holiday Affair (87)</td>
<td>8-1</td>
<td>Wilshire-Leigh</td>
<td>8-1</td>
<td>8-1</td>
</tr>
<tr>
<td>Bitter But博</td>
<td>8-1</td>
<td>Wilshire-Leigh</td>
<td>8-1</td>
<td>8-1</td>
</tr>
<tr>
<td>Called to Arms [T]</td>
<td>8-1</td>
<td>Wilshire-Leigh</td>
<td>8-1</td>
<td>8-1</td>
</tr>
</tbody>
</table>

**NOT DESIGNATED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. Na. Re.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alice in Wonderland</td>
<td>7-4</td>
<td>Cassie-Cooke</td>
<td>7-4</td>
<td>7-4</td>
</tr>
<tr>
<td>Art of the Graft</td>
<td>7-4</td>
<td>Cassie-Cooke</td>
<td>7-4</td>
<td>7-4</td>
</tr>
<tr>
<td>Billed Spot</td>
<td>7-4</td>
<td>Cassie-Cooke</td>
<td>7-4</td>
<td>7-4</td>
</tr>
</tbody>
</table>

**RKO RADIO**

1949-50 Features
Completed (43) In Production (4)

**SEIZNICK-S.R.O.**

1950 Features
Completed (18) In Production (4)
1949 Features
Completed (44) In Production (0)

**NEW PRODUCTIONS**

**OUTBREAK**

**Drama—Started Dec. 19**

**CAST:** Richard Widmark, Barbara Bel Geddes, Paul Douglas

**Director:** Elia Kazan

**Producer:** Sol Siegel

**Story:** Not available.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. Na. Re.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Fall</td>
<td>6-20</td>
<td>Carbide-Preble</td>
<td>10-10</td>
<td>10-10</td>
</tr>
<tr>
<td>Black Sheet, The</td>
<td>6-20</td>
<td>Power</td>
<td>5-3</td>
<td>5-3</td>
</tr>
<tr>
<td>Broken Arrow</td>
<td>6-20</td>
<td>Stewart-Pope</td>
<td>6-20</td>
<td>6-20</td>
</tr>
<tr>
<td>Caribbean Trail, The</td>
<td>6-20</td>
<td>Scott-Williams</td>
<td>9-12</td>
<td>9-12</td>
</tr>
</tbody>
</table>

**20TH CENTURY-FOX**

1950 Features
Completed (18) In Production (4)
1949 Features
Completed (44) In Production (0)

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. Na. Re.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Come To The Stable (94)</td>
<td>6-20</td>
<td>Young-Rom</td>
<td>12-19</td>
<td>12-19</td>
</tr>
<tr>
<td>My Blue Heaven (T)</td>
<td>6-20</td>
<td>Grau-Bray</td>
<td>12-19</td>
<td>12-19</td>
</tr>
<tr>
<td>My Way Out</td>
<td>6-20</td>
<td>Grau-Bray</td>
<td>12-19</td>
<td>12-19</td>
</tr>
</tbody>
</table>

**COMPLETED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. Na. Re.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949-50</td>
<td>6-20</td>
<td>Carbide-Preble</td>
<td>10-10</td>
<td>10-10</td>
</tr>
<tr>
<td>Bitter But</td>
<td>6-10</td>
<td>Grau-Bray</td>
<td>12-19</td>
<td>12-19</td>
</tr>
<tr>
<td>The Best of Enemies (93)</td>
<td>6-20</td>
<td>Grau-Bray</td>
<td>12-19</td>
<td>12-19</td>
</tr>
<tr>
<td>The Best of Enemies (93)</td>
<td>6-20</td>
<td>Grau-Bray</td>
<td>12-19</td>
<td>12-19</td>
</tr>
</tbody>
</table>

**FILM BULLETIN**
In Production

1949-50 Features

Completed (19) In Production (2)

NEW PRODUCTIONS

1949-50 Features

Completed (23) In Production (7)

PRETTY BABY

Comedy—Started Dec. 14
Cast: Zachary Scott, Dennis Morgan, Betsy Drake, Edmund O'Brien
Director: Bretaigne Windust
Producer: Harry Kurnitz
Story: Not available.

IN PRODUCTION

RELEASE CHART

1949-50

Norah Lofts as "Pretty Baby"

NUARY

Your Service — Our Responsibility
NEW JERSEY MESSENGER SERVICE
Member Nat'l Film Carriers
230 N. Juniper St., Phila. 7, Pa. — Locust 7-4832

THEATRE MANAGERS and OWNERS

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT

Don't put your return film in the lobby until all your patrons have left the last show.

HIGHWAY EXPRESS LINES, Inc.
236 N. 23rd St., Phila. 3 — 1259 Vine St., Phila. 7
Locust 4-0101
Member National Film Carriers

27
WISHING
are you
for business?

Wishbones are fine at Sunday dinner, but . . .

No smart Showman will risk his business on the whims of a good luck charm—because he knows that Trailers and Accessories represent an inexpensive investment in the kind of showmanship that sneers at superstition.

Good luck is a handy commodity, but good salesmanship is safer. And selling is surer, easier, when NSS Trailers and Accessories are an important part of YOUR advertising efforts!

They're your least expensive, most expressive selling aids!

IT'S EASIER TO SELL SEATS WITH TRAILERS AND ACCESSORIES!
Scully’s
5 Cardinal Principles
Brotherhood

Editorials by MO WAX
Page Three

Reviews In This Issue
When Willie Comes Marching Home • Malaya • East Side, West Side
The Great Rupert • South Sea Sinner • Paid in Full
Francis • Guilty of Treason
Pages 9, 10, 18
MGM CRACKS 17-YEAR RECORD!

ON THE TOWN" WOW!

SETS ALL-TIME WEEK'S RECORD AT MUSIC HALL!

THEN TOPS THAT IN ITS 4TH WEEK!

TERRIFIC NATIONWIDE!

MGM presents GENE KELLY • FRANK SINATRA • BETTY GARRETT • ANN MILLER in "ON THE TOWN" • JUDY MUNSHIN • VERA-ELLEN • Color by TECHNICOLO COLOR Screen Play by Adolph Green and Betty Comden • Based on the Musical Play • Directed by GENE KELLY and STANLEY DONEN • Produced by ARTHUR FREED • An MGM Picture
SCULLY’S FIVE PRINCIPLES

In what are described as “five cardinal principles”, Universal-International vice-president and general sales manager William A. Scully has set forth his company’s distribution policy for this year. Some of these principles, which are to be enumerated to the U-I sales organization at forthcoming meetings in New York and St. Louis, are clear and have a lofty ring, while others are ambiguous and subject to conflicting interpretations. Let’s take a look at them:

1. For an equitable solution of clearance problems so that we may extend to every exhibitor the most reasonable playing time. To do this we must survey the theatre situation in every city, town and village.

The reduction of excessive clearances is a most worthwhile objective and Universal will deserve the plaudits of independent exhibitors if this is carried through with good judgment.

2. To impress our entire sales organization that Universal wants to do everything possible to serve the greatest number of exhibitors regardless of any past experience. This is a new day and new tactics must be adopted.

3. To especially indoctrinate everyone in Universal’s sales department with the idea that this business will only prosper if both distributor and exhibitor get a square deal.

We lump these two points because they are inextricably intertwined. The desire to service the greatest number of exhibitors and to give them “a square deal” is meritorious. It would be interesting to know what Mr. Scully’s plans are in this direction, what are to be the “new tactics”. One of the weaknesses of U-I’s sales policy in past years has been the insistence on top percentage terms for a certain number of pictures, sometimes with a seemingly little regard for their actual box office value. We believe this company has failed to sell many hundreds, perhaps thousands, of situations because of home office intransigence on film terms. Exhibitors would welcome an interpretation of these principles to mean that there will be greater branch office autonomy in the future, and the distributor might well profit greatly under such a system by selling many more accounts.

4. To do everything possible to stop lawsuits which are being unreasonably brought by exhibitors who could easily settle their differences if they could spend as much time consulting with film company’s representatives as they do with lawyers.

“Easy,” Mr. Scully?

5. To impress upon all members of our sales organization that exhibitors should see films before they discuss them. It is becoming more and more important to realize that sales for any company’s merchandising cannot be fairly negotiated unless the customer knows enough interest to look at the film he is buying, so that after he does buy it, he will have some idea as to how to sell it to his patrons.

There can be no disagreement with the purpose of this point. Mr. Scully could perform a real service by adopting the Big Five’s policy of showing every U-I release in all exchange centers at appointed times.

We have examined Mr. Scully’s five cardinal principles, as they stand on paper, rather briefly. There will be much more to be said after they have met the test of actual operation in the field.

BROTHERHOOD

None of the many worthy causes which claim the effort and the big heart of show business merits more ardent support than the annual Brotherhood Week, sponsored by the National Conference of Christians and Jews. For one week each year, this wonderful organization asks each of us to lend a hand in focusing attention on a duty that is really a year-round obligation of all true Americans—the practice and promotion of brotherhood between peoples of all faiths.

This year Brotherhood Week is February 19-26. A hard-working committee, headed by J. Robert Rubin, Ted Gamble and Max E. Youngstein, has rolled up its sleeves, pushed aside personal duties and girded itself for an intensive five-weeks campaign. They will not succeed without your help.

Most of all, this is a task for the theatremen of America. But every member of every branch of the motion picture industry—yes, you—will be asked to do something to dramatize the practical things which people can do to further understanding and realization of the ideals of brotherhood. And, at very least, each of us will be asked to enlist the membership of ten people in the NCCJ at one dollar per year.

No one should have to be asked twice in this cause, or even reminded twice. Let’s start the second half of this century with our faces in the sun, our theme—Brotherhood.

—MO WAX.

"The best picture I've seen this year!" — Hedda Hopper

"When Academy voting time comes, it will be the picture to beat!" — Louella O. Parsons
JOHNSON, ARNALL SEE '50 AS GOOD YEAR FOR MOVIES

As it comes every year at this time, production predictions for the forthcoming twelve month were rife. Most inclusive were those of the heads of the two major producer associations, Eric Johnston for Motion Picture Ass'n of America, and Ellis Arnall, Society of Independent Motion Picture Producers. While both registered optimism, the future was slightly clouded with "buts."

Johnston saw production problems in trespassing, but "nothing to indicate that the industry will ever be flat on its back. Quite the contrary. If we can surmount the obstacles as these alone and we've been doing it, we will be stronger, more prosperous than ever."

The MPAA president revealed that the studios still have liquidated all but approximately $300,000,000 in frozen funds from England by June when the two-year Anglo-American agreement ends. A total of $900,000,000 was retrieved from foreign countries in 1949, he disclosed. About $39,000,000 of this was forthcoming from England, including the $17,000,000 called for by the agreement, after receipt of about $50,000,000,000.

Foreign Problem

The foreign situation, with tightened restrictions, was still one of the producers' major problems, he noted. Another television, Johnston declared, but saw a medium as a "stimulant" eventually. He said the MPAA video committee is working on the basis of "amiss"ly that TV will not "fill the void" created by newspapers and magazines, the breakdown of income, where the public paid almost the same amount (as advertisers) for the privilege of reading them.

In any case, he felt that television paid come to be increasingly dependent on motion pictures. He denied the possibility that TV would decrease the demand for good theatre entertainment. "Any new form of entertainment has always increased the desire for other good entertainment."

Tax Repeal

He also saw a good chance that the present Congress will take action on repeal of at least the wartime federal admissions tax. He felt it was imperative at the industry maintain vigilance against similar levies by state and municipal governments to substitute their levies if federal tax is lifted.

Arnall's observations were more limited in scope, centering principally about forestry and the outlook for independent producers. Actually, they were tied together to make a very promising package for 1950, Arnall indicated. When studio divorce is attained, he said, the majors will be independent producers, who make money and repay their loans, credit terms will be liberalized."

The Society's "chief targets" have been and will continue to be "big theatre circuits," owned by so-called major studios and large combines owned by other substantial interests or theatres which are pooled for buying purposes.

MYERS HITS DEWEY PLEA TO SHIFT TICKET TAX TO STATE

Government Dewey made himself persona non grata with the motion picture industry by taking in a most inopportune time to urge the New York State Legislature to take over imposition of excise taxes, the chief executive of the State brought the wrath of the entire film industry down upon his head with his statement that "Federal taxes, such as those on gasoline and amusement, should be given up and made available for state imposition." Dewey's declaration was made just as the industry was giving its loans for an all-out fight to remove the discriminatory Federal tax.

Spokesman for the industry in its unified battle, COMPO tax committee chairman, Abrams F. Myers, immediately caught up the gauntlet and served notice that the industry will fight any move to replace the Federal tax with state or municipal ticket taxes.

Spokesman for the industry in its unified battle, COMPO tax committee chairman, Abrams F. Myers, immediately caught up the gauntlet and served notice that the industry will fight any move to replace the Federal tax with state or municipal ticket taxes.

In a letter to the Governor, Myers took a firm stand against Dewey's recommendation for "repeal of an unjustified and onerous federal tax merely to replace it with an equally unjustified and discriminatory state or local tax."

Taxed Because It's Easy

To single out the motion picture industry for a special tax seems to us to be arbitrary and unreasonable," Myers wrote. "We can think of only one reason for the imposition of such a tax — it is easy to collect. But merely because the theatre ladies can be made to do the work of the tax collector without expense to the state is not a valid reason for advocating this special tax. In opposing a tax on admissions we feel that we are not merely speaking for the motion picture industry but are voicing the sentiments of millions of movie-goers, the vast majority of whom are low income family people. Also, we speak for the many workers in all branches of our industry whose jobs are jeopardized by the growing threat to tax the movies out of business."

A fair description independent exhibitors as "small business men who operate on a narrow margin of profit. Their means of livelihood can be destroyed by a comparatively small falling off in attend-
News and Opinion

(Continued from Preceding Page)

ance." The federal tax was a "large contributing factor" towards the drop in attendance since 1946, Myers said. He also pointed out that the industry in New York State alone represented $160,000,000 in investments running into billions of dollars and does not complain about paying its just share of taxes. But it presents, and invokes its constitutional right to protest, being singled out for discriminatory taxation."

Same As Newspapers

Declaring, "We cannot conceive of your advocating a special tax on newspaper, magazines, and books," Myers told the Governor that movies should not be classed with newspapers as "an important part of the communications industry" and such are entitled to the same consideration that is accorded by the federal government and the state to the press. Certainly, you, as Governor of New York, are keenly aware of the message value of the screen. We seem to recall that the State of New York itself has delivered to the theatres and urged them to exhibit films dealing with various state projects such as juvenile delinquency, racial discrimination, highways, etc."

With rising costs making impossible any cut in the admission price itself, Myers explained that the movie industry "urgently needs relief from the existing federal excise tax -- but little prospect that when that relief is forthcoming it will be in any condition to bear up under any additional state or local tax burdens."

Myers Calls Meeting

"We express the hope that in your usual fair and thorough manner you will consider carefully the facts and arguments herein set forth and other with which we have not had the grace to letter to, but which will readily occur to you; and that, as the result of your further consideration, you will maintain your stand in favor of repeal of the federal amusement tax and abandon all thought of supplanting it with state or local taxes on amusements."

The Governor also issued a call for the COMPO taxation committee to meet in Washington January 17th, when it will review progress since the Dec. 20 meeting. He explained that blueprints of the nationwide campaign will be forwarded to the exhibitors and exchanged officials and President's message has been delivered, unless that message is unduly delayed," Myers said in announcing the meeting. "Meanwhile, the Committee hopes that all organizations and individuals in this industry will square away for prompt action. There will be work for all in making the country not merely excise tax conscious, but movie tax conscious."

All-Industry Fight

The exhibitors alone would not bear the brunt of the tax fight was thus made clear. Earlier, reports were heard that the "press heat" being prepared by the COMPO for the tax battle would be sent only to exhibitors. It was evident that all branches would take part in the battle as the campaign plan goes into the mails today (16th) to exhibitors, exchange men and studio personnel.

The "press heat" as mentioned by Myers was in reference to President Truman's declaration in his State of the Union message to Congress Jan. 4th in which he requested that the various tax changes "to reduce present inequities, stimulate business activity and yield a more equitable return of additional revenue," but did not specify which taxes would be amended. The President said he expected to make "specific recommendations on this subject at an early date."

One of the most important individual subjects on the agenda will be the problems involved in developing a young audience for films. This will include an analysis of policies governing children into the theatre through the media of children's matinees, special programs and increased exploitation efforts aimed at the younger age groups. Stimulation of new patronage among the older potential moviegoer will also be discussed.

GOVT CHARGES BIG THREE SEEK TO DUCK S.C. RULING

The remaining Big Three in the industry antitrust suit -- Loew's, Warners and 20th-Fox -- are seeking to evade the Supreme Court edict and to gain advantages denied to Paramount and RKO who have bowed out of the suit via consent decrees. This was the charge leveled by the Department of Justice in its brief filed last week with the Statutory Court prior to reopening of hearings scheduled for January 17th.

In effect, the Government wants the current defendants to have no benefits because they remained to battle the case down to the bitter end, rather than come to terms as did Para and RKO. As in the case of the latter two, the Department asked that the Big Three be limited to one year in which to effect divorce. The Court was also requested to turn down a defense petition that a divestment plan be presented after one year with separation to be finalized in five years. The Government took exception to the defendants' proposal that divestment, if ordered, be subject to review after three years of the five, with an eye to rescinding the divorce order if the situation at that time showed to the Courts satisfaction that it was no longer necessary.

The defense proposals, it was contended, would only serve to drag out proceedings and force the Government to spend millions of dollars. Furthermore, it would afford these defendants, who have shown no awareness of their violation of the Sherman Act, no devices to maintain illegal activities and illegal status by a judgment of this court designed to effect those ends, a preferential position vis-a-vis those of the defendants (RKO & Paramount) who, in an effort to make amends for their violation and provide for a restoration of competition, have agreed to a judgment of divestment.

The Government confirmed its demand for the ban against further acquisitions by the distributors. According to the brief, should the defendants attempt to make such transactions without restrictions and license their films to these theatres unchecked, then the provision requiring sales of the producing unit of the theatre-by-theatre, would be nullified.

Meanwhile, negotiations between Warner Bros. and the Government continued in an effort to reach a consent agreement before the trial date. 20th-Fox too, was having talks with the Justice Department toward the same end, but as of late last week, there was no announcement of an impending settlement. MG-M was the lone holdout, preferring to take its chances on a court decision.

(More NEWS & OPINION, Page 8)
LUGEL LION GIVES YOU ANOTHER SMASH BOX-OFFICE HIT!

*PORT OF NEW YORK*

*Bigger than "T-MEN".* "CANON CITY". "HE WALKED BY NIGHT"

FILMED IN CO-OPERATION WITH THE U.S. BUREAUS OF CUSTOMS, NARCOTICS AND THE COAST GUARD.
H'WOOD MAKING MORE AND BETTER FAMILY PICS—PMC

To the much-beloved movie industry, it was like a breath of Spring after a hard Winter to hear an industry group say something complimentary about motion pictures group timewise with the Protestant Motion Picture Council; their verdict after examination of last year's product: Hollywood has turned out more films in 1948, suitable for general family entertainment than in any previous year.

This welcome news from a highly-rated religious organization was followed this week by the news that the movie industry is succeeding in its endeavor to give the public more wholesome and worthwhile pictures (finally gave Hollywood a chance to lift its head after its verbal beatings from other religious groups, columnists, Congressional would-be critics, and other self-styled judges. The Council's reviews and appraises films for Protestants, including the ten million members of the United Council of Church Women.

Twelve Winners


"Exceptional merit" ratings were awarded a film featuring: "Noah of the North," "Day of Wrath," "Scott of the Antarctic," "The Quiet One," "Night Unto Night" "In the Good Old Summertime," "Roseanna McCoy," and "Savage Splendor."

Entertainment Gauge

The winning pictures, which reflect the major opinion of the Council's forty previewers, were chosen primarily on the basis of their entertainment merit, as well as for their moral, ethical and social values.

The breakdown: Of 322 features previewed last year, 233, or 72%, were classified "adults only" and 89, or 27%, "adults and your people." Of this number, 82 were recommended for children as well.

The PMPC positive approach was welcomed by the industry, which heretofore had received a negative reaction to its output, i.e. "unobjectionable for general patronage," "unobjectionable for adults." etc.

U-I IN NEW DISTRIBUTION SETUP TO PUSH JAR PRODUCT

After five years of distributing J. Arthur Rank's British product to reluctant American exhibitors, Universal-International thinks it has the answer to the problem posed by exhibitors' anathema to playing English films. U-I will attempt to put in force with its new plans to make the British films palatable to U. S. theatremen and public.

In an announcement by U-I's sales vice-president, Dan Scully, the company revealed that it had revised distribution methods for the JAR product. Based on the experience gained in the past five years, the plan will be to market the films to suit the situation: In large metropolitan areas, experience has shown that most of these pictures do best when shown to selective audiences in the "specialized theatre." Consequently, Scully says, that is how most of these films will be distributed. However, any of the JAR productions considered to have general or mass appeal would be distributed by U-I's regular circuit. Among the latter, Scully named "Hamlet," which he said, has done good business in all types of houses.

"Those exhibitors who have been willing to give the films a chance to the J. Arthur Rank productions have done exceedingly well," he stated. "It is true that many exhibitors did not have the opportunity for preparing their particular communities for this type of picture. On the other hand, many theatres throughout the country have converted their policies to the format which makes their theatres symbolic with the exhibition of these pictures. We believe our company has rendered a service to the industry in general with the spadework we have done in the last five years to establish the value of good British productions."

The majority of Rank productions will be distributed through the Prestige sales unit, but special field work will be in augurated through the branch offices for the purpose of creating new opportunities for their exhibition. Irving Sochon, formerly Cincinnati branch manager, was named by Scully to direct the distribution efforts for the Rank product. The new man pointed out that L. J. Scully, who has resigned as special representative of the Prestige division.

THEATRE TV TO PLAY BIG ROLE IN UNITED PARAMOUNT

The new United Paramount Theatre Corp. lost no time in laying the groundwork for its future operation and made clear the direction in which it was going to play a major role in the future. President Leonard Goldenson, prophesying the day when 15,000 theatres will be equipped to handle "TV" and "motion picture," as he has done for years, predicted that the new division will be a department of the Paramount system or any subsequent development which might improve on the present system. "By kinescoping the programs," he said, "we will be able to show them to the smaller houses in a matter of minutes."

TV Hypo Industry

Goldenson visualized theatre TV as holding a place alongside the television industry as rejuvinating the movie industry as did sound films. The present $25,000 cost for installation, he said, should be put down by mass production to somewhere between $10,000 and $5,000, which should it within reach of virtually all theatres.

As for programming, Goldenson saw the new medium as an adjunct to regular film fare. The theatre will present situation, even if it is not exclusive, will be superior to home reception. "The theatre makes a distinct and clear-cut appeal..." he stated, "theatrical telecasts could be more subtle and refined."

O'Brien, Weitman Named

Named to head the chain, TV program division, was Joseph O'Brien, secretary-treasurer of UP and Robert Weitman, managing executive of Paramount theatres in New York, Jason Rabinowitz will serve as O'Brien's special assistant on television matters.

O'Brien's activities will depend on the response by the FCC to the request by Paramount, Fox, TOA and other industry elements which have petitioned for a new channel on the granting of high frequency channels. The various petitioners are seeking to convince the FCC that such grants would benefit both the public interest and the industry itself, pointing out that the country's 18,000 theatres would provide showcases and wide distribution of performances which experts long trained in providing entertainment on a mass scale.

Ferguson Ends 30 Years With M-G-M; Terrell Named

Very few employees in the motion picture industry can boast of 30 years association with one film company. One of these is William R. Ferguson, M-G-M's exploitation director, whose term of service will end in a few weeks. Vice-president and director of advertising, publicity, exploitation Howard Dietz reluctantly made the announcement of Bill Ferguson's retirement from the post he has held for years, a time that he will be succeeded by Dan S. Terrell, who has been assistant to Ernest Emerling, Loew's Theatres ad-exploitation division.

Dietz also disclosed that John Joseph, who joined Metro last March, has an assumed charge of the company's publicity activities in the east, taking over the post formerly held by Herbert Crooker, who will be given special assignments on specific big pictures, Joseph has been serving as special assistant for the past nine months and is to be the liaison between the home office and the studio.

One of the best-known men in film promotion, Ferguson has been responsible for the distribution of numerous famous merchandising stunts, including the "Trackless Train" of 1924, the "Traveling Studio," the "Traveling M-G-M screen service," the "Movie Attractive, museum tour, and the history-making Atlanta opening of " Gone With the Wind," to name a few.
'WHEN WILLIE COMES MARCHING HOME' HILARIOUS SPOOF ON WAR HEROES

Rates: 3 3 3 generally on word-of-mouth buildup

20th Century-Fox
83 Minutes

Directed by John Ford.

Highly reminiscent of Preston Sturges' most successful satirical rib-ticklers, such as "The Great McGinty," this film serves only to confuse the Great McGinty, particularly on John Ford's initial fling at comedy, "When Willie Comes Marching Home." Heretofore master of high drama, usually in a western setting, director Ford has turned his fine talents to barbed hilarity and has wrought a farcical spoof of those who would be war heroes and those who worship them, that builds from chuckles up to broad belly-laughs. Here is an ideal film for the entire family — those who overlook the subtleties will laugh just as heartily at the broader comedy that permeates the picture, particularly in the latter half. Although Dan Dailey is the only marque name of any consequence, critical acclaim and word-of-mouth should parley 'When Willie Comes Marching Home' into a beautiful grosser, particularly if the film is properly exploited.

The current buildup of French charmer Corinne Calvet won't hurt either.

The screenplay by Mary Loos and Richard Whiting starts off in a less than manner, laying the groundwork for the fireworks that are to follow and that bring the film to a hilarious climax. Dan Dailey has easily his best role to date as the patriotic boy, idolized by the home-townsfolk when he becomes the first to enlist after Pearl Harbor, only to earn their disdain when, despite all his efforts to go into combat, he remains here as an instructor. Dailey, in fact, arouses such heartfelt sympathy for his plight that when he finally leaves ground in a bomber bound for overseas, there was spontaneous, loud applause from the sneak preview audience. The hectic events that follow to make him a war hero bring the film to a spinningly hilarious finish to leave the fans in a bright and talkative mood.

Good performances are forthcoming from the supporting players: Corinne Calvet as a French Maquis girl; Colleen Townsend as a French girl; William Demarest as his father, a blustering veteran of World War I; James Lydon as the girl's kid brother who becomes a hero while Dailey fumbles in the States; and Evelyn Varden as Dailey's mother. Leo Tover's camera work is up to director Ford's high requirements.

STORY: The small town of Punxsutawney, W. Va. becomes highly war-conscious as Pearl Harbor plunges the U. S. into the conflict and one of its most popular sons, Dan Dailey, becomes the first to enlist. Given a tremendous going-away party by the townspeople, Dailey is shipped out to basic training and turns into a remarkable sharpshooter, so good, in fact, that he is kept in the States as an instructor, and shipped back to Loring Field, just five miles from Punxsutawney. Despite repeated efforts to get into combat, Dailey is incarcerated at the training field for three years, facing the contempt of his neighbors, even his family. When a bomber bound for England makes an emergency landing at the field because of a gunner's appendixia, Dailey gets the nod as the replacement, and is immediately shipped out. Over England, the plane cannot land and the crew balls out, but Dailey misses the order and ends up in France where a band of Maquis takes him in hand. They photograph the launching of the German's V-2 rocket and Dailey is given the films to deliver to the Allies. After a wild trip across the Channel, Dailey is thrown high into the air on a plane from the Pentagon and a final warning to keep mum about the whole thing, the exhausted "hero" is dumped back in Punxsutawney, just four days after he left, to try to explain that he had been in combat overseas. Fortunately, the Army comes to his rescue to decorate him and redeem his heroism in the eyes of his family and the fickle town. BARN.

'MALAYA' STARS REDEEM IMPROBABLE ADVENTURE YARN

Rates: 2 3 3 — generally on star value

MGM
96 minutes
Spencer Tracy, James Stewart, Valentina Cortesa, Sydney Greenstreet, John Hodiak, Lionel Barrymore, Gilbert Roland, Roland Winters, Richard Loo, Ian MacDonald, Tom Helmore.

Directed by Richard Thorpe.

This lengthy, slightly fantastic, but nevertheless entertaining Metro melodrama qualifies as an above-average boxoffice attraction generally on the strength of an all-star cast that glitters with highly-rated marquee names. And even better grosses will be a certainty in action houses where such improbable adventure vehicles usually delight the regular patrons. Based on this country's dire need for raw rubber during the recent war, "Malaya" relates the tale of the extreme risk run by unknown, and hitherto unheralded, heroes who smuggled priceless commodity out of Japanese-held Malaya. Unfortunately, the plot fails to measure up to a standard befitting the film's top-notch cast. The inedible highjinks the rubber-runners get away with right under the nose of the enemy are just too much to believe, while the anti-climactic finale, a totally unnecessary scene which serves only to come out stands out as the major flaw in Richard Thorpe's otherwise competent direction.

Spencer Tracy will delight his fans with his tough, cynical portrayal of a hardhit- ten smuggler who is released from Alcatraz and allowed to use his unorthodox talents to get rubber out of Malaya. As Tracy's newspaper reporter partner, James Stewart is seen in a highly sympathetic, but comparatively secondary role as an idealist with a double purpose — to serve his country and simultaneously avenge his brother's death somewhere in the South Pacific. Strangely enough, it is Tracy who provides the romantic interest, shared by Valentina Cortesa, whose part as the singer in the Malayan saloon requires too little of her fine dramatic ability. Fat man Sydney Greenstreet operates the saloon and becomes involved in the intrigue in his usual fashion, while John Hodiak and Lionel Barrymore do their bit in surprisingly inconsequential roles. Produced by Edwin Knopf, the screen play by Frank Fenton was based on an original story by Manchester Boddy.

STORY: James Stewart, a globetrotting newspaper reporter, tells influential publisher Lionel Barrymore that sorely-needed raw rubber can be smuggled out of Malaya, provided the U. S. supplies enough gold to flash in the right places. Barrymore informs John Hodiak, a government agent, who effects the release of Stewart's buddy, smuggler Spencer Tracy, from Alcatraz to help with the project. Landed in Malaya as Irish sailors, Tracy and Stewart head for a tropical saloon run by Tracy's old friend, Sydney Greenstreet, whose aid and influence they seek. Greenstreet earns them with Richard Loo, the Jap command- er, and they set out to buy up caches of rubber three plantation owners have been holding out on the Japanese. The first two loads are successfully delivered to a camouflaged American freighter, but the third owner with whom they are dealing, Roland Winters, a German national, double-crosses our heroes. In an ambush, Stewart dies and Loo traps Tracy, who had been warned by Greenstreet of Leo's plans. Loo forces Tracy to lead him to the hidden rubber ship, and is killed in the ensuing gun-fight in which Tracy is wounded. The Americans get the rubber, an enemy cruiser is sunk by two PT boats, and we are told that Tracy lived to retire to an island with Valentina Cortesa, after refusing a medal from the U. S. Government. TAY- LOR.

BOXOFFICE RATING

- Poor
- Average
- Good
- Excellent

Please note that the rating often varies for different types of Theatres

JANUARY 16, 1950
'EAST SIDE, WEST SIDE' GLOSSY, GLAMOROUS WOMAN'S PICTURE

Rates ★★★ — in deluxes; less in action and rural spots

M-G-M 108 minutes
Barbara Stanwyck, James Mason, Van Heflin, Ava Gardner, Cyd Charisse, Gale Storm, William Frawley, Douglas Kennedy.
Directed by Mervyn LeRoy.

Based on the best-selling novel by Marcia Davenport, "East Side, West Side" should prove a solid attraction on the strength of the book and its four name stars. This glossy portrait of sophisticated society is definitely slanted to catch the feminine trade and that shall spell good grosses in first big city theatres. It will not do so well in small towns or in the action houses. The glitter and glamour of New York life, the amorous pecadillos of the upper crust, are presented with finesse and flash. And the romantic story, concerning a woman blindly in love with her husband, a charming but worthless cad, is one that is sure to strike a sympathetic note with every feminine patron. The men should find this session of harem-throb just another picture to which to take the frau. Late in the proceedings, it unexpectedly turns into a chase and a capture ... all neatly wrapped up in one episode and then back to heart-throb again. This adds a certain amount of action, but doesn't seem especially appropriate to the prevailing mood.

Opportunities for Barbara Stanwyck's high-powered emoting are somewhat limited in a part that calls for a reserved type of characterization. Played in a subdued key, she does succeed in making it convincing. James Mason is very strong in his role of estranged husband and Van Heflin scores as the doughty ex-cop, Cyd Charisse is lovely as the friendly model, but it is Ava Gardner who is the focus of attention. As a hard-bolied beauty, sheathed in tight-fitting gowns, she clearly demonstrates why husbands leave home.

STORY: Gentile-born Barbara Stanwyck fears that her husband, James Mason, will get involved again with his ex-flame, Ava Gardner. He does run into her, which prompts her to arrange a brawl with her latest patron, Douglas Kennedy. He is rescued by model Cyd Charisse, at whose apartment he spends the night. Her sweetheart is Van Heflin, a former policeman, now a foreign correspondent. He takes an interest in Van and helps her with her troubles. She is attracted to him, but decides to save her marriage and tell Mason. Then Ava is found murdered and Mason is arrested for the crime. Heflin gets busy on the case, does some fancy sleuthing and soon brings the blondes to justice, just as she had done in her rival. So Mason is now cleared, but at this point Barbara washes out of her hair. It looks as though at some future time she and Heflin will get together. YORK.

THE GREAT RUPERT DURANTE SCORES IN NUTTY COMEDY

Rates ★★★ as dueller in family houses

Earl Williams (George Pal) 86 minutes
Jimmy Durante, Terry Moore, Tom Drake, Frank Orth, Sara Haden, Queenie Smith, Chick Chandler, Jimmy Conlin, Bing Sanders, Donald T. Beddoe, Candy Candido, Claude Cooper, Harold Gooswijn, Frank Cady.
Directed by Irving Pichel.

"Rupert," that impish squirrel who dances a jig and tosses money around recklessly, should make a hit with comedy fans. Stardied with this squirrel is Jimmy Durante, whose ebullient profile and raucous voice enhance the air of delightful absurdity which fills this dilly little fable. This is the sort of picture that has no age limitations. Junior and Grandpa will both be amused by its droll humor. The antics of "Rupert" will be a special treat for the kids, who probably won't realize that the bright-hued squirrel is just a stuffed creation of George Pal's famed Puppetoon technique. This being Pal's first effort at feature production, its success marks a bright new acquisition to Eagle Lion's roster of top-flight producers. The nutty yarn, scripted by Laslo Vadnavy, has all the charm of a modern bed-time story and is ripe with gags for the inimitable Durante. The modest production is slightly uneven in quality but the laughs come in sporadic bunches, but its blend of gentle warmth and uproarious incident should prove irresistible to family audiences. It will be strongest in the rural areas.

That explosive Durante personality is very much in evidence as he poodles the pipsqueak squirrel and even the laughs come in sporadic bunches, but its blend of gentle warmth and uproarious incident should prove irresistible to family audiences. It will be strongest in the rural areas.

STORY: A down-and-out and helpless vaudeville act, consisting of Durante, his wife, Queenie Smith, and his daughter, Terry Moore, luckily find refuge in dingy garage rented from Frank Orth. Unknown to them, there is another tenant living there rent-free — Rupert, the trained squirrel. And when Orth, who has a miserly distrust of banks, shoves $1500 of stock dividends through a hole in the wall and into Rupert's hand, the squirrel indignantly throws it right out again into the garage living-room. The money comes sailing down, just as Queenie Smith discovers something for help. This procedure is repeated regularly every week when Orth cashes his dividend. Durante invests this money from heaven in local enterprises and prosers, while Orth keeps raising the rent and continues to shove money through the wall. Meanwhile, there is a romance blossoming between Terry and the landlord's son, Tom Drake. The income tax officials (who don't seem to believe in money from heaven) get after Durante for his mysterious source of income. At this point the house catches fire and burns down. Orth thinks that his money has gone up in smoke and Durante magnanimously pays for the rebuilding. YORK.

'SOUTH SEA SINNER' MEDIOCRE SHOWCASE FOR SHELLEY'S TORSO

Rates ★★ as dueller where exploitation clicks

Universal-International 88 minutes
Shelley Winters, MacDonald Carey, Helen Carter, Luther Adler, Frank Lovejoy, Art Acord, John Ridgely, James Flavin, Molly Lamont, Silan Chen, Henry Kulky, Fred Nurney, Phil Nazir, Liberace.
Directed by Bruce Humberstone.

Despite Universal's efforts to make "South Sea Sinner" look like "hot stuff," it is really a very disappointing hodgepodge of music, music, music, drama, loosely intermingled with contrived situations and peppered with labored applications of double-meaning gags. The liberal exposure of bare legs and midriff belonging to Shelley Winters is the most savory feature. The story for this tropical opus, concocted by Ladislas Fodor and Laslo Vadnavy, takes liberal helpings of bad Joseph Conrad and worse Somerset Maugham, and mixes in some salty dance rhythms. Miss Winters postures violently and comically, but she never seems to be taking the proceedings seriously. A snappy ad campaign, featuring the popular Shirley Temple as Blaire in The Bells of St. Mary's, should provide a solid boxoffice boost for the ballyhoo houses, but just at the moment the ruthless, eliminating moviegoers, will take to unadorned, suggestive mediocrity is something else again.

In the role of her "torrid" adventure, Shelley gets off several songs: "Blue Lagoon," "I'm the Lonesomest Gal in Town," "One-Man Woman" and finally "I'll Take You Home Again, Sailor." The songs and Luther Adler contribute performances much superior to the film's quality. One of the better sequences has Liberace, a bashful pianist, in a brief session with Litz's "A Major Concerto."

STORY: As a waterfront cafe singer, Shelley encounters MacDonald Carey, a scuttled seaman. Luther Adler, who owns the joint where she works, immediately recognizes her, but has never seemed to be taking the proceedings seriously. A snappy ad campaign, featuring the popular Shirley Temple as Blaire in The Bells of St. Mary's, should provide a solid boxoffice boost for the ballyhoo houses, but just at the moment the ruthless, eliminating moviegoers, will take to unadorned, suggestive mediocrity is something else again.

In the role of her "torrid" adventure, Shelley gets off several songs: "Blue Lagoon," "I'm the Lonesomest Gal in Town," "One-Man Woman" and finally "I'll Take You Home Again, Sailor." The songs and Luther Adler contribute performances much superior to the film's quality. One of the better sequences has Liberace, a bashful pianist, in a brief session with Litz's "A Major Concerto."

STORY: As a waterfront cafe singer, Shelley encounters MacDonald Carey, a scuttled seaman. Luther Adler, who owns the joint where she works, immediately recognizes her, but has never seemed to be taking the proceedings seriously. A snappy ad campaign, featuring the popular Shirley Temple as Blaire in The Bells of St. Mary's, should provide a solid boxoffice boost for the ballyhoo houses, but just at the moment the ruthless, eliminating moviegoers, will take to unadorned, suggestive mediocrity is something else again.

In the role of her "torrid" adventure, Shelley gets off several songs: "Blue Lagoon," "I'm the Lonesomest Gal in Town," "One-Man Woman" and finally "I'll Take You Home Again, Sailor." The songs and Luther Adler contribute performances much superior to the film's quality. One of the better sequences has Liberace, a bashful pianist, in a brief session with Litz's "A Major Concerto."

More Reviews on Page 18

FILM BULLETIN
Short Subjects

TUESDAY, JANUARY 10, was an historic day for the sovereign state of Montana. For the first time in its existence, it was accorded the privilege of holding a world premiere of a movie. The name of the film, of all things, was "Montana." Warners' Technicolor western starring Errol Flynn and Alexis Smith opened simultaneously with the WB publicity department under Mort Blumenstock, Fox-Intermountain representative for the occasion. The special event, titled "The Montana Bonanza World Premiere," made one of the biggest splashes in the state's history. Heralded for weeks in a state-wide series of special events, the film opened in the state capital, Helena, with some eight Hollywood stars traipsing to the festivities to be greeted by Governor Bonner and lesser dignitaries. Helena was just loaded with glamour as such stellar lites as Miss Smith, David Brian, Ruth Roman, Alan Hale, Adrienne Bosh, James Brown, Craig Stevens and Ian MacDonnell paraded up the main avenue to the Marlow Theatre and Gov. Bonner formally appointed Jack L. Warner as an honorary Montanan for the day. Errol Flynn couldn't make it because of commitments abroad.

* * *

GROSSES BEING racked up by "The Outlaw" in each of the 21 key city engagements are nothing short of phenomenal, according to replies received from RKO. Held over: in every situation, the first week's gross amassed from the 21 houses topped the $150,000 mark. And this in the face of a repeat performance in the majority of the situations. In New Orleans, despite competition from the annual Sugar Bowl Game, and a five-week run there in its initial appearance, "The Outlaw" grossed $4,100 more in its first week than any other RKO film to play the house in three years. In Boston, where a 25-year record was shattered, vendors were hawking coffee and hot dogs to the waiting lines; in Kansas City, the line was so long that some enterprising youngsters were renting camping tent hills. The Outlaw was in New Orleans; an enterprising manager of a rival theatre quickly had handbills printed advertising you may have a 2-hour wait to see "The Outlaw!" Meanwhile, see our attraction. Running time, 1 hour and 20 minutes.

* * *

AFTER a 63-week run of "The Red Shoes," Robert W. Dowdell and Maurer, both members of the management of the Bijou, thought enough of the film's ability to continue to pack his house that Dowdell put $40,000 on the line for the right to continue to play the J. Arthur Rank-Eagle Lion release as long as he wishes. One of the most unique deals in the Bijou's history was sealed after the picture had run for over fourteen months on a reserved seat, two-dollar-a-night basis. Dowdell, after twenty-six weeks, put 600,000 Bijou patrons. It represented more money than any theatre has ever paid for a film which has already run for over a year. The contract was consummated by Dowdell, Maurer, and William J. Heineman, distribution vice-president of the Bijou. Everyone was thrilled. Said Dowdell: "It wasn't the first time an offer had been made for balance-of-run. At the beginning of the year, we made an offer of $10,000 to Dowdell and Maurer offered a flat $15,000 for the remainder of the run, but the canny Heineman rejected it.

JANUARY 16, 1950

ADOLPH DUKOR

The Dean Is

THE DEAN OF THE MOTION PICTURE INDUSTRY celebrated his 77th birthday on January 7th. Adolph Zukor arrived in this country in 1893 to start his career in the New World with a job in a New York fur store at $2 per week. Four years later, he owned his own fur business in Chicago and since that time was never headed in his climb to success. Returning to New York in the early 1900's, he invested in Penny Arctes, then Nickelodeons, switched over to become a producer and distributor of motion pictures and formed associations which led to the birth of Paramount Pictures, Inc., including the huge theatre empire which was just lopped off by the reorganization plan dividing Paramount's production-distribution and exhibition branches. To the chairman of the board of the newly formed Para- mount Pictures Corp. and one of the founding fathers of the American film industry, our congratulations.

* * *

OF MEN AND THINGS: Louis Talcott Stone, New York attorney and former counsel for ASCAP, has been named executive assistant to David O. Selznick. Another addition to the Selznick organization is Les Kaufman as studio public director; for Vanguard Films. Former hack executive for U-I and Republic studios, Kaufman leaves Kaiser-Frazer, where he was exploitation and promotion director, to take the Selznick post.

The SMPF is now officially the SMPTE. Effective Jan. 1, the engineers will be known as the Society of Motion Picture and Television Engineers... Paramount distribution and office executives met over the past weekend (13th and 14th) in the first production-distribution meeting with the new Paramount Film Distributing Corp. Joe Gins, U-I branch manager in Buffalo, moves over to head the Cincinnati branch, succeeding Irving Schin, now sales rep for U-I's Prestige Pictures... Arthur Sachson, general sales manager of Samuel Goldwyn Production, has resigned the post after four years of supervising sales of Goldwyn product through RKO.
EXPLOITATION PICTURE

PECK, AAF SELL '12 O'CLOCK HIGH'

THE GENERAL CRACKS UP
Disciplinarian Gregory Peck finally breaks under the strain of sending the "expendables" out in the Battle of Britain.

ON NEW YEAR'S EVE, at exactly 11:59, millions of Americans waiting to ring in the second half of the century, were treated to the first full blast of 20th Century-Fox's huge campaign to publicize their critically-acclaimed drama of air-war, "Twelve O'Clock High". For a full minute, right up to the stroke of midnight which climaxed the announcement with "It's Twelve O'Clock High! Happy New Year!", the title and the star, Gregory Peck, were drummed into their receptive consciousness, over more than a thousand radio stations covering every part of the country. On the heels of this ballyhoo, Fox-ad publicity chief Charles Einfeld and his staff have lined up the whole-hearted support of the Army Air Force, nationally and locally, to give alert showmen additional opportunities to cash in on this important angle for exploiting "Twelve O'Clock High".

Item No. 2 is Gregory Peck, whose performance in this film has been heralded as his finest, and a definite candidate for the Academy Award. The Peck name, a magnet for the m-s-dames, should get plenty of play to offset any handicap attached to a "war" picture and to draw the ladies. The drama, also, should be stressed, rather than the air-war theme, and, as the company is doing in the institutional ads, the film should be ranked with previous Fox film successes.

AIR FORCE TIEUPS
The Army Air Force has put its stamp of approval on "Twelve O'Clock High" and are making Air Force personnel and equipment available for use by exhibitors in connection with the film.
For a lobby exhibit, get cutaways of jet engines and other airplane parts through Air Force personnel in your community. There is also available from National Screen a selected group of combat and airphoto stills from Air Force films. To enhance this display, each of the shots could be mounted on a large clock face in place of the numbers. A variation of this would be to use stills from the picture in place of these photos or heads of the twelve men featured in the film with a comment on each.
Another good method of utilizing Air Force co-op would be to enlist members of the Air Force Association in your town to lend a hand in organizing a Special U.S. Air Force day with a parachute utilizing members of the USAF, American Legion, Nat'l Guard and Boy Scouts. The parade could lead right to the theatre for the opening. If possible, have the Mayor issue a proclamation declaring Air Force Day in your town, in areas where Air Force planes are available, contact commanding officer for planes to fly over the city during the celebration, preferably at noon.
You might also arrange a preview of the picture for top Air Force brass, prominent civic officials, officers of the American Legion and any Air Force heroes in your community.

PLANE MODEL CONTEST
Set up a miniature model plane contest with the mutual training teachers in your local public schools and offer prizes for the best models, a $25 Savings Bond to the winner and free tickets to the runners up. A special B-17 bomber model contest would be particularly appropriate.
For flying models, a demonstration can be arranged in one of the city's parks or on a school athletic field. The winning models in all categories should be given prominent display in your lobby.

NEWSPAPER ADS
Above, a sample of the institutional type of newspaper ad, used in the pre-lease West Coast opening, linking the film with other 20th-Fox boxoffice hits. At left, some of the various sizes and styles of a galvanon ad.
"Battleground" gave a worm's-eye view of the war, concentrating on the slog-foot who took it on the chin on or under the ground. "Twelve O'Clock High" gives us a bird's-eye view, not only because it tells in dramatic and personal terms of the airmen who paid the supreme penalty in the development of daylight bombing, but because it is focused on the high brass whose responsibility it was to send brave young men out to almost certain death so that others might live.

Central character in the film is General Frank Savage, portrayed by Gregory Peck, a sharp-tongued, flint-hearted disciplinarian, who transforms a demoralized, straggling Air Force unit, depleted by heavy losses, into an efficient fighting machine. Taking over from his well-liked predecessor, the martinet drives his men into accomplishments they never felt was possible and turns their hate into admiration. But just as the other c.o. cracked up under too little discipline, Gen. Savage breaks because he is too brittle, finally realizing that giving or taking, there is a limit to rigidity.
MYERS ON DIVORCEMENT

Associated Theatre Owners of Ind.

Excerpts from A. F. Myers’ answer to an inquiry from a faculty member of a large Eastern university concerning the effect of theatre divortement on exhibitors:

“A few weeks ago I saw a headline in one of the newspapers to the effect that divortement would probably result in a reduction in the number of pictures to be released. This view was attributed to an unnamed industry official. This view, undoubtedly, was the prevailing one of the old guard. It seems obvious that, barring national economic collapse, the effect should be just the reverse of this. There is already a starved film market. That was inevitable under the old system.

“The producers fed their pictures to the affiliated pre-run theatres where by extended runs, whenever possible, they were billed white before being made available to the independent exhibitors. Those theatres had very few plays. That was open to the small, independent producer-distributors a cooperative program, etc. Also, the distributor defendants, whether they had theatres or not, gave preference to the pictures made on their own or produced independently and which they handled as distributors on a contract basis. The great reduction in the number of feature pictures during the past 25 years has been due mainly to the monopoly condition in the industry. Under divortement, the screens of all theatres will be open to any distributor who can offer a meritorious picture, regardless of the lot on which it was made. This should stimulate an increase in the number and quality of independent productions. Moreover, the oldline companies are not going to stand idle and let these plays be taken away without a fight. If the length of the first-runs is reduced, and more plays date result, they are fortunate enough to absorb those plays, or else be lost in the shuffle. There are those who say this imposes too great a financial burden to the producers that with aggregate revenues fixed by the theatre-going habits of the public, the producers cannot increase their output. This argument overlooks (1) the return on a lot of pictures may exceed a larger rate of return on a few pictures; (2) the advantages of a faster liquidation of the pictures resulting from the elimination and reduction of clearances, thus enabling a much greater number of theatres to play the pictures while they are fresh; and (3) it takes no account for further economies which are possible in the production of pictures.

“Except where there is a failure of raw materials or a prolonged strike, demand never lacks supply in a competitive market. Within the supply falls below the demand, it is a sure sign of a controlled market. That is what we have had in the motion picture business for a good many years. The monopolists, therefore, except the monopolist whose club has been taken away from him, should prepare for the annual release of a larger number of pictures. If the producers can get the public to buy these artificial restraints or wish to continue them for fear that the inconveniences of the transition might outweigh the advantages resulting from the reform.

“Of course, the transition from a con-

SAMSON AND DELILAH

SAMSON AND DELILAH recently opened on Broadway and received an excellent reception and is generally accepted as a good commercial picture that should do business.

DeMille reverts to the old DeMille with lavish sets and all the trimmings. Hedley Lamarr photographs beautifully in technicolor and Victor Mature is very capable for a change.

We hope Paramount gets no illusions of grandeur and gives the exhibitor an opportunity to make some money if the picture does well.

Most exhibitors are willing to pay a fair rental but will strongly reject any deals that leave them with little profit in spite of a good gross. As Mr. DeMille said, this picture cost much less than the UNCONQUERED and he wants as many people in this country to see it as is possible. Paramount can help this come true if they sell the picture in such a way that an exhibitor will be able to play it on his screen so that his community may see a worth-while picture.

SHORT SUBJECTS

Allied of New Jersey

Many companies look upon short subjects as unsalable but fail to realize that many exhibitors, especially those with single feature policies, look to short subjects to make a good program. Just a day or two devoted to a second feature to prop up his show.

The art of making good two reels has been lost. Comedies, as they are called by the producers, fail, in most instances, to get a ripple from the audience. There are a few good single reels being made but the majority seem to be dull, unimag-}

PR SHORTS

ATO of Indiana

We hope no ATOI member is passing up an opportunity to build respect and prestige for his theatre and the motion picture industry by booking all the one reel shorts in "The Movies And You" series produced and distributed by the different film companies.

Sam Switz, ATOI Director and member of the Industry Film Project Committee, said: "I can honestly say to all my brother exhibitors, THIS IS WHAT WE HAVE LONG WAITED. Here are the subjects . . . that will sell to the patron the facts that all connected with the industry are hard working industrious people, that the moviemakers want, that the movie theatre is a necessary business to every community and provides livelihood for thousands of people . . . . ATOI President Frennhaus stated that "the reels are tops in public relations. Exhibitors have needed this type of subject on their screens for a long time. . . ."

The latest subject in the series is THE SOUND MAN, produced and booked by Columbia Theatres. To the regular Columbia customer, send them a date for this reel now.

EXHIBITORS FORUM

Opinions Called from Organization Bulletin

14
COLUMBIA, which had more than its share of ups and downs during 1949, faces 1950 with a better than average backlog of product, at least a half dozen good story properties in the preparation mill, and two good money-makers going into general release. On the other side of the ledger, the company is still faced with a shortage of good contract talent and continued internal strife within the organization. However, if the last two obstacles can be overcome, there is reason to believe that the new year should be a profitable one for this company.

Both "All the King's Men" and "Jolson Sings Again" should roll up profits, especially the latter. The writing team of some of the Academy Awards, as now seems likely. Furthermore, the backlog of pictures stacks up as potentially a profitable one. Included in the above are such star-studded productions as: "The Good Humor Man" (Jack Carson); "The Petty Girl" (Robert Cummings-Joan Caulfield); "Technicolor: A Woman of Distinction" (Rossalind Russell-Ray Milland-Edmund Gwenn); "Father is a Bachelor" (William Holden-Coleen Gray); "The N Crucible" (Randolph Scott) in Cinecolor, and Walter Wanger's production, "Reckless Moment" (Joan Bennett-James Mason), which will have to rely on its stars a make-up for its story weaknesses.

Bogart's Editing

In addition, there is a sextet of potentially fine features currently in the editing stages. In this group are: "In a Lonely Place," the Santana production starring Humphrey Bogart; "No Sad Songs For Me," a Robert Rossen production starring Margaret Sullivan, Wendell Corey and Viveca Lindfors; "The Killer That Stalks New York" (Evelyn Keyes); "Oh! Ireno; "Fortune Of Captain Blood" (Louis Hayward-Patricia Medina); "Rogues of Sherwood Forrest" (John Derek-Diana Lynn), in Technicolor, and "Kill the Umpire" (William Bendix).

Heading the list of properties now in preparation for filming are the long-delayed "Born Yesterday," and two Robert Rossen productions, "The Brave Bulls" and "The Outer Edges."

Negotiations have also been instituted in recent weeks, for Phil and Jules Epstein to head up their own production unit. Rossen is currently completing an assignment at 20th Century-Fox, and it is expected that they will sign the production contract with Harry Cohn as soon as possible.

Thus, it would appear that the over-all picture is comparatively bright for the company. However, it is the opinion of his profession that many other sideline observers in Hollywood are that Columbia is hot, and can never become a really formidable leader in motion picture making. Until the strife is wiped out, let's hope Harry Cohn, the stockholders or both — will make that their business in 1950.

HOLLYWOOD EDITORIAL

Tinkering Stars

A

LTHOUGH 1950 is only a few weeks old, no less than a half-dozen suspensions have already been handed out to obstreperous stars by their studio bosses. And, since their salaries are up in the highly taxable stratosphere, they don't seem inclined to lay off one bit. Only the studios and the exhibitors, who have heavy investments in the exploitation of their names, stand to lose by their idleness. This is one of the evils of the star system.

A bystander, watching not only top gimmicks in pictures and third-raters violate their contracts, would certainly be excused for paraphrasing Shakespeare and wondering what these actors eat that they have grown so great. More and more, actors have been arrogating to themselves the right to arbitrate on what they will and what they won't do in the line of studio assignments.

The fact is that almost every producer in the business has resigned his overlordship of production matters to his stars. The players literally run the industry. They decide on their own and the directors of their choice. They make or break cameramen. They dictate their own publicity campaigns. They say when they will or won't work. And the net result is poorer product than we could expect if the executives who are better qualified to pass judgment, had retained their authority. Unfortunately, there are few actors who, either by temperament or experience, are qualified to do anything out as they please.

How many really fine pictures have barely missed their mark because the ideal stars for the pictures have decided they were "right" for them. And how many more have wasted their talents and the studio's money by demanding rules that were completely "wrong" for them.

When studio heads resume their rightful places as administrators who give, instead of take, the ordered motion picture product is going to show a marked improvement. That might not be such a bad New Year's resolution — even at this late date. JAY ALLEN.

METRO-GOLDWYN-MAYER

WELL-ROUNDED PROGRAM, NEW FACES FEATURE LEO IN '50

VARIETY is the key-note of the MGM product to be released in 1950.

Dore Schary, in commenting on the releases set for the next twelve months, described them as the most varied in the studio's twenty-two year history. Comedies, musicals, mysteries and dramas, all play a heavy part in this upcoming program.

Schary frankly admits that he is proud of the pictures that have been made under his regime at the studio. "In the past year," he says, "many economies have been accomplished by more careful selection of story material, through preparation of scripts and close cooperation between the creative people and the crafts- men responsible for the making of pictures. It has been evident for some time that the solution to Hollywood's basic problem is better pictures made at smaller costs that we think we have accomplished it."

FOUR-PER-MONTH

Both Schary and Louis B. Mayer face the new year with faith in the future, as evidenced by the fact that they will launch a new four-per-month production policy, beginning in February. Further evidence that they are looking far into the future can be found in the number of new producers, directors and producers which are being placed under contract. No less than 20 new names will be introduced in MGM films to be released this year, marking a new high for the company. In addition, five directors have

EAGLE - LION

REJUVENATED STUDIO FACES ACID TEST IN NEXT MONTHS

TO SAY THAT Eagle-Lion faces 1950 with assurance would be an overstatement, but, nevertheless, the future of the company can safely be said to be on a much firmer footing than it was only a few months ago. This is the general consensus of those in the know in Hollywood that the next few months will tell the story.

It is encouraging to note that "The Jackie Robinson Story," which the company will make under its own auspices, is about ready to roll after the long production hiatus. And there's good news in the announcement that Jack Schwarz has mapped out a slate of 32 features and westerns for E-L release during 1950. But it takes more quality product than Jackie's already lined up to assure the future of any organization in these trying times.

Big Campaign

It is all in the company's favor, however, that there is no sitting on exploitation of its product. Early this month, the company launched a strong publicity and exploitation campaign on the Jackie Robinson-Robert Golden production of "Guilty of Treason." As everyone knows, this is the picture based on the much-headlined trial of Cardinal Mindszenty, last year. The very nature of the story lends itself to exploitation, and if properly executed, the feature may well move into the big money-making class.

JANUARY 16, 1950

18
been set to make their debut at the studio during the new year. Teeing off the programs was Richard Brooks, who started megging his own screenplay, “Crisis” on January 5. A few days later, Joseph H. Lewis started his first assignment on “Woman in the Window.” The next month to six weeks, Gerald Mayer, and Robert Broshck will make their initial bows behind the megaphone.

MONOGRAM-AA
BRODY TOUTS 1950 LINEUP
AS MOST AMBITIOUS YET SET

STEVE BRODY. Monogram proxy, is currently boasting that his company and its subsidiary, Allied Artists, will follow the most ambitious production schedule in their history during 1950. In reviewing the year’s plans, Brody says: “Every producer on our roster either has a film before the cameras at the present time or is at work preparing a story for production. Not only will our production be geared for the full utilization of our own studio’s stage capacity, but for stage space which we, of necessity, will have to rent.

Included on the Allied Artists schedule are: “The Police Story,” to be produced by Paul Short with Audle Murphy in the starring role; “The Longhorn,” a Scott Dunlap production, starring Rod Cameron, and “Maid For A Man,” to star Florence Marley, the new French actress.

Two From Kings
In addition, there will be two King Brothers productions: “Heaven’s Where You Find It” and “The Giant Killer,” the latter based on the career of the New York police officer who smashed the Mafia in that city.

Further Monogram entries include 14 sagebrushers, equally divided between Johnny Mack Brown and Whip Wilson.

The company is also planning to release 26 two-reel and 13 one-reel reissues of kid comedies, which were originally made by Hal Roach and released by MGM.

The films will feature such juvenile stars as Farina, Wallace Beery, Jack Dempsey, Jackie Cooper, Mary Kornman, Joe Cobb, Jack Condon and Mickey Daniels. In short, it sounds like the “Our Gang Comedies” are back with a new title.

PARAMOUNT
PARA MEETS DIVORCIMENT
DARE WITH HEAVY SCHEDULE

DIVORCIMENT came to Paramount this month. But instead of this being a total drastic change with fear and hideous of the company’s executives and personnel met it as a challenge, and face the future with assurance.

It was quite a revelation for this reporter to stand among several hundred workmen on sound stage five, the other day, and watch their faces as they listened to the voices of Adolph Zukor, Barney Balaban, Al Schwalberg and Henry Ginsberg addressing them over loud-speakers on the occasion of the separation of the two companies. To the last man, they seemed agreed that this was a move to the good, instead of one to be feared. Talking with several of them afterward, it was evident that they agreed on one thing: the company would expand its output of top quality pictures to meet divorcement, which would not only secure the majors, but strengthen the future of the production company.

Heavy Schedule
A look at the schedule seems to beat out their reasoning. Three top-budget pictures are being produced almost immediately, with nine others set to follow during the first five months of the new year. Furthermore, Ginsberg has assigned his employees that the activity will be continued throughout the remaining months of 1950. He points out that his company will not restrict production to the number of its fixed schedule, but will expand its schedule flexible in order to make as many pictures as the number of good stories warrants.

“Three production program will result in one of the busiest periods which any studio has experienced in recent years,” Ginsberg declared.

Three In January

Others to enter production during February, March, and April and May are: “Dear Mom,” a sequel to “Dear Ruth” and “Dear Wife;” “It Can’t Last Long,” a Charles Brabec production starring John Lund; “Jack of Diamonds,” starring Lund and directed by Richard Haydn; Bob Hope in “Big Guy;” “The Adventures of Michael Nettles: The Story”; “Born in a Trunk,” Leo McCarey’s first Paramount picture since the studio acquired Rainbow Productions; and “Mr. Music” and “Red” Letters, produced and directed by George Stevens.

REPUBLIC
FORD MAY TAKE OVER
AS REPUBLIC STUDIO CHIEF

HERE’s a prediction: 1950 will see Republic move into the I. B. F. of New York. This is the studio that was produced and directed by George Stevens.

Faces in the Sun,” which will be the company’s next big venture.

Next year to the American that ARGOSY FILMS CORP., headed by John Ford and Merion C. Cooper was moving to REPUBLIC, lock, stock and barrel, for production of its first major Hollywood picture. And there can be no doubt that the major in town would have gone to almost any lengths to corral Argosy into their fold. In announcing that they had deal, Yates declared that it had been pending for some time, and emphasized that the new development gave him undoubted confidence in the future of this company.

Production Chief
Although he would not confirm it as of this writing, this department hears from an authoritative source that Ford is scheduled to become producer head of REPUBLIC within a few weeks.

Ford and Cooper will stay on at RKO until their latest picture, “Wagon Master,” is completed. The negative on the film is expected to be ready to turn over to the Howard Hughes plant around the first of March, so it seems likely that the major’s picture will be completed around that time.

In summing up his company’s outlook for the new year, Yates said: “Our company will be to top talent, exhibitors and the theater-going public the highest entertainment possible.”

RKO
RKO TEEES OFF NEW YEAR
WITH FIVE TOP-BUDGETERS

THE NEW YEAR got off to auspicious start here with five top-bracketed films before the cameras in the early days of January. This marks the heaviest production activity to start any new year in the company’s history.

A. Samuel Goldwyn, the executive producer, tells FILM BULLETIN that still further films will be put into work before the end of the month, and that production will keep a steady level throughout the coming year.

The most recent starters are: “A White Rose for Julie” and “Code 3,” both of which were before the cameras on January 5. Other features before the cameras at that time were: “Jet Pilot” (John Wayne-Janet Leigh), which is being megged by Joseph von Sternberg; HARRIET PARSONS’ “Come Share My Love” [IRENE DUNNE-FRED MACMURRAY], and “Sons of the Muskateers” [CORNEL WILDE-MAUREEN O’HARA], which are produced at the studio and directing for producer Jerrold T. Brandt.

Goldwyn Shut-Down?
There is some indication that Samuel Goldwyn, who has just completed the busiest and probably the most profitable of his studio experience as a motion picture producer, may take a breather in the months ahead. This department hears that he plans to shut down his studio for a total of five months after completion of his currently shooting “Edge of Doom.” During the hiatus, he will likely farm out his studio, utilizing the time for profit instead of production. However, inasmuch as Goldwyn has turned out four major productions during the last year, RKO will be well supplied with Goldwyn releases.

RKO is planning to push its top product.
20th CENTURY-FOX
VARIED LINEUP TO INCLUDE
PROBLEM PICS ZANUCK-STYLE

FOX enters 1950 riding the crest with a pre-boxoffice backlog of pictures awaiting release, a sure-fire winner and Academy Award hopeful "Twelve O'Clock High!", just going in for release, and an impressive and busy production schedule ahead.

As to production plans for the coming months, Darryl F. Zanuck says he has planned a well diversified slate, with features tailored to meet every taste. "We will come closer in the future as in the past," he says, "to make as many pictures dealing with the problems of modern day life as we can find. However, these stories must lend themselves to an entertaining treatment."

Mr. Zanuck points to "General's Agreement," "The Snake Pit" and "Pinky" as examples of the type of pictures he has in mind. Just such a feature is "No Way Out," which is before the cameras at present. "Passion of Joseph L. Mankiewicz is directing the picture, which deals with the problems of a young Negro intern. The cast is headed by Richard Widmark, Stephen McNally and Linda Darnell, and according to those who have seen some of the early rushes, it promises to stack up with the best effort of the studio in that type of picture-making.

In an important personnel change, Frank McCarthy, who for the past year has been executive assistant to Zanuck, was boosted to the producer ranks, and will serve as associate producer to Anatole Litvak on the upcoming production, "Call It Treason."

UNITED ARTISTS
UA SELLS LIVE-ACTION RIGHTS FOR TV PRODUCTION

UNITED ARTISTS continues as the first Hollywood motion picture company to make a concession to the new medium of television by offering live-action rights to a number of its pictures. They will be telecast one-hour live versions of UA screenplays, similar to radio's Lux Radio Theater, Screen Guild Players' air translations of Hollywood product.

FRENCH STAR COMBOS WILL FEATURE WB '50 PRODUCTION

IN MARKED contrast to the hiatus during the first part of this year, production got off to a flying start at Warner Bros. this month, with eight new films scheduled to roll in the first five weeks of the New Year. With titles carry-overs from 1949 continuing on through sound stages, the company will have a total of 11 in production by the early part of February.

The new starters are: "Captain Horatio Hornblower," starring Gregory Peck, with Raoul Walsh directing; "Stop You're Killing Me" (Danny Kaye); "Lightning Strip" (Richard Todd with Henry Blanke producing and King Vidor directing; "Sugarfoot" (Randolph Scott); "Road Block," Bryan Foy's first chore at U.I., which will introduce the new French star, Gaby Andre; "Elmer, the Great" (Jack Carson); Milton Sterling's production of "Murder, Inc.", and "The Breaking Point," a Jerry Wald production.

According to Jack Warner, carefully planned, highly diversified entertainment, with emphasis on fresh, provocative player combinations, will be Warner Brothers' continuing policy through 1950. He says: "We have proved the soundness of this policy by applying it to every picture we have made during 1949. The result has been a series of productions unmatched in the history of the company for variety, freshness and public appeal."

Warner also reiterated his long-standing policy of "reaching the theatres first with the latest."

INDEPENDENTS
LIPPERT PRODUCTIONS

With independent motion picture companies practically at a standstill, it's encouraging to note that Lippert Productions continues to lead the field with a full-steamerhead policy. Between now and the first of June, the company will put between two and three pictures into production every month, to fulfill the previously announced 1949-50 slate of 33 features. That figure represents a 100 per cent increase over the preceding year, and associates of Robert L. Lippert, the company's president, are predicting the 1950-51 schedule will be upped still further, probably to encompass the neighborhood of 40 features. Hollywood could do with a few more producers of Lippert's business capabilities and determination.
'PAID IN FULL' MORBID ESSENCE OF SOAP-OPERA
Rates ● ● as dueller
Paramount
105 minutes
Directed by William Dieterle.

Copious suds of "soap opera" billow forth from this tear-jerker that was designed exclusively for the ladies who weep at the notion of a mule that talks, a gloomy, unhappy affair, produced by Hal Wallis, endeavors to show in contrasting lights, two women — good and bad — weep, suffer and sacrifice through a dreary length of melodrama. Here is the maternal instinct gone haywire to extremes of jealousy that will irritate the average spectator. The general tone of the picture is so lachrymose, its pace so slow that most people will welcome the finish. "Paid In Full" will just get by as a dueller in family houses. Double it with a real mule and you will be ahead.

Veteran director William Dieterle, who has contributed to the success of many a fine picture, must accept most of the blame, although a fair share should fall on the heavy-handed scripting by Robert Eices and Charles Schnee. It was based on a sensational article in Reader's Digest, which holds some measure of exploitation value. The notion of writing a script that the final script skirts around the real theme of the article, which was artificial insemination. Failing to dispense the prevailing boredom are Lizabeth Scott, suffering nobly with one set expression, and Diana Lynn registering most determined selfishness. Even the familiar man-chasing routine by Eve Arden is quite unfunny. Robert Cummings is adequate.

STORY: Lizabeth Scott nurtures a secret longing for Robert Cummings, but her frivorous sister, Diana Lynn, grabs him off. After their brief honeymoon, Cummings returns to his advertising job where he works with Lizabeth. In time the Colonel, Richard Dorr, mathematical child grows. Diana becomes an absurdly selfish mother, becoming enraged when anyone, including Cummings, shows it any attention. The secret is that she can not have another child. We learn also that child-birth would be fatal to Lizabeth. Finally, Diana leaves her husband and in her absence Cummings sees a lot of her sister. Diana returns to surprise them in a tête-a-tête and suspects the worst. In the excitement, the child is killed by Lizabeth's car. Diana gets her divorce and soon suffers a mental breakdown, while Lizabeth quickly marries Cummings. As soon as she is pregnant, she goes away to have her baby and that is where the flashback started. She dies in childbirth, leaving her child to her sister, who will never know who the father is. FARMBY.

'FRANCIS' NOVEL IDEA SPARKS COMEDY
Rates ★ ★ ★ — generally
Universal-International
91 minutes

A novelty gimmick makes "Francis" one of the season's surprise film comedies. Just the notion of a mule that talks is funny in itself and this preposterous premise satirizes the picture with a hilarious succession of bellylaughs. It's a clever bit of nonsense presenting a screwball story with a great deal of fresh and original imagination. Now it can be told! We won the war in the Pacific because of a talking mule named "Francis." That's how ludicrous the plot gets and, with dead-panned seriousness, it is always amusing and thoroughly amusing. And there is a lot of good-natured kidding of Army red tape that will panic the veterans in the audience. "Francis" lacks top-flight name values, but in its peripheral role, should build it into one of the top comedy hits of the season. For exploitation, there are unlimited possibilities for gags to spread the fame of that articulate hybrid.

Though Donald O'Connor is starred, it's really the ornery, loquacious critter that steals the show. The way they were able to synchronize the animal's lip movements with the sound track recorded by Chill Wills is amazing. (Wills received no cast credit out of modesty or, perhaps, mortification at personifying a mule.) He does succeed in sounding just the way an Army mule would sound if it could talk. O'Connor gets the most out of his role as the vet-behind-the-ears second louie. Patricia Medina is busy and alluring as the Mata Hari. In one of her too infrequent screen appearances, Zasu Pitts gets laughs with her drooping, limp manner, while John McIntyre and Ray Collins are excellent. Arthur Lubin's direction is adroit, pulling maximum laughs from the screwy yarn.

STORY: In the Burmese jungle, Lt. Donald O'Connor is carried to safety by an Army mule, who casually introduces himself as "Francis." O'Connor reports this unlikely story to his superior and is promptly carted off to the psycho ward to be weaved a basket. Francis gets in touch with him again and gives him vital information about "enemy" emplacements. O'Connor acts upon this information and becomes a hero. But again when he tells his O. S. — back to the psycho ward and his base mate's situation keeps repeating until his basket is ceiling-high. Between trips to the ward, O'Connor is transferred to G-2 and falls for Patricia Medina, supposedly the daughter of a French planter. The account of the talking mule finally comes to the attention of the general, John McIntire. He interviews Francis, but decides to hiss the matter up before he also gets the basket treatment. A press conference of war with his superior and the base mate's amazing talent and exposes Patricia as an enemy spy. With great military honor, Francis is flown to Washington and on the way miraculously survives a crash. The wind-up shows him reunited with O'Connor in civilian life. ABRAMS.

'GUILTY OF TREASON' EXPLOITATION MELODRAMA FROM THE HEADLINES
Rates ★ ★ + generally; more where exploited
Eagle Lion
86 minutes

With the heavy artillery of ballyhoo turned up in this sensitive subject of Com- munist, boxoffice returns should be above average in houses where exploitation is effective. The published reports of the trial for treason of Cardinal Mindszenty are here laid on thick over a fiction frame-work to form a grim melodrama that has every indication of being, with the backing of an impressing a wide audience of sensation-seekers. The factual angles of the film story are derived from the book by the Overseas Press Club, "As We See Russia." That chapter dealing with the arrest, trial and imprisonment of the Hungarian prelate is powerful dramatic material, enhanced by credible performances and thorough documentation. The production has strong pictorial values, while the direction of Felix Feist is effective in lifting the script by Emmet Lavery out of the run-of-the-mill category. There are no light moments either in the story of the dialogue to alleviate the grim mood that permeates the trial until its conclusion. This picture calls for a heavy exploitation campaign on the part of either the producer, to put cash in on the public interest in the case of the Cardinal, which is due to come up before the United Nations soon. Charles Bickford was an excellent choice to express the firm and stubborn integrity of the Cardinal, while Paul Kelly is quite believable as the newspaper publisher who, in his own way, serves these happenings and lived to tell about it. A conventional romantic subplot is handled by Bonita Granville and Richard Dorr.

STORY: When the Cardinal (Charles Bickford) becomes caught up in the net of the Communist purge, correspondent Paul Kelly is constantly on the scene confronting and embarrassing the authorities with his quixotic expression of faith in the Cardinal, Bonita Granville is also marked for punishment. This brings the Colonel, Richard Dorr, in conflict between his love for the girl and his duty to arrest her. Despite him, she is arrested, tortured and finally dies. Kelly, however, recovers and decides to risk a brutal beating but doesn't give up. At length Bickford comes to trial and the evidence is marshalled against him in a rash disregard of justice to eventually send him to life imprisonment. Dorr is murdered by political assassins, making it an accident that leaves all window-dropping. And only Kelly remains among the principals to survive and tell his story to the OPC.
**OWN OPULENCE BOGS 'PRINCE OF FOXES,' CRITICS SAY**

Photographic splendor; authentic battle scenes; and the original Italian background were the virtues for which the New York Times of March 19 praised upon "Prince of Foxes," Twentieth Century-Fox's Renaissance extravaganza. Most reviewers, however, slurred the picture, and concluded that the film is a collection of disconnected departments as direction, script, casting and dramatic action. Their confections, summing up "Prince of Foxes," were tepid, borrowing, costly costume spectacle to be enjoyed only by indiscriminate moviegoers.

To Alton Cook, in the World Telegram, the audience's indulgence is necessary for enjoyment of the film. "In all likelihood, he said, "audiences will find it a ridiculous bore and are warned to stay away and not spoil the fun for more romantic souls."

Duly crediting the film for its superb photography and "stately magnificence," reviewer Bosley Crowther complains that "dramatic action rarely shows" while "curiously missing . . . is the believability of life and a sense of movement from a story of the Renaissance should have.

This preposterous examination of the Renaissance's Duke of the Corny canting, writes Howard Barnes in the Herald Tribune. The picture is "check-full of of the cardboard kind indicating a strong distaste for the "elaborate and macabre account of the wicked Borgias."

Mr. or more gentle in her opinions it is the Sun's Eileen Creelman. She rates it "a colorful drama," handled "expertly and luxuriously", and appraises drama done up in style." Lauding the photography as "a stunning piece of camera work," her one objection is to the story, which, she admits, "is no great shakes."

Agreeing with the rest that the picture's "worth is nearly always overvalued for a full minute and a couple of replays," WINSTEN, N. Y. POST, says, "A very little comedy. . . . A series of slapstick gags. . . . Be it you if you certainly don't. Delightful improvement on a nimble and fragile little tale of a violent courtroom rivalry . . . makes this curing mélange of pictures and gags with a rough glee . . . Rambunctious soop. . . . Isn't solid food but it certainly is meaty and juicy and comically nourishing."

"Script tends to be repetitious, but it has satirical bite and persuasion. Courtroom nonsense takes on new dramatic stature. Now a film to be remembered, but it is exceedingly engaging."

BARNES, N. Y. HERALD TRIBUNE.

**THE LADY TAKES A SAILOR**

WARNER BROS.

"It might be that some would find all of it amusing and all might find some of it tolerable . . . Fun is hardly diluted when the movie is at least boast of majestic settings," Seymour Peck, in the Compass, feels that for all its splendor "ultimately falls flat on its face from its own weight."

The Post's Archer Winston finds some flaws but philosophizes: "If the public doesn't like the first reason a critic should pick at the small, discordant notes that are always found in such an entertainment."

**'SANDS OF IWO JIMA'**

REPUBLIC

"A salute to the Marines, a stirring and forceful drama of action in the Pacific . . . Has sweep, power and flaming action."

PELSWICK, N. Y. JOURNAL AMERCIAN.

"The best war picture of the year . . . Has setting, humor and serious, wholly appropriate to the dirty business in hand . . . No reason why 'Sands of Iwo Jima' should not be very popular, unless the public refuses to have anything to do with war this year . . . Makes a hell of a good and gripping picture."

Winston, N. Y. POST.

"Most graphic and stirring war picture that these postwar years have produced."

A. C. N. Y. WORLD TELEGRAM.

"Carries a punch . . . Modded a bit by a love story . . . Has a hard-bitten dash fitting to that celebrated branch of the services."

PIHODNA, N. Y. HERALD TRIBUNE.

"Depends upon battle scenes for most of its excitement. These scenes are well done, violence and horror and heroism in equal measure . . . Very well done, for two and a half hours. It is an excellent war drama."

CREELMAN, N. Y. SUN.

"There is so much savage realism . . . so much that meets the true glory of the Marine Corps' contribution to victory in the Pacific that the film has undeniable moments of greatness. So easily could have been a great war film instead of just a good one."

T.M.P., N. Y. TIMES.

**'ADAM'S RIB'**

MGM

"Among the most substantial successes of the current season. Mirth does not flow very steadily but now and then becomes very infectious."

COOK, N. Y. WORLD TELEGRAM.

"One of the most delightful comedies of the year . . . Witty and adult."

PELSWICK, N. Y. JOURNAL AMERICAN.

"A bang-up frolic . . . Be it you if you certainly don't. Delightful improvement on a nimble and fragile little tale of a violent courtroom rivalry . . . makes this curing mélange of pictures and gags with a rough glee . . . Rambunctious soop. . . . Isn't solid food but it certainly is meaty and juicy and comically nourishing."

CROWTHER, N. Y. TIMES.

"Script tends to be repetitious, but it has satirical bite and persuasion. Courtroom nonsense takes on new dramatic stature. Now a film to be remembered, but it is exceedingly engaging."

BARNES, N. Y. HERALD TRIBUNE.

**'THE RED DANUBE'**

MGM

"A sentimental and chin-up-old-boy drama . . . Whole impact of this awkward picture has unexpectedly turned out to be more anti-British than anti-Communist. At most the Russians seem to know what they are doing."

A. C. N. Y. WORLD TELEGRAM.

"Pretty hard to swallow. . . . Talk rings hollow by the merely sentimental sympathy and charitly and perception."

T.M.P., N. Y. TIMES.

"About as effective as blank ammunition . . . Arguments so weighted against the Soviets . . . you may be inclined to root for the Reds. This is the sad result of most soon-to-expire propoganda."

PIHODNA, N. Y. HERALD TRIBUNE.

"Undoubtedly qualifies as The Bore of 1949 . . . Fails to be the least convincing . . . A gloomy, somnolent film, photographed in the dark, likely to act as a soporific on even the most patient moviegoer."

S. P., N. Y. COMPASS.

"Essentially a religious film . . . Will win flat brindes. In spirit of a serious religious theme, the picture has much humor."

CREELMAN, N. Y. SUN.

"Typical and dramatic . . . Topical in theme."

PELSWICK, N. Y. JOURNAL AMERICAN.

"Undoubtedly will appeal to a great many moviegoers moved by its theme. . . a combined message of faith and . . . A noteworthy picture . . . but a ponderous one, only recently lifted by light and bright touches."

THIRER, N. Y. POST.

**'THE INSPECTOR GENERAL'**

WARNER BROS.

"Though Danny Kaye throws himself into 'The Inspector General' with his customary comic frenzy . . . the movie is not a success as an attempt to film a musical comedy. It seems to strain too hard, to be thin and dry for long stretches . . . Huffs and puffs and doesn't bring the house down more than twice."

PECK, N. Y. COMPASS.

"At its best whenever Kaye bursts into songs or dance . . . Perhaps we expect too much of Danny Kaye. Even a great performer — and Danny is one — needs material with which to work."

THIRER, N. Y. POST.

"Wonderful nonsense . . . An uproarious farce . . . A wild melange of slapstick, pantomime, production numbers, straight play and individual turns."

BARNES, N. Y. HERALD TRIBUNE.

"Gaily contrived farce-opera . . . A wonderfully cheery entertainment and a grand lark . . . Dressed up in handsome, some-color . . . steps out as a thoroughly commanding presentation."

CROWTHER, N. Y. TIMES.

"Kaye is in fine fettle . . . Likely to keep the people around the Strand very happy, especially the audience and the man who works the money box. Kaye, and very high quality Kaye, too."

A. C. N. Y. WORLD TELEGRAM.

"A lighthearted piece. . . . Rather like a fairy story in some old, half-forgotten book."

CREELMAN, N. Y. SUN.

"Broad slapstick."

PELSWICK, N. Y. JOURNAL AMERICAN.

**'BAGDAD'**

UNIVERSAL-INTERNATIONAL

"A sort of Far Eastern Western on screen . . . Gorgeously Technicolored, and in its way, a style show."

THIRER, N. Y. POST.

"Has everything — everything, that is, which is by long and honored tradition included in romantic Technicolor dramas of the Technicolor East. There are dancing girls . . . Moorish arches . . . desert bivouacs . . . blood-red rubies . . . and not a single, simple declarative sentence in the dialogue."

OLG, N. Y. HERALD TRIBUNE.

"All fancied up in Technicolor and some fantastic settings right out of Hollywood. The picture is pure trash. The treatment seems designed to please juvenile audiences rather than adults."

CREELMAN, N. Y. SUN.
COLUMBIA

1949-50 Features

<table>
<thead>
<tr>
<th>Title</th>
<th>In Production (1)</th>
<th>In Production (2)</th>
<th>In Production (3)</th>
<th>Completed</th>
</tr>
</thead>
</table>

**REVIEW CHART**

**1949-50**

**Completed**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>* hot-house *</td>
<td>* Better Together *</td>
</tr>
<tr>
<td>* The Cat and the Canary *</td>
<td>* The Cat and the Canary *</td>
</tr>
<tr>
<td>* The Thin Man *</td>
<td>* The Thin Man *</td>
</tr>
<tr>
<td>* The Secret of Dr. Jekyll*</td>
<td>* The Secret of Dr. Jekyll *</td>
</tr>
<tr>
<td>* The Hound of the Baskervilles *</td>
<td>* The Hound of the Baskervilles *</td>
</tr>
</tbody>
</table>

**DEADPALL**

**Western**

**Completed Jan. 3**

**Cast:** John Barrymore, Jr., Chuh Wills, Kristine Miller, Lois Butner

**Director:** Alon LeMay

**Producer:** George Templeton

**NEW PRODUCTIONS**

**1944-49 Features**

**Completed (33)**

<table>
<thead>
<tr>
<th>Title</th>
<th>In Production (1)</th>
</tr>
</thead>
</table>

**FILM CLASSICS**

**1949-50**

**Completed**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>* The Cat and the Canary *</td>
<td>* The Cat and the Canary *</td>
</tr>
<tr>
<td>* The Thin Man *</td>
<td>* The Thin Man *</td>
</tr>
<tr>
<td>* The Secret of Dr. Jekyll*</td>
<td>* The Secret of Dr. Jekyll *</td>
</tr>
<tr>
<td>* The Hound of the Baskervilles *</td>
<td>* The Hound of the Baskervilles *</td>
</tr>
</tbody>
</table>

**LIPPERT**

**1948-49 Features**

**Completed (35)**

<table>
<thead>
<tr>
<th>Title</th>
<th>In Production (1)</th>
</tr>
</thead>
</table>

**NEW PRODUCTIONS**

**OPERATION HAYLIFT**

**Drama**

**Directed by William Beke**

**Producer:** Joe Sawyer

**Story:** Based on last year's news story of feeding frozen cattle by air.

**FILM BULLETIN**
Film Classics, Inc. NOW RELEASING THE TIMELIEST PICTURE OF THE CENTURY!

THE FLYING SAUCER

*Read "THE FLYING SAUCERS ARE REAL" IN THE JANUARY ISSUE OF "TRUE" MAGAZINE!

PRINTS NOW AVAILABLE AT OUR BRANCH OFFICES!
While Goldwyn Gripes 20th Century Makes Hay!

Editorial by MO WAX
Page Five
“MAKE A LARGE NOTE OF THIS!

‘WHEN WILLIE COMES MARCHING HOME’...will be among the brightest attractions of 1950...and one of the year’s best comedies!”

—Red Kann
Everybody's saying it:

"A laugh riot! One of the funniest comedies that has been produced in some time!" —Harrison's Reports

"A whammo comedy. Just as fine as 'Male War Bride'. Will rack up sock grosses."
—Variety

"One of the funniest in many a moon!" —The Exhibitor

There's No Business Like 20th Century-Fox Business!

When you get hits like these...

12 O'CLOCK HIGH • PRINCE OF FOXES
PINKY • WHIRLPOOL • I WAS A MALE WAR BRIDE • DANCING IN THE DARK • OH, YOU BEAUTIFUL DOLL • FIGHTING MAN OF THE PLAINS • COME TO THE STABLE • YOU'RE MY EVERYTHING

and coming up... MOTHER DIDN'T TELL ME
M-G-M's SENSATION OF THE NATION!

"BATTLEGROUND"

Broke 20-year, all-time record Boyd, Philadelphia!
Sets new Hold-over Records Everywhere! HOLD EXTRA TIME!

M-G-M's BIGGEST WOMAN'S PICTURE

"EAST SIDE, WEST SIDE"

First 13 spots top "Stratton Story."
Latest at Buffalo and Springfield, Mass., top "Adam's Rib" and "Good Old Summertime."

M-G-M's MIRACLE MUSICAL HIT!

"ON THE TOWN" (Technicolor)

It is challenging the phenomenal grosses of "Easter Parade" and topping M-G-M's Biggest!

M-G-M's BIGGEST COMEDY WOW!

"ADAM'S RIB"

4 Big Weeks at Capitol, N. Y., and top gross in 2 years! It's a Rio from Coast to Coast with national average ahead of the year's greatest M-G-M Hits!

M-G-M's BIGGEST WESTERN!

"AMBUSH"

Best M-G-M non-holiday business in a year at Capitol, N. Y. and everywhere running neck-and-neck with the Big Ones of the past year! ACTION at the box-office!

M-G-M's BIGGEST ADVENTURE ROMANCE!

"MALAYA"

30 cities spanning the nation tell the happy story of another big M-G-Money attraction that confirm the forecast: "M-G-M Nifty in 1950!"
ANSWER TO GOLDWYN'S GRIPE

On numerous occasions in the past we have been in Samuel Goldwyn's corner, seconding him in his battles against certain evils of our industry. But of late he has been giving the impression of hunting headlines to cover up some below-par Goldwyn pictures, so FILM BULLETIN is in the opposite corner.

Last week, Mr. Goldwyn made the headlines again upon his arrival in New York, this time with a sweeping blast against exhibitors generally for what he termed their "indifference" to the problem of merchandising films.

"It is nothing short of disgraceful," he declaimed, "the way pictures are being treated." And, somewhat in the extraneously melodramatic tenor of his latest release, the producer moaned, "As I see it, all that is left for producers to do is stand by the theatre, grab people by the collar and pull them in. The producers are doing everything else!"

This latest bombast by Mr. Goldwyn has set him and some of his fellow producer-distributors up like stationary ducks in a shooting gallery. They make a most tempting target.

Contrary to Mr. Goldwyn's view of the situation, with the exception of the three leading film companies (and we might as well name them: 20th Century-Fox, M-G-M and Paramount), the other major distributors have been guilty of a dearth of aggressive showmanship that is nothing short of appalling.

Struck by apparent surprise when the war boom subsided and business started to taper off to a healthy normal, the men who make policy for most of the film companies were seized by a sense of fear that brought on the kind of penny-wise, pound-foolish nonsense that makes depressions. Orders went out to the advertising departments to cut expenditures to the very narrow. Budgets for trade paper advertising — the first and most effective way of selling the exhibitor on new product — were slashed to the point where the majority of new pictures went into exhibitor hands without any build-up whatsoever. The skinny allotments have been conserved by the harrassed ad chiefs to sell only the few top releases. Field exploitation men — the distributors' most direct contact with the ticket-buying public — were laid off wholesale. Appropriations for cooperative advertising with theatres were cut or entirely eliminated.

What our industry has faced in the past couple years, with the exception of the three major companies noted above (and Republic, among the independents), has been a wave of short-sighted economies, if not downright negligence, on the part of the distributors in the field of showmanship. They have failed in their job of engendering sufficient enthusiasm among exhibitors for their products. They have passed the ball to the theatreman without inspiring him with the spirit to carry it, without schooling him in the plays and without providing him with any interference on the run. What right have they to expect decent teamwork!

If Mr. Goldwyn had been as intent on finding a true and useful answer to the problem as he apparently was in making the headlines when he arrived in New York, he should have taken a trip over to 444 West 56th Street. There, in the offices of 20th Century-Fox, last Wednesday, Thursday and Friday, he would have viewed at first hand a practical demonstration of how one of the foremost distribution organizations in this industry is going about the job of inspiring confidence in its product and in organizing the promotional talents of America's theatremen.

During those three days, there were assembled there the advertising directors of many of the country's theatre circuits, independent and affiliated, for 20th Century's Second Annual Showmanship Meeting. At the invitation of Fox's Charles Einfeld, these movie merchandising experts viewed forthcoming product and discussed, fully and freely, the various ways and means by which the pictures can best be exploited. In addition, lively round-tables were held on such general topics as institutional theatre advertising and schemes for promotion of child attendance. A wealth of ideas were explored, examined, sifted. It was big league merchandising planning in every sense, a scientific approach to one of the most vital aspects of our business.

No one who sat in on those meetings could escape the belief that 20th Century-Fox, as well as every theatre represented by the advertising personnel present, will reap rich benefits from the discussions and from the well-laid plans formulated there. Nor can there be any doubt that the spade work done there will pay off the profit in the smallest theatre in the biggest city. The results will seep through to the very last run situation.

This sort of approach, Mr. Goldwyn, plus a loosening of the producer-distributor purse strings for greater exploitation of all pictures, is what is required, if we are to realize the full boxoffice potential of every film released. Better showmanship won't be accomplished by carping and cutting.

MO WAX.
She's the central figure in a triangle spiced with murder. — says The Exhibitor
And Stanwyck's full-blooded characterization is fascinating. — raves Hollywood Reporter
In melodrama with the polish expected in a Hal Wallis production. — comments Daily Variety
To which PARAMOUNT proudly adds:
She starts the year off in a blaze of excitement that grows with great, great, great product like “SAMSON AND DELILAH”, “THE HEIRESS”, “DEAR WIFE” and many, many, many more—to make exhibitors everywhere say:
“Today more than ever—If It's a Paramount Picture, It's The Best Show in Town!”
News and Opinion

1950 TO BE BEST IN YEARS
SKOURAS TELLS EXHIB ADMEN

Some 75 of exhibition's top admen congregated in New York last week as guests of 20th Century-Fox to discuss merchandising of films generally and 20th-Fox pictures in particular. It was the second time in less than a year that the company had brought the theatre executives to New York for a genial three-day medley of business and pleasure and an exchange of ideas designed to increase theatre business.

For three days, beginning last Wednesday (25th), the showmen were piled with food—for thought as well as the inner man—with movies and with speeches. They listened to top Fox executives, president Spyros Skouras, vice-president Al Lichtman; distributions v. p. Andy W. Smith, and ad-publicity v. p. Charles Einfeld voice high optimism about the industry's future. They heard guest speakers Abram F. Myers, head of COMPOS tax committee; Louis Ruppel, editor of Collier's Magazine, and Esley Crowther; motion picture editor of the New York Times. They saw five movies, including the Roxy premiere of "Twelve O'Clock High", and attended the Aniversary luncheon of the 7th Air Force at the Waldorf.

But most of all, they talked about selling their product, movies, in constructive and enlightening terms.

"Don't Wait"—Einfeld

Teed off the meetings at the Fox home office was Einfeld's welcoming address, keynoted by the huge slogan behind the rostrum, "1950 Business Will Be Good: For Those Who Make the Good."

Warning against "fear talk and the psychology of waiting," Einfeld urged immediate action to "go out and get the business." He recommended a two-three-dollar estimate for the public's 1950 "discretionary spending." He stressed the importance of income, in educational standards, in social status as opening new vistas for introducing motion pictures to non-moviegoers. "Let's look for new ways to get people into the theatre," he declared. "Let's make up our minds that the money will be there—but it won't come to you as freely as it has in the past. You're going to have to fight for it, but it will be worth the fight because we must keep our industry as the most popular form of entertainment."

Hearing praise on Einfeld for conceiving the Showmanship meetings, president Skouras predicted that American motion pictures in 1950 will be "the best it has been for many, many years." He placed the responsibility for establishment of "that superior management and showmanship which will lead us back to a

(Continued on Next Page)

REVIEWS IN THIS ISSUE

The Black Hand 11
Montana 11
Riding High 12
Backfire 12
Pirates of Capri 12
level of security and prosperity" on the admen, adding it was up to them to see "these pictures will receive the necessary attention to draw the audience to see them. By doing this, you will contribute a great deal toward the salvation of your business, your jobs and the livelihood of your families and preserve an industry that deserves the public's good will and patronage."

Research Committee

In an effort to tap the "97 million potential customers which do not go to the movies," clearly, sales head Smith advocated creation of a research committee "to determine what this vast non-movie going public expects from the screen. To obtain that answer," he added, "it may be necessary for us to ring doorbells or perhaps there may be a ready-made consumer group which can help us find out what we must do to increase attendance." He suggested that a committee be named to study the problem and assured the group that "we in distribution will do everything in our power to assist you in getting the facts."

Smith, calling the 20th-Fox lineup for 1950 "the type of pictures that create invaluable word of mouth and bring into your theatres, not only regular moviegoers, but those who attend motion picture pictures infrequently," emphasized that the company's top product has been spaced for release during important holidays, as well as strong product in between, to facilitate every showmanship effort.

Lichtman "Bullish"

"I am very bullish about our business," vice-president Lichtman told the showmen, despite increasing discrimination for good films among the American public.

"But just having the best show, does not always get the most money," he added. It is the man who fervently believes that he has the best show and sells his conviction to the public that wins out," Lichtman felt that "we in the business are not doing as good a job of I believe can be done and should be done," because even top attractions attract only a small percentage of the potential moviegoers. He advocated study of this situation at the meeting.

**Myers on Tax Fight**

Guest speaker Myers concentrated on the industry battle against the Federal admissions tax and made a plea for the assembled showmen to apply their talents in bringing the industry case before the public. He said it was imperative that the public and public officials be made to understand that the admission tax is not a levy on fabulous Hollywood salaries, that the part of the industry immediately affected by the tax — exhibition — consists principally of small business men, and that the film industry is the object of discriminatory taxation.

"Seated in this room today is perhaps the largest and ablest group of 'idea men' ever assembled — at least, for our special purposes." Myers told the admen, "If each and every one of you, in your own way, will dedicate your talents and exert your influence in support of the admission tax repeal, our chances of success will be greatly increased, if not made certain.

**LITTLE 3 TO GET SEPARATE DEGREE AS CASE NEARS END**

Finis may be written to the industry anti-trust case, including a separate decree for the Little Three, by the end of February. At least such was the outlook as the three-judge Statutory Court in New York Federal Court heard final argument in the 11-year-old suit.

From the tone of the Court's remarks and distributor-defendants' arguments, the final decree looked to shape up something like this:

The remaining Big Three defendants 20th Century Fox, Warners Bros., and MGM, will be subject to the same conditions prevailing for the two companies that entered the split via consent decree, RKO and Paramount. There was slim likelihood that the Court might grant the request for a five-year period in which to effect divorcement, with a review at the end of three years to determine whether the monopolistic factors had been eliminated and whether total divorcement would be necessary. The Court's oft-heard phrase, "what's sauce for the goose is sauce for the gander," indicated that both the defendants' plea and the Government's request for more drastic terms would be rejected.

**Showcase Ok Seen**

There was a good possibility that all the producer-distributors would be permitted to acquire showcases in principal cities, since this was not specifically denied in the case of RKO and Paramount, and consequently, was not expected to be included in a decree against the remaining defendants.

20th-Fox and Warners would probably come to terms with the Government on a consent decree before the Court delivers its ruling. (In a message to stockholders, president Harry M. Warner revealed that the Justice Department would require that the company drop 60 of its 441 theatres in negotiations for a consent decree. He also disclosed that the company is asking for permission to own a limited number of "show-case" theatres after divorce.) Loew's, however, remained steadfast in its resolve to "stand or fall" on the Court decision, thus becoming the only major with affiliated theatres with legal grounds for appeal.

The Little Three, Columbia, Universal and United Artists, assured by the Court that it would grant them a separate judgment, will apparently be bound by the same trade practice proclamations and various injunctions applying to the Big Five without any reference to theatre acquisitions.

**Denies Product-Split Ban**

Specifically, the Court formally granted RKO's motion for separation from the case as a consequence of its consent agreement. It also denied the Government's request for a ban on splitting of product by distributor-exhibitor defendants.

Defense attorneys were in their mettle against what they termed the Justice Department's attempts to tie on unnecessary restrictions on their operations. They fought the Government's proposal that plans for divorcement be submitted with in 90 days after a decree is entered and ultimate divorcement be completed within 18 months. The Government, on the other hand, pointed to Paramount's feat in effecting total divorcement within nine months.

The distributors also fought a Government request for a ban on future entrance into exhibition. Apparently, they won their point, for presiding Judge Augustus N. Hand, when petitioned by D of J attorneys Philip Marcus for an injunction against the Big Three's entering exhibition in the future, told Marcus: "I don't think you can do that."

**Separate Issue**

The Little Three's long fight for a separate decree

(Continued on Page 10)
YOU WANT TO SEE BOGART
LY INTO ACTION SEE WARNER BROS'.
RADE SHOW JAN. 30

Chain Lightning

Powerful Woman Appeal too!
SHE'S THE REDHEAD IN HIS COLORFUL LOVE-LIFE...

Humphrey Bogart
Eleanor Parker
Chain Lightning

Screen’s First Story of the Jet Planes
THE SKY-JOCKEYS WHO TAKE THEM TO THE TOP OF THE WORLD!
INDUSTRY MUST REVIVE 'ENTHUSIASM,' SAYS BLUMBERG

"Lost enthusiasm," not a "lost audience," is the problem facing the industry today, according to Nate J. Blumberg, president of Universal Pictures. "We have gotten away from those very things that not only brought this business into existence but those things that made it the great business that it is," the US top executive declared. "When we speak about a 'lost audience,' we actually are referring to our own abandonment of hard work and the very life's blood of our business—enthusiasm."

The statement was made at the company's sales meeting in New York, first large-scale concave held by U since the war, attended by the company's Eastern sales executives and followed by a similar meeting in St. Louis for Southern and Western States personnel.

"Better Pictures"

Blumberg advocated that theatremen not only advertise and exploit films, but "should constantly point out that better pictures are being shown. The day has passed when exhibitors can afford to ask the old-time question about who is in the picture. Instead, exhibitors should do everything possible to sell subject matter." He also urged theatremen to help build up new personalities. "It is the public who finally makes stars," he said, "but it is the exhibitor who must get them before the public in the most picturesque manner."

W. A. Scully, vice-president and general manager, speaking on the improvement of distributor-exhibitor relations, called for the members of U's sales staff to help foster better inter-industry feeling. "Every member of Universal's sales organization must realize that he is a special envoy for good-will with exhibitors," he said.

Asks Exhibs Co-op

Scully also pleaded with exhibitors to "play ball" in the matter of eliminating "rip-off" clearances. He applied this also to the growing drive-in business. "It is our plan," Scully declared, "wherever it is good business, to offer them an availability the same as subsequent runs, and in situations where we do not believe it is going to affect first run revenue, we see no reason why these accounts should not be playing pictures earlier." He added his belief that drive-ins will not affect regular theatres, drawings "getting under the feet of the public which was formerly unable to attend the indoor houses for various reasons."

National ad-publicity director David A. Lipton, in a special session devoted to promotion plans on forthcoming product, urged that "the American" policy of key city World Premieres backed by territorial saturation. He also emphasized that ad-publicity campaigns will tend to get underway as soon as the picture begins showing, "so that penetration can succeed in giving a picture an identity prior to its release.

Point of sale advertising and personal appearances of stars, as well as "run-off" advertising from that picture as well as all important pictures."

LOEW'S NET UP $1 1/2 MILLION

WB QUARTER TOPS '49 PER OD

The production-distribution profit picture continued to improve during the quarter ending August 31 as one company revealed 1949 fiscal year increases over the previous 52 weeks, and two companies estimated a better year for major of the second period to the comparable quarter in '49. Loew's, Inc., reported a net profit of $5,744,761 for the year ended August 31, 1950, compared with $1,021,156, of the first 12 weeks the year before. Warners consolidated net for the period ended August 31, is $4,656,000, compared with a 48 net of $11,837,000. Its first quarter earnings for the current fiscal year, however, are expected to exceed the $6,383,000 earned in the comparable 1948 period.

Loew's 1949 net included $725,581 share of net undistributed income of partly owned corporations, and $352,856 share of previously undistributed earnings of a formerly partly owned corporation now wholly owned. There was also included $460,460 due to reduction of depreciation on certain properties affecting previous years' results only fixed by the Internal Revenue Bureau. These, coupled with a $7,000,000 reduction of operating expenses, including one of the 1949 figure over the quarter of $2,177,066, in 1948 to $1,700,000,200 down the year.

Lower operating costs and amortization charges helped convert Warners gross receipts from the previous 12 weeks to a net increase over 1948. Film rentals, theatre receipts and other income totaled $134,956,000 for the current period, compared with $132,651,000 in the preceding year. Assets, however, were increased more than $3,000,000 over the $8,600,000 balance at August 31, 1949, the debt of the company was reduced during the year from $17,891,000 to $14,807,000.

The company also reported sales of six theatrical properties for $2,581,000; eight non-theatre properties for $165,000, and Warners' part interest in four other theatres for $509,000.
THE BLACK Hand' PUT THIS on 1950'S "BEST TEN" LIST!

Rates • • • or better where exploited; tops for action houses and Italian neighborhoods

M-G-M
90 minutes

Gene Kelly, Teresa Celi, J. Carrol Naish, Marc Lawrence, Frank Puglia, Barry Kelley, Mario Stletti, Carl Miletta, Peter Broco, Eleonora Mendeissohn, Grazia Narciso, Maurice Samuels, Burk Symon, Directed by Richard Thorpe.

Despite the extreme youth of the new year, it is safe to predict "The Black Hand" is destined to be one of the most exciting and suspenseful films of 1950. It presents with an almost incredible realization the teeming mass of impoverished humanity that made up New York's "Little Italy." The breathtaking excitement, tells how a small group of fearful, but determined, Italian-Americans broke the reign of terror imposed by the Black Hand Society. Two notable "firsts" are established with this film — Richard Thorpe's initial directorial stint in the field of melodrama and Gene Kelly in a straight dramatic role under the M-G-M banner. After a string of successful comedies and musicals which has won him fame, and as a result, a large star, the effectiveness with which they register in a serious film is evidence once again that the Dore Schary executive policy can uncover many lights formerly hidden under the bushel of conservative moviemaking. From the star down through every member of the supporting cast, Thorpe has elicited superb performances. He has paced the film's action like a well-trained jockey on a thoroughbred racehorse. The story is a fast-moving one, ending with a burst of furious speed in a bombing and chase through a burning building that brings the picture to a thrilling climax. Despite the tawdry, albeit apt, title, there is nothing of cheap melodrama about "The Black Hand." It is a masterfully told, authentic, beautifully played and punch-packed entertainment. With proper exploitation and good word-of-mouth, it can be bolstered to hit excellent boxoffice. The story effectively portrays the Black Hand most strongly, of course, in action houses and is a natural for Italian neighborhoods.

Although Kelly etches a powerful, yet subtly shaded portrayal of the young immigrant who starts a personal crusade against the terrorists, it is J. Carrol Naish who walks off with the acting laurels, no mean feat in view of the overall excellence of the cast. Among the other standout performances are Eleonora Mendeissohn and Teresa Celi. Paul C. Vogel's photography captures the flavor of the period and settings with such realism, one can almost smell the pushcart viands and the hanging cheeses.

STORY: The young Gene Kelly takes his brother back to Italy to find out why his boy is killed in New York's Little Italy by the "Black Hand" society, a terrorist group of criminals who had escaped from Italy to America to carry on their countrymen here. Grown to manhood, Kelly returns for his vendetta, but is convinced by Detective J. Carrol Naish and a girl, Teresa Celi, to work on the other side. Against the Black Hand, rather than fight the highy organized gang. After a series of brutal and disappointing failures, Kelly and Naish finally get one of the terrorists deported on the basis of his criminal record in Italy. Kelly persuades Naish to go along with him to expose the Black Hand. Welt is the back documentary proof of other criminals now in the U.S., making them subject to immediate deportation. Naish is killed in Italy, but not before delivering the evidence in a mailbox. Marc Lawrence, outwardly a respected banker, but actually leader of the gang, forces Kelly to turn over the evidence to him by threatening torture of an innocent youngster, then prepares to kill Kelly. The latter, however, manages to escape towards a building in which the society is gathered. Retrieving the criminal records and run down Lawrence in a thrilling chase, putting an end to Black Hand terrorism. BARN.

' MONTANA' RATHER ORDINARY WESTERN HAS TECHNICOLOR AND ERROL FLYNN Rates • generally; better in action spots

Warner Bros.
76 minutes

Errol Flynn, Alexis Smith, S. Z. Sakall, Donald Keyell, Janis Bjorn, Ian MacDonald, Charles Irwin, Paul E. Burns, Tudor Owen, Lester Mathews, Nacho Galindo, Lane Chandler, Monte Blue, Billy Vincent, Warren Jackson.

Directed by Ray Enright.

Although bolstered by the Errol Flynn name and Technicolor, this Warner offering will get only a fair public response. The chief weakness is in a trite story that would have served adequately for any two-bit galloper; but is hardly the type of material on which to lavish the splendors of Technicolor production that goes out as an "outdoor special." All the fancy dressing does not disguise that fact that "Montana" is a rather ordinary western with an ordinary script that has served countless westerns in the past. The result will be disappointment in all situations, except those where westerns are the accepted fare. Boxoffice results here will no doubt be below par for a picture of this production proportions. The film benefits from a certain amount of historical authenticity, the Technicolor is bright. However, director Ray Enright is responsible for some pretty slow stretches, even in a rather brief running time.

Errol Flynn is handsome and athletic, Alexis Smith is buxom and flirtatious; and that's about all their roles call for. When these two get together to duet a rooty-toot range ditty (complete with yodels) the effect is slightly incongruous. "Cauetles" Sakall supplies some brief but effective comedy as a limping travelling salesman and Douglas Kennedy does a scowling villain.

STORY: Errol Flynn is an Australian who comes to Montana in 1879 to raise sheep. When he approaches the fringe of the cattle country, one of his men is killed by the belligerent ranchers. He enlists the aid and the wagon of S. Z. Sakall and goes into town to make the peddler's assistant. The boys in the back room are suspicious of him and he soon learns that it means death to be a sheepman. He works his way into the gang of outlaws in which he is given a key role. After a session of bronco-busting, Flynn wins the lease to a valley from Alexis. But when she and the other ranchers discover that he is a sheepsman, all fury breaks loose. He gets most of the settlers to side with him and then Kennedy tries to sabotage his enterprise with some fancy riding and shooting. Alexis takes a shot at him and wounds him, immediately rushes to his arms, for she or sheep, love is all that matters. YORK.

'DAKOTA LIL' FAIR WESTERN IN CINЕCOLOR Rates • for action houses; OK usually

20TH CENTURY-FOX
88 minutes


Directed by Lesley Selander.

This lengthy, oft-told tale of a Secret Service agent's brush with a highly organized band of outlaws is little more than a Cinecolor repetition of the countless western badmen films which have been so popular for the action mills. While "Dakota Lil" is more than ordinarily ambitious productionwise, and boasts a couple of minor surprises as a result of this Alson production fails to rise above the level of the average cow country caper. Frequent love scenes involving the film's leading characters will detract some of its appeal for the anti-romantic Saturday matinee enthusiasts, but it has enough to offer them otherwise. The peculiar tint created by the coloring process is not at all easy on the eyes.

In the title role of the picture, Marie Windsor indicated, in addition to her thespian talents, that she possesses a knack for putting across suggestive songs. George Montgomery, as her nemesis and laver, is tough and apparently immortal as the Indian fighter assigned by the U. S. Government to put a stop to the deserters. Capably portraying the heavy is Rod Cameron, with Wa lace Ford and John Emery contributing competent support.

STORY: Indian fighter George Montgomery, on a special mission for the U. S. Service, is given the assignment to find Marie Windsor, a forger on the lam in Mexico with her piano-playing partner, John Emery. Montgomery intends to use Miss Windsor to help find the notorious "Holc-in-the-Wall" boys, who are in possession of $100,000 in unsigned banknotes of the cattle country, one of his men is killed by the belligerent ranchers. He enlists the aid and the wagon of S. Z. Sakall and goes into town to make the peddler's assistant. The boys in the back room are suspicious of him and he soon learns that it means death to be a sheepman. He works his way into the gang of outlaws in which he is given a key role. After a session of bronco-busting, Flynn wins the lease to a valley from Alexis. But when she and the other ranchers discover that he is a sheepsman, all fury breaks loose. He gets most of the settlers to side with him and then Kennedy tries to sabotage his enterprise with some fancy riding and shooting. Alexis takes a shot at him and wounds him, immediately rushes to his arms, for she or sheep, love is all that matters. YORK.

stolen in their latest escapade. Convinced that her forgery talents can make the most of a fortune, she trick Montgomery and light out for Wyoming, where the band's leader, Rod Cameron, doubles as a saloon-gambling joint entrepreneur; Miss Windsor breaks a deal with him, telling him that Montgomery, who has followed her to Wyoming, is her partner. Cameron takes her out to the hideout and shows him how much money Montgomery and his contact man, Wallace Ford, are raking them. They are discovered by the outlaws after Cameron and Miss Windsor leave, and after the ensuing gun battle in which Ford is wounded and captured. Cameron discovers America to be a place of strange Ford and figures that Miss Windsor is in cahoots with them. After killing Emery, Cameron attempts to add Miss Windsor to his list of victims, but is finally done in by a well-aimed knife thrown by Montgomery. TAYLOR.

JANUARY 30, 1950

11
'RIDING HIGH' TOPLIGHT CAPRA-CROSBY COMEDY
Rates • • •
Bing Crosby, Colec Gray, Charles Bickford, Frances Gifford, Raymond Walburn, William Demarest, Clarene Muse, James Gleason, Harry Davenport, Ward Bond, Frankie Darro, Margaret Hamilton, Douglas Dumbrille, Charles Lane, Paul Harvey.
Directed by Frank Capra.

Frank Capra and Bing Crosby! Could anyone ask for more? Here’s a wonderful laugh-and-songfest that will guarantee guaranteed box office every type of theatre everywhere. Paramount has combined the incomparable Capra touch with the charming, completely disarming, Crosby personality and voice, and emerged with a solid piece of motion picture entertainment of which the industry may well be proud. For pure entertainment, “Riding High” just can’t be beat. For almost two hours the Greater Groaner cavorts and frolics, aided by some of the finest supporting players under contract at Paramount, through hilarious comedy, plus a few genuine heart-tugs, based on the delightful Mark Hellinger “Broadway Bill” yarn about racehorses and racetrack characters. Bing sings catchy lyrics by those hit-tunesmiths, Johnny Burke and Jimmy Van Heusen—“Bake A Sunshine Cake.”

breezy number bandied about by Crosby. Coleen Gray and Clarene Muse, is bound to climb to hit prominence as surely as “Riding High” will reach the heights as one of the best films of 1939.

As for Bing, he’s the “gypsy” who tosses away the lucrative opportunity of bossing a paper box factory and becoming the son-in-law of a tycoon, Crosby is delightful, because his “horse-loving” side. Once again, and with a highly amusing effect, Capra has rung in several surprise “guest” performers: Maire Baer, Gene Lockhart, Joe Frisco, Isakibille and, in an especially insane racetrack sequence, Oliver Hardy. Unless there were millions of the audience, Director Capra, is missed a good bet by failing to insert Crosby’s arch-nemesis, Bob Hope in any of the many spots that were natural for his breezy breezy personality.

STORY: Rather than give up his interest in horses, gypsy horse owner Bing Crosby walks out on a lucrative job as head of Charlie Bickford’s paper box factory.

obvious “secret” killer, and the “surprise” denouement, in which the culprit’s identity is disclosed, only undermines the tinniness of the whole film. The audience, trying to guess who, will know his identity from the third reel. After a few false starts, he stumbles on the culprit, who, as in the usual caper, will be identified after the film, the film and the screen have run their course.

Warner Bros.
91 minutes
Virginia Mayo, Gordon MacRae, Edmond O’Brien, Dane Clark, Viveca Lindfors, Ed Begley, Frances Robinson, Richard Rober, Stanley Stham, Monte Blue.
Directed by Vincent Sherman.

The action in “Backfire” is about as schematic as can be, and the suspense relatively the same — just how much longer can the old hack go on before it just stops coming? The ancient formula about the dawntless hero who outwits the police as he tries to find and clear a missing bud- ding cop—well, it works. With thescript, directed by Larry Marcus, Ivan Goff and Ben Roberts, and in usually-capable director Vincent Sher- man, it works. But without the set-up, it wouldn’t be said of either that, considering the number of flashbacks, confusion intrudes only occasionally as the would-be de- tective tries to put together the pieces of the plot. Any whodunit’s worst crime is an obvious “secret” killer, and the “surprise” denouement, in which the culprit’s identity is disclosed, only undermines the tinniness of the whole film. The audience, trying to guess who, will know his identity from the third reel. After a few false starts, he stumbles on the culprit, who, as in the usual caper, will be identified after the film, the film and the screen have run their course.

STORY: Recuperating in a veterans hospital, Gordon MacRae learns from a mysterious nocturnal visitor, Viveca Lindfors, that his buddy, Edmond O’Brien, with whom he was to team up in Naples. MacRae, who has undergone a change of heart, and the missing O’Brien, are aided by Dane Clark, another former Army buddy, who is now a mortician. MacRae learns that his old pal is a hitman for a racketeer whose identity is known only to his immediate underlings and learns that she is about to get married. MacRae is so impressed with this big shot that he has incarnerated in his sum- mer home after breaking his back. After several murders, MacRae corners the killer, but the only way to dispose of the man is for the mortician job as a cover-up for his gang- bing activities, and with the aid of O’Brien, strapped in a cast up to his chin, drives the mad killer out to be shot dead by po- lice. BARN.

'BACKFIRE' RUN-OF-THE-MILL MYSTER MELLEER
Rates • • • as dualler; slightly more in action houses

Warner Bros.
91 minutes
Virginia Mayo, Gordon MacRae, Edmond O’Brien, Dane Clark, Viveca Lindfors, Ed Begley, Frances Robinson, Richard Rober, Stanley Stham, Monte Blue.
Directed by Vincent Sherman.

The action in “Backfire” is about as schematic as can be, and the suspense relatively the same — just how much longer can the old hack go on before it just stops coming? The ancient formula about the dawntless hero who outwits the police as he tries to find and clear a missing bud- ding cop—well, it works. With thescript, directed by Larry Marcus, Ivan Goff and Ben Roberts, and in usually-capable director Vincent Sher- man, it works. But without the set-up, it wouldn’t be said of either that, considering the number of flashbacks, confusion intrudes only occasionally as the would-be de- tective tries to put together the pieces of the plot. Any whodunit’s worst crime is an obvious “secret” killer, and the “surprise” denouement, in which the culprit’s identity is disclosed, only undermines the tinniness of the whole film. The audience, trying to guess who, will know his identity from the third reel. After a few false starts, he stumbles on the culprit, who, as in the usual caper, will be identified after the film, the film and the screen have run their course.

STORY: Recuperating in a veterans hospital, Gordon MacRae learns from a mysterious nocturnal visitor, Viveca Lindfors, that his buddy, Edmond O’Brien, with whom he was to team up in Naples. MacRae, who has undergone a change of heart, and the missing O’Brien, are aided by Dane Clark, another former Army buddy, who is now a mortician. MacRae learns that his old pal is a hitman for a racketeer whose identity is known only to his immediate underlings and learns that she is about to get married. MacRae is so impressed with this big shot that he has incarnerated in his sum- mer home after breaking his back. After several murders, MacRae corners the killer, but the only way to dispose of the man is for the mortician job as a cover-up for his gang- bing activities, and with the aid of O’Brien, strapped in a cast up to his chin, drives the mad killer out to be shot dead by po- lice. BARN.

'PIRATES OF CAPRI' COSTUME ADVENTURE FOR ACTION HOUSES
Rates • • • as dualler for action spots; less elsewhere

Film Classics
91 minutes
Louis Hayward, Rudolph Serato, Bonnie Barnes, Mariella Lotti, Alan Curtis, Mikhail Rasumny, Virginia Belmont, William Tubbs.
Directed by Edgar Ulmer.

This costume adventure abounds with all the swordplay and derring-do one expects to find in a picture of its type, except that it’s been done with a heavy hand. The avid action fans and young- sters should find its fabulous melodrama- tics and swashbuckling will appeal to them, a balance of comedy for better class audiences. Produced in Italy by Victor Pahlen, the natural back- grounds lend some tone of authenticity to the proceedings, although much of the photography of the Italian countryside is on the exterior. Edgar Ulmer’s direction is ordinary.

As the swashbuckling, fearless leader of the cut-throat pirates, Prince Serato pulls a surprise raid on the patriots, seizes many, and falsly declares his capture of Sirroco. Mariella shows her true love when she pleads with Hay-ward to save her bandit lover, Hayward as Sirroco, releases his followers who at- tend the palace ball. To save the Queen’s safety, a civil rights program is set up for the people. The power crazed Serato meets his end after an extended fight. When Serato gets Hayward, the people get their free dom, and peace reigns again in Naples.

GIAN.

FILM BULLETIN
Business is BOOMING with U-I PRODUCT!

From key cities, small towns, North, East, West and South, come the same reports: BUSINESS IS BOOMING WITH THE CURRENT U-I PICTURES.

And even bigger things are expected from the soon-to-be-released "BORDERLINE," and that comedy of comedies, "FRANCIS."

Off to a tremendous start in its world premiere at the Missouri Theatre, St. Louis, where it chalked up top house business in the past five years, "South Sea Sinner" in succeeding key city engagements and sub-key runs is proving one of U-I's strongest all-time grossers!
Short Subjects

THE SHOCKING death of Alan Hale, one of the industry's foremost goodwill ambassadors, gave Mistress Fate an opportunity to indulge in an ironic chuckle. It was just such a mission that the popular Warner actor contracted a bronchial disturbance which developed into pneumonia to complicate a liver ailment and bring about his untimely demise at 57. The massive, six-foot-two-inch Hale was part of a contingent of Warner players who trooped to snow-covered, frost-bitten Helena, Montana, for the world premiere of WB's "Montana" on Jan 10th. As was his wont on countless other such appearances, Hale was a tireless performer, acting as emcee, cutting up and generally endearing himself and the Hollywood he represented to the crowds gathered for the event, the first world premiere ever held in Montana. The "cold" he caught on that occasion was the beginning of the end. Eleven days later he was carried into Hollywood Hospital for treatment of a liver ailment complicated by pneumonia. He died the next night with his wife Gretchen, his son, Alan, Jr., and daughter, Karen, at his side. For Hale, it was the end of almost four decades in the movies, starting from the early days of films at the old Biograph studios, and for the motion picture industry, the loss of one of its most exemplary and beloved citizens.

THE TOM PAINE of the motion picture industry, P. J. "Pete" Wood, was accorded the recognition he has earned as a "brilliant bulletpoiner" over the past 25 years by Allied States Association when the week of January 15th to 22nd was designated as "Pete Wood Week." During that period, all regional units dedicated their weekly releases to the Ohio firebrand, with a special heading and a verbal salute written by Allied leader A. F. Myers, wizard of the well-turned phrase:

"To PETE WOOD, Allied stalwart, mel- low philosopher, brilliant bulletpoiner and master of the mimeograph, this bulletin is affectionately dedicated. Like the pamphleteers of colonial days, he has exerted great influence by the written word and by precept and example has taught us that criticism can be constructive, that while truth may hurt, it cannot be smothered or ignored, and that while satire may singe its victims, it should never scar. From him stems the great Allied bulletin service which is distinguished by the best talent in all the units and carries to the members accurate information on all important developments together with interpretations and comment which reflect the independent exhibitors' interest and point of view. For the foregoing and many additional reasons, Allied members are taking time out to salute PHILIP J. (PETE) WOOD.

To that, if we may, we would like to add our own small voice.

WE are not the suspicious type, ordinarily, but we just can't help wondering whether there isn't some connection between an AP news item, some smart press agency and 20th Century-Fox's "When Willie Comes Marching Home." The recent headlines garnered by Fox actress Colleen Townsend with her announcement that she was retiring from films to enter a theological college, plunked the starlet squarely into the movie-going populace's eye. Miss Townsend co-stars with Dan Dailey in "When Willie Comes Marching Home." The picture will be launched next month with a series of premieres throughout Pennsylvania, beginning with the town of Punxsutawney, which is the name of the hero's home town in the film. From an AP news item, Jan. 21: "Colleen Townsend, 26-year-old movie actress, who plans to renounce the screen for the Scriptures, will deliver her first sermon Feb. 5 at Punxsutawney's First Presbyterian Church. Rev. Herman C. Humke, pastor, made the disclosure today. He said she invited Miss Townsend to speak from his pulpit after reading newspaper reports of her plans. Her sermon will be on 'Aims and Ambitions.'

So how coincidental can you get?

PETE "TOM PAINE" WOOD
Master of the Mimeograph

BROTHERHOOD
FOR PEACE AND FREEDOM!

BROTHERHOOD WEEK FEB. 19-26

By BARN

THE BROTHERHOOD poster on this page will be seen by some 80 million moviegoers at least once during the period from February 6 to February 26. The poster will be tacked on to the end title of every newswave shown in theaters throughout the country, according to an announcement by Ted Gamble, National Chairman of the Brotherhood Week Committee. He credited Edmund Reek, chairman of the Newreel Committee, for making possible the unprecedented newswave tie-up. Just another facet of the industry's campaign to bring the ideals of Brotherhood Week into nearly every city, town and village in the U. S. by the men and women who own the nation's 18,000 theaters, and who produce and distribute the films which make up the nation's mass entertainment medium. The task of preparing and circulating campaign material is getting the expert treatment of Max Youngstein, national chairman of the ad-publicity campaign committee, with each theatre receiving a copy of one of 43 production-distribution executives will work with distributor chairman A. W. Schwalberg and 20 theatre executives have agreed to work with exhibitor co-chairmen William L. Ainsworth and Gael Sullivan. The theaters will each be asked to get a minimum of 10 individual pledges and at least one dollar from each of these persons for the support of Brotherhood Week, which this year is seeking $2,000,000 to finance its program to encourage and enable "Protestants, Catholics and Jews to plan and work together as teammates, in mutual respect and understanding for the well-being of themselves, the community and the nation."

ONE OF THE HANDSOMEST promotion pieces it has been our lot to receive is the beautifully bound and boxed special presentation book for "Samson and Delilah." Some 500 of these are being sent throughout the nation to "public opinion molders."
EXPLOITATION PICTURE
of the issue

Samson and Delilah
DELILAH AND DEMILLE—A NATURAL
Advance Campaign Marks New Pattern

HEDY LAMARR AS DELILAH
Greatest Seducress Since Eve

CECIL BLOUNT DEMILLE, admittedly master of the spectacle, delineator of the Bible story, glorifier of the body beautiful, creator of 68 epics, has finally done it—he has out-DeMilled DeMille. Chapters 13-16 from the Book of Judges had been waiting for the DeMille treatment for 14 years, ever since he first assigned writer Harold Lamb to do the screenplay in 1935. It was shelved when DeMille, having just completed "The Crusades", was dissuaded from doing another religious film. Two years ago, the producer decided this was it. He assigned Jesse L. Lasky, Jr., and Frederic M. Frank to rework the script and launched into his ultimate labor of love—"Samson and Delilah"

The DeMille flair for pomp and pageantry, for sumptuous and scanty costumes, for sweeping action and pyrrhic passion could have received no better subject than this story of the strongest man in the world and the greatest seductress since Eve. He has indulged that flair to the hilt, enhanced it with inspired casting, poured millions into the production and has come up with a Technicolor extravaganza which Paramount, its distributor, feels will outgross any previous picture ever made, including the fabulous "Gone With the Wind."

Samson and Delilah

Delilah Hedy Lamarr
Samson Victor Mature
The Lament of Gaza George Sanders
Samar Reda Angel Lambeau
Abby Henry Wilcoxon
Morris Brenda de Banzie
Mizmor Oliver Deering
Rahab Phyllis Hagen
Judith Florence Haines
Delilah's Bridesmaids Natalie Kalmus

THE PRODUCTION
Produced and directed by Cecil B. DeMille, Assistant director—Edward Salven; Screenplay by Jesse L. Lasky, Jr. and Frederic M. Frank; From Original Treatments by Harald Lam and Vladimir Jabotinsky; Based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16; Music by Victor Young; Technicolor Color Director—Natalie Kalmus; Director of Photography—George Barnes, A.S.C.; Director of Photography Effects—Gordon Jennings; Costumes by Edith Head, Cole Steele, Dorothy Jeankel, Owen Watling and Elsie Jenkins.
EXPLOITATION PICTURE

ADVANCE CAMPAIGN

An advance selling campaign which may set a new pattern for big-scale promotion has been launched by Paramount ad-publicity chief Max E. Youngstein in cooperation with the producer. Keynote of the pre-release campaign was a tour of some 11 cities by actor Henry Wilcoxon, starting last August and scheduled to continue into March. The reaction to the Wilcoxon tour, in the press, in public opinion groups, among exhibitors, has surpassed the company's fondest expectations. Wilcoxon, armed with research facts, photographs, color slides, and a thorough knowledge of all that went into the huge production, has been leaving a wake of excellent public relations and keen appreciation for his dignified approach and comprehensive presentation among the opinion molders. Exhibitors who have watched the Wilcoxon technique have

been overflowing with praise and many predict that this will be the pre-selling method of the future for important pictures. Averaging two days in every city and three groups per day, the goodwill ambassador has addressed women's groups, educational and religious organizations, fashion experts and retail outlets, press, radio and television. A sampling of the reaction of these opinion leaders and the press has been prepared in booklet form. From this can be culled the production of letters and magazine and newspaper articles, excellent for the exhibitor's use in selling the picture to his local civic, educational and religious leaders, who can be a tremendous force in bringing the "lost audiences," the older faction and the non-moviemores, into his theatre.

ADVERTISING, TIE-UPS

Paramount has set a minimum of $1,000,000 for advertising "Samson and Delilah." It also estimates that with the national ads through tie-ups, retail and manufacturer advertising, syndicated advertising, the total ad costs will approximate $3,500,000.

Some of the groups: "Samsonized" corn flakes from general foods, grants of the Minos period to be created by leading Parisian designers to be sold by 600 stores throughout the country; public, parochial and Sunday-school to get 16mm film strips from every DeMille film plus a teaser for the new ones; jewelry inspired by designs from the picture, and a string of other tie-ups to attract the eye of both mass and individual tastes.

In another of the film's highlights, Samson battles and kills a lion with his bare hands.

CAMPAIGN MANUAL

Easily the most impressive campaign manual we have ever seen is the nine-division accordion portfolio issued by Paramount for "Samson." For newspaper plants, production details and publicity blurbs take up three sections. Then comes newspaper ads, printed on one side of the sheet, followed by a set of some of the most exciting and clinically perfect stills ever made. For special art, a series of 11 x 11 stills featuring the stars and highlights, excellent for blow-ups; then special promotion features, including a one-sheet of the Parents Magazine award for the film, a full color program folder and the beautifully lithographed souvenir program for sale in the lobby; radio spots and a Hollywood chatter series; and a group of mats culled from the best scenes in the film. It's the sort of thing that makes you WANT to go all-out on exploitation.

NEWSPAPER ADS

At right, the variety of newspaper ads illustrate how the copy can be angled at any audience, using a spectacular approach, town-type, or dignified, neat copy. Above are examples of two types of teasers. A third type is not pictured. There are enough of each for an advance teaser campaign we are ahead of opening.
**"HASTY HEART" ACCLAIMED AS ONE OF YEAR'S TOP FILMS**

An exceptionally high rating was afforded Warner's deeply moving film version of the Broadway stage success, "The Hasty Heart," by the New York newspaper critics. It is a "technically, and in every other way, a perfect vehicle," and overlooking its complete dependence upon dialogue, rather than action, for effect, they unanimously acclaimed the heart-warming excellence of the performances, script and direction. Although they generally failed to mention it as such, the reviews indicate that it is a definite candidate for the best motion picture of the year.

Seymour Peck, in the Sunday Compass, is all out for the film as "a movie that reaches the heart. It is not a preachy, ponderous or morbid movie, he writes, but is "warm, touching and gently humorous" speaking "of the love of man for man."

In the World-Telegram and Sun, Alton Cook describes it as a "deeply moving film... not a tear jerker in the usual derisive sense of the word." He concludes, without qualifications, that it may be noted as "the first real candidate for the Oscar this year."

"A picture of rampant sentiment, a tear-jerker from way back," says the Post's Archer Winsten, hastily adding that he shouldn't try to use it with lesser films, this being "honorable in its methods, humanly understanding in its portrayals, and astoundingly tart in its hero."

Pelswick, in the Journal American, is all praise for a film that "is moving without being ingenuous... beautifully written and acted throughout." Director Vincente Minnelli has created an experience of "the impression of constant motion" even though the script is "dependent almost entirely on dialogue."

Pointing out the handicap of depending "to a great extent upon dialogue," Otto Guernsey, in the Herald Tribune, feels it is nevertheless "so supremely well written, acted and directed that it mounts... to the level of a steadily engrossing pageant of love, emotions and relations."

The Times also recognizes the limitations of the film, but follows suit, lauding the "quietly diverting and deeply moving picture" that "has a richness and vitality of characterization which give it deep appeal."

**"QUOTES"**

**"EAST SIDE, WEST SIDE!"**

**MGM**

"Just about hits the low-water mark of interest, intelligence and urgency... Frankly, we thought that films like this one had been largely planned for newsreel years ago." — B. C. N. Y. TIMES.

"Properly scored drama about love and marriage... As shallow and transitory as Central Park Lake... A gossipy collection of childish poses, about as authentic as a weight machine forgery..." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Picture as a whole is greatly remissful of soap opera:... If you go for theatrical melodrama in fancy getup, this may be your dish." — START, N. Y. POST.

"Gaudy but dull... The whole business is elaborate, luxuriously padded; but its getting for years... Quite a few people get killed and, my own guess goes, a much larger number will be bored." — A. C. N. Y. WORLD TELEGRAM.

"In the otherwise typical George Raft murder yarn... Mr. Raft does not extiruplicate all the bad guys single-handed. The situation used at points, erasibly poor, banal and tedious unworthy of a religious idea."

**"RED LIGHT"**

**UNITED ARTISTS**

"Attempting to blend a religious theme with conventional crime melodramas results in nothing higher than a 'formula'..." — COOK, N. Y. WORLD TELEGRAM.

"This film promises a picture about brothels... but has nothing to do with either of the above or with its title. It is standard George Raft, faithfully loyal to the pattern his patrons have been established in..." — A. C. N. Y. JOURNAL AMERICAN.

"The purpose of the film is to expose the otherwisely typical George Raft murder yarn... Mr. Raft does not extiruplicate all the bad guys single-handed. The situation used at points is erasibly poor, banal and tedious unworthy of a religious idea."

**"UNDERWORLD"**

**UNIVERSAL-INTERNATIONAL**

"Story gives them (the cast) little chance for acting, but they make a good try." — CREELMAN, N. Y. SUN.

"Correctly billed as a crime-thriller... Haunted higher than its natural level by director William Castle... Has a certain quality that sets it apart from its shop-worn fellows... Isn't enough to inspire lyric praise or start a little bavarian hot scent of a 'sleeper.' But it is sufficient to constitute a pleasingly taut and tense melodramatic film." — WINSTEN, N. Y. POST.

"Rates high... In its own class of small, compact murder mysteries... Tale is derived from the old melodrama terms... A smooth, uncluttered dish of melodrama... Neither pretentious nor gaudy, but like most of Castle's work it is "— WINSTEN, N. Y. HERALD TRIBUNE.

"Moderate melodramatic suspense... Never rises above the mediocre class of a film that is plainly intended to take time on a vaudeville bill." — B. C. N. Y. TIMES.

**"WHIRLPOOL"**

**20TH CENTURY-FOX**

"Obvious attempt to pull the wool over the eyes of an unsuspecting audience with a thoroughly fabricated tale... Action so slow and so burdened with standard horrorisms that it wouldn't grip even if it did make sense... You'd better see this one in a state of trance..." — CROWOTHER, N. Y. TIMES.

"Brand of drama in which everyone rich, handsome and romantically tormen ed... Either you like that type of story you have a bad time." — N. Y. WORLD TELEGRAM.

"You may be able to find enjoyment if you don't try to take it seriously..." — WINSTEN, N. Y. POST.

"Only melodramatic angle missing is whether twins are correctly identified. The Plot has who-done-it as well as psychiatric overtones." — PELS WICK, N. Y. JOURNAL AMERICAN.

"Constructive in depression in an audience of even moderate discrimination. Hollow and empty enough of creative thought to be little more than a cavi ty. Only slightly speedier than a funeral e tege."

**"TENSION"**

**MGM**

"Simply a picture that did not turn out as expected... Comes nowhere close to the standard planned for it... Main flaw is a lack of the tension promised in the title... A murder picture that promises to

ceeds at a sedate pace to say a very obvious conclusion." — COOK, N. Y. WORLD TELEGRAM.

"A murder melodrama that improves on its normal rating a little on the basis of better-than-average casting, writing and production. Director John Berry has "hastened the action" by an 'uncharacteristic' trick." — WINSTEN, N. Y. POST.

"Uncertain cat-and-mouse drama with a competent cast... A round of opposing designs which include murder, dual identity and betrayal... Has its moments, but it is not as strong as it should be." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Makes a most gratifying effort in a long and exhausting exhibition, upon the audience's breaking point... A much better title for this picture would be 'Patience,' presuming such a thing." — CROWOTHER, N. Y. TIMES.
COLUMBIA

FULL SPEED AHEAD ON "QUICKIES", COL. KEYNOTE

THERE'S A NEW, if not unexpected, note in the news from Columbia, where a new slate of "B" pictures is being worked out for 1950 production. According to Harry Cohn, Street lot chief, the producer is so pleased with the reception of "Mary Ryan, Detective," that he's ordered the go-ahead on a whole series, all to be bracketed in the lower budget class. Furthermore, a sizeable group of additional "quickies" is being lined up to hypo the quantity (not the quality) of the company's output. This, after all the talk of recent months about Columbia aiming only for top-grade product. "Ho, hum."

Louis de Rochemont has signed a 3-year pact under the terms of which he will produce his feature-length features exclusively for Columbia release. The first picture he has signed out to produce here is "Dormitory Seven," a story told against the background of a federal penitentiary. As was the case with his Film Classics release of last year, "Lost Boundaries," many of his pictures will be taken from the pages of Reader's Digest. "Bringing Up Baby" is next.

Another deal of interest here is the one just signed with Mickey Rooney, whereby he will co-produce and produce a top-budget color film, "Freddie, the Great," beginning in early Spring. He is also reported to be set for a co-producer deal with Harry Cohn in still unsolicited property to start here in September. The latter will be made under the Actors-Producers aegis and, like the other deal, will draw a top budget.

EAGLE-LION

ROSY OUTLOOK GRAYED AS PRODUCTION LAG CONTINUES

IF THERE were any hopes that the new year would bring a sudden burst of activity here, as a result of the announcement that the long hiatus was over, bullets should be broken by now. As of the middle of the month, only two features were shooting for E-L release—and both of these were being filmed away from the lot. "Deadfall," the LeMay-Templeton Production, starring John Barrymore, Jr., Chill Wills and Lois Butler, is shooting location in Texas, and the Sloan-Rathvon production, "The Sun Sets at Dawn" (Sally Parr-Philips is star) is before the cameras at General Service studios.

What's left of the company's Hollywood staff is taking heart over distribution chief Mort Briskin's announcement last week that "The Jackie Robinson Story" is slated to go before the cameras in February and will be produced by Diamond Corporation, with Mort Briskin as executive producer. The screenplay is by Robert Freeman and Caryl. Members of the Brooklyn Dodgers and other major leagues will appear in the film.

Meanwhile, the old E-L execs are beginning to find their way into independent production. Former company prexy, Arthur Krim, has just paid a hasty visit to Hollywood on a very hush-hush mission to line up a foreign production crew to make pictures in Europe. This department learns that he has already retained James Vaughan, the former E-L production head, to explore technical facilities for him abroad.

Gle "Hansel and Gretel"
E-L will handle worldwide distribution of "Hansel and Gretel," being produced in the American zone of Germany, starting January 30. The film, based on the Brothers Grimm fairy tales, will be made in English, German and Italian, and will be produced and directed by Friedrich Fehér. Despite the fact that the film is to be filmed on location, the art houses, most folks in Hollywood are of the opinion that it should do much to swell the Eagle-Lion box office.

JANUARY 30, 1950
STUDIO-SIZE-UPS
MONOGRAM-AA
BRODY'S BUDGET ON B'S
TO RAISE DUAL BILL STANDARD

EXHIBITORS would do well to give
some serious thought to some of the
ideas advanced by Prexy Steve Brody
at a press conference the other day.
His keynote featured a short trip to
New York to confer with company sales repre-
sentatives. Brody did some pretty straight talking on the subject of s cond features and the treatment which exhibi-
tors have been according them.

Briefly, Brody proposes to double the picture budgets on his future product,
provided the company's important scond exhibitors will give his company what he
calls "a fair deal" on rentals. He main-
tains, and rightly so, that a better grade of second feature will have a marked
impact on the boxoffice, and that if exhibi-
tors will start differentiating between them as they do with their main features, the quality of the B's can ultimately be improved. He charges that most exhibi-
tors are placing the emphasis on how
cheaply they can get a second feature, rather than on the quality of the pro-
duct, with the result that the overall
quality of the B's has vastly deterior-
ed. He concludes that he is launching his campaign to raise the rentals.

Value of Second Feature

"In the past," he said, "the important
rental money has always gone to the
first feature, and the second feature was
relegated to a definite price bracket, regard-
less of its quality. We've been proved
time and again that a good sec-
ond feature can and does save bills, when
booked with 'M' package-A's.

Brody estimates that between 65 and
70 percent of the present playtime is de-
voted to billing two so-called A's, which
limits the market of the B producer to
20 to 25 percent of the total screen time.

As a result, some of the majors have
discontinued the production of the low-
budgeters as an economically unsound
proposition. The result has been a
shortage of pictures, which has necessi-
ted the harmful trend toward too-
abundant re-issues. "We simply can't
meet the demand for quality B's at the
prices we receive for them."

Why Double Budgets?

"We're convinced that we can double
the budget on our pictures, which now
average $100,000, or without coming any-
where near doubling the probable price of the ex-
hibitors. At any rate, they'll be much
cheaper and better than some of the me-
ningless A's they're screening now."

In discussing the inroads being cut into
movie profits by the new television me-
dium, Brody concluded: "TV is hurting us, of course. But you've got to ask
yourself: Why am I in the business? My
idea is to increase the quality of the
second feature, in order to make the
equivalent of a well-rounded bill that will
draw audiences back into the theaters. If
exhibitors will pay a premium for the
better product, and pay a premium for higher
features, we will ultimately be making better
to that will be to the ad-

PARAMOUNT
PINE-THOMAS IN NEW Pact;
TO MAKE SIX IN TWO YEARS

BY THE TIME this reaches print, Para-
mount will have renewed one of its
most lucrative contracts, with the re-
signing of William H. "Bill" Thomas, to another two-year deal. The
two Bills will turn out three pictures
each year, starting with "High Venture,"
a top-budgeted Technicolor production
set to go before the cameras on June 1.
They still have one more picture due
der the current two-year deal, and it
will also be shot in color, starting around
March 1.

Prob'ly no independent producing
unit in town has been able to parlay its
carrings more effectively than Pine and
Thomas. Starting as an obscure outfit
turning out "Sideshow," they have year after
year lifted their budgets, by re-invest-
ment of the profits, until they are now
well toward the top of the list of the class in that field of picture-making. Furthermore, they
seem to have found the clue to the pub-
lic's liking for this type of picture, with
the further aim of sneak 
editions, which
they have yearly offered, in an effort to meet the requirements im-
posed on the company as a result of
divorcement of its theatre chain.

J. H. Hughes has been offering a series
of sneak preview audiences to the new Bing
Crosby starrer, "Mr. Music," the coffers
should be filled with the proceeds.

Heavy Slate in Spring

Although precluded on the Paramount
lot due to a variety of standstill in mid-
January, activity is expected to hit peak
proportions by the early spring months,
in an effort to meet the requirements im-
posed on the company as a result of
divorcement of its theatre chain.

Judging by the response of sneak preview audiences to the new Bing
Crosby starrer, "Mr. Music," the coffers
should be filled with the proceeds.

After a long run of mediocre
Crosby pictures (although we heard "Rid-


Hughes Pay-offs to Stars
May还是 STOCKHOLDERS' I'RE

IT WILL BE surprising if Howard
Hughes doesn't get some serious com-
plaints from some of the company's stock-
holders as a result if the vast amount
of money he's been pouring down the
drain to pay off stars for NOT appear-
ing in pictures for which they were con-
tracted. The pay-off approached the seven
figure mark with the cancellation of Merle Oberon's two-picture deal at a
figure rumored to be around $100,000 and
$125,000. Others which may, or may not, be
equally astounded are Dorothy Lamour
and Ann Sheridan. Hughes has always tossed his own money around in an amazing way in
making pictures, but, as the head of a
different company, he may find he has to
make accounting for some of his ac-
tions.

As predicted exclusively here in a re-
cent issue, Sid Rogell has been named
executive producer, replacing the former
vice-president of production, Howard Hughes, replacing the former
vice-president of production, Howard Hughes, replacing the former
vice-president of the company, which has been in a nebulous
state—to say the least. Rogell was
earlier linked with charge of plant operations. Under the
new setup, Rogell is second in author-
ity only to Hughes.

His appointment cleans up the long
scrambled executive department of the
company, which has been in a nebulous
state—to say the least. Rogell was
earlier linked with charge of plant operations. Under the
new setup, Rogell is second in author-
ity only to Hughes.

The appointment cleans up the long
scrambled executive department of the
company, which has been in a nebulous
state—to say the least. Rogell was
earlier linked with charge of plant operations. Under the
new setup, Rogell is second in author-
ity only to Hughes.

On the heels of this announcement,
Hughes and Rogell have set about put-
ting their production slate in order, with
a view toward accelerating the produc-
tion tempo to include a minimum of 55
features on the 1950-51 slate. This in-
cludes only features for which they own
the rights, but also that of the independent
companies with which it has made re-
leasing deals.

Seeking New Producers

At the same time, Hughes launched a
new campaign to corral top flight pro-
ducers for further independent deals.
First of these was with Edmund Grau

REPUBLIC
YATES RESETS SCHEDULE;
UP'S 'CLASS' FILMS QUOTA

IN LINE with Republic's new prestige.
Prexy Herbert Yates has rescheduled
releases after the current backlog of top-
budgeted productions, so that one better
class feature will go out each month for the
next six months. The list includes:
"Singing Guns," in Trucolor, and intro-
ducing Vaughn Monroe, with Ella Raines
and Walter Brennan in the co-star-
ning roles; to go on February 25;
"Fidelity Pictures production of 'House
by the River'" (Louis Hayward-Jane
Wyatt-Leo Bowman), March 25; "Rock
Island Trail," filmed in Trucolor, star-
ing Forrest Tucker, Adele Mara, Bruce
Cassin, and Adm. Charles B.opping,
"The Savage Horde" (William Elliott-Adrian
Booth), May 22; "The Avenger," filmed in
Argentina by associate producer-di-
rector John H. Auer, and starring John
Carroll and Adele Mara, June 26; and
the Elliott-McGovern's, "Sleep
All Winter" (William Elliott-Marie Wind-
waltor Brennan), July 31.

$1,000,000 Profit

Before yesterday for New York around
the middle of the month, for the annual
stockholders meeting, this department
learned that he would report "his com-
in excess of $1,000,000, over and above
expenditures. Small wonder then that he is in position to offer John Prexy a
barony of $350,000 on the new three-picture deal, reported last issue. It is un-
understood that Ford was able to share in the
profit of the pictures on a sliding scale of percentages. Republic will take over the
entire expenses of the Ford produc-
tion staff.

The studio, this month, exercised its
option on the services of associate pro-
ducer-director Joseph Kane. A long
year. This marks the beginning of the
15th year of Kane with the company.

FILM BULLETIN
GER, erstwhile Republic white-haired boy, who inked a two-year ticket to make five indie productions for the Hughes organization. It is understood that RKO will finance Grainger 100 per cent, largely on the strength of his job on "Iwo Jima" at Republic. Grainger will headquarter on the RKO-Pathe lot, operating as a completely independent unit, with all production personnel and equipment of the studio to be placed at his disposal. Pictures will be budgeted at from $1,500,000 to $2,000,000, with Grainger having full rights to select his casts from the RKO talent roster.

20th CENTURY-FOX
STUDIO POISED FOR SLOGURGE
WITH 25 SCRIPTS READYING

JANUARY might well be described as the bell before the storm, insofar as production is concerned around the Fox lot. Although only two features were shooting at mid-month, no less than 30 writers were at work on 25 scripts, and little and important story buys were coming at the rate of one per week. The most recent purchases were: "Quiet, Please," written by Harold Buchman, and dealing with the medical profession, and "Interpole," which deals with the international police, headquartered in Paris. The latter, which Sam Engle will put before the cameras in early summer, will feature Richard Basehart in the starring role. Sy Bartlett, who did such a powerful job on "12 O'Clock High," will do the scripting.

Other properties on which writers are currently engaged are: "The Frog Men," a story of the courageous underwater divers during the war, "Family Skeleton," which Claude Binyon is writing and will direct; "Halls of Montezuma," a Marine epic; "Fire," "I Don't Care," "It's Only Human," "Take Care of My Little Girl," "Foreign Service Story," "The Mudlark," "The Bungler," "Old Sarg," "I'll Do It or I'll Say I Won't," "I'll Get By," "The Man Who Sank the Navy," "Sense of Guilt," "Mischief," "My Heart Belongs to Me" and "Call It Treason."

In a new major contract development, J. J. Eisinger has been signed to a long-term, three-way pact as writer-producer-director for the company. Eisinger, who recently wrote "Night in the City" for his studio, checks into his new post immediately. Also interesting is the news that George Seaton and one of our favorite directors, who has been on leave of absence from the lot since 1947, will resume his producer-director status in the fall.

UNIVERSAL-INTERNATIONAL
RETRENCHMENT OVER, U-I
CONFIDENT OF BRIGHT FUTURE

TOP EXECUTIVES of the Universal-International lot report that the company has now completed its drawn-out post-war readjustment period, and that their production and distribution branch(es) are today stronger than at any period in the organization's history. This confidence is reflected throughout the Universal City lot, bolstering the contention of this department that the company will emerge from its difficulties as one of the real leaders of the industry.

The planning has been on a long-range basis, key-noted by the development of new talent in all departments, and the elimination of the deadwood that has bogged down this and other studios in Hollywood.

Other lots in town have made feeble attempts at building up new stellar talent, but, in most cases, they have overlooked the need for new blood in all other phases of production. Unfortunately, it has reflected in the product. If the industry is to survive and thrive, it must expand into its various departments to relieve the stagnation that has set in as the result of complacency and a lack of enterprise.

Revitalized Designing

As an isolated instance, consider the case of costume design, a department of movie production too often minimized. Whether or not producers realize the fact, many a picture has been popular with the feminine trade because of smart fashion designs. And here again, U-I has introduced fresh, new talent. Bill Thomas, who made quite a name for himself as Irene's associate before she left Metro, has just been added to the Universal payroll as one of its new designers. And in all other departments there are other new facts, teeming with the vitality and freshness that makes for better motion pictures.

At the same time, this studio is exerting every effort to secure bigger and better story properties. Within the next few months, U-I will put before the cameras the finest array of pictures ever attempted there, and it's a safe bet that the returns will more than justify the venture. Bear this prediction in mind: Universal-International will emerge from 1950 in a stronger position than ever before.

WARNER BROS.
NO LET-UP IN ACTIVITY
WITH 5 SHOOTING, MORE SET

WITH FOUR pictures in the cutting room for final editing and five more before the cameras, practically every department on the Burbank lot is operating full tilt. Furthermore, there seems to be no lull in the books for several months to come, according to the state of new pictures that is taking form. The script department is busier than at any period in a year and new story properties are being added continually.

As of the middle of January, the following films were before the cameras: "Storm Warning," "Bright Leaf," "Pretty Baby," "The Hawk and the Arrow" and "Colt .45." Copied relief were: "The Glass Menagerie," "The Great Jewel Robbery," "The Rock Bottom" and "The Victim."

Heading the list of new story purchases is "Whiteface," a forthcoming Tom W. Blackburn novel, which Warners have earmarked as a John Wayne starer. As his own script assignment, Blackburn, incidentally, is the author of the currently-filming "Colt .45."

At the same time, the company continues to line-up talent in the production-director field. William Keighley is the latest addition, having just signed a five-year, one-per-year director's pact with the studio.

INDEPENDENTS

LIPPERT PRODUCTIONS

In a new juggling of personnel, Jack L. Warner of Lippert Productions, moved into a new production executive post, this month. Marty Weissler took over his duties in the producer's department. Blackburn, incidentally, is the author of the currently-filming "Colt .45."

At the same time, the company continued to expand its story holdings with the purchase of two new properties: "Renegade," a Tom W. Blackburn Argosy novelette, and "Boston Bank Robbery," an original by Edward Curtis.

FILM CLASSICS

Film Classics seems to be joining the march of Hollywood motion picture companies which will delve heavily into foreign production this year. According to various reliable sources, no less than nine of the 12 FC pictures for 1950, will be shot in Europe. Perhaps such ventures will pan out better for the industry than they have for the Hollywood majors, but there are still plenty of authorities on the subject who agree with this department. Hollywood is still the cheapest place to make good movies.
The Cover-to-Cover Trade Paper

There are substantial reasons why exhibitors all over America (and the subscribers in Canada, Europe, England, India and Iceland, too) are agreeable to pay more for a subscription to FILM BULLETIN than for any other of the regular film trade papers (only Variety and Harrison’s Reports get more per copy). The answer is that thousands of theatremen do more than just subscribe to FILM BULLETIN. They absorb it from cover to cover. They buy product by its production information. They book by its frank reviews. They form their views of industry policies by its editorial pages. They have faith in it. They regard FILM BULLETIN as the trade paper with something Important to say!
In the Release Chart, the date under “Details” refers to the issue in which cast, director, plot, etc., appeared. “Rel.” is a normal release number. “Rev.” is the release number. There may be variations in the running times in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

**NEW PRODUCTIONS**

**EAGLE-LION**

1948-49 Features: Completed (33) In Production (1)

**NEW PRODUCTIONS**

**THE SUN SETS AT BAWN**

Drama—Started Jan 29

Cast: Sally Parr, Phillip Shaw, Walter Reed

Director: Paul Sloane

Story: Not available.

Producers: Paul Sloane and Helen Rathvon

**RELEASE CHART**

**FILM CLASSICS**

**LIPPERT**

1948-49 Features: Completed (35) In Production (1)

**RELEASE CHART**

**FILM BULLETIN**
### 1949-50 Features Completed (8) In Production (0)

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949-50</td>
<td>South of the Border</td>
<td>William Keighley</td>
<td>Jack Benny, Mary Livingstone, Sid Caesar</td>
<td>1-9-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Clock</td>
<td>George Seaton</td>
<td>Jack Carson, Jane Wyman</td>
<td>1-29-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>Lost Horizon</td>
<td>Frank Capra</td>
<td>Ronald Colman, Claire Trevor</td>
<td>2-16-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>3-17-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Country</td>
<td>John Ford</td>
<td>Joanne Woodward, John Wayne</td>
<td>4-12-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-4-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-25-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>6-26-50</td>
</tr>
</tbody>
</table>

### 1949-50 Features Completed (8) In Production (0)

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949-50</td>
<td>South of the Border</td>
<td>William Keighley</td>
<td>Jack Benny, Mary Livingstone, Sid Caesar</td>
<td>1-9-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Clock</td>
<td>George Seaton</td>
<td>Jack Carson, Jane Wyman</td>
<td>1-29-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>Lost Horizon</td>
<td>Frank Capra</td>
<td>Ronald Colman, Claire Trevor</td>
<td>2-16-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>3-17-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Country</td>
<td>John Ford</td>
<td>Joanne Woodward, John Wayne</td>
<td>4-12-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-4-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-25-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>6-26-50</td>
</tr>
</tbody>
</table>

### 1949-50 Features Completed (8) In Production (0)

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949-50</td>
<td>South of the Border</td>
<td>William Keighley</td>
<td>Jack Benny, Mary Livingstone, Sid Caesar</td>
<td>1-9-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Clock</td>
<td>George Seaton</td>
<td>Jack Carson, Jane Wyman</td>
<td>1-29-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>Lost Horizon</td>
<td>Frank Capra</td>
<td>Ronald Colman, Claire Trevor</td>
<td>2-16-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>3-17-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Country</td>
<td>John Ford</td>
<td>Joanne Woodward, John Wayne</td>
<td>4-12-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-4-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-25-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>6-26-50</td>
</tr>
</tbody>
</table>

### 1949-50 Features Completed (8) In Production (0)

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949-50</td>
<td>South of the Border</td>
<td>William Keighley</td>
<td>Jack Benny, Mary Livingstone, Sid Caesar</td>
<td>1-9-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Clock</td>
<td>George Seaton</td>
<td>Jack Carson, Jane Wyman</td>
<td>1-29-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>Lost Horizon</td>
<td>Frank Capra</td>
<td>Ronald Colman, Claire Trevor</td>
<td>2-16-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>3-17-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Country</td>
<td>John Ford</td>
<td>Joanne Woodward, John Wayne</td>
<td>4-12-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-4-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-25-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>6-26-50</td>
</tr>
</tbody>
</table>

### 1949-50 Features Completed (8) In Production (0)

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949-50</td>
<td>South of the Border</td>
<td>William Keighley</td>
<td>Jack Benny, Mary Livingstone, Sid Caesar</td>
<td>1-9-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Clock</td>
<td>George Seaton</td>
<td>Jack Carson, Jane Wyman</td>
<td>1-29-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>Lost Horizon</td>
<td>Frank Capra</td>
<td>Ronald Colman, Claire Trevor</td>
<td>2-16-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>3-17-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Country</td>
<td>John Ford</td>
<td>Joanne Woodward, John Wayne</td>
<td>4-12-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-4-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-25-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>6-26-50</td>
</tr>
</tbody>
</table>

### 1949-50 Features Completed (8) In Production (0)

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949-50</td>
<td>South of the Border</td>
<td>William Keighley</td>
<td>Jack Benny, Mary Livingstone, Sid Caesar</td>
<td>1-9-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Clock</td>
<td>George Seaton</td>
<td>Jack Carson, Jane Wyman</td>
<td>1-29-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>Lost Horizon</td>
<td>Frank Capra</td>
<td>Ronald Colman, Claire Trevor</td>
<td>2-16-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>3-17-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Country</td>
<td>John Ford</td>
<td>Joanne Woodward, John Wayne</td>
<td>4-12-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-4-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-25-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>6-26-50</td>
</tr>
</tbody>
</table>

### 1949-50 Features Completed (8) In Production (0)

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949-50</td>
<td>South of the Border</td>
<td>William Keighley</td>
<td>Jack Benny, Mary Livingstone, Sid Caesar</td>
<td>1-9-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Clock</td>
<td>George Seaton</td>
<td>Jack Carson, Jane Wyman</td>
<td>1-29-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>Lost Horizon</td>
<td>Frank Capra</td>
<td>Ronald Colman, Claire Trevor</td>
<td>2-16-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>3-17-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Country</td>
<td>John Ford</td>
<td>Joanne Woodward, John Wayne</td>
<td>4-12-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-4-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>5-25-50</td>
</tr>
<tr>
<td>1949-50</td>
<td>The Big Sleep</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>6-26-50</td>
</tr>
</tbody>
</table>
REPUBLIC

1949-50 Features

Completed (15) In Production (1) Completed (6) In Production (1) Completed (9) In Production (1)

NEW PRODUCTIONS

WOMEN FROM HEADQUARTERS

Directed By: George Blair

Producer: Stephen Auer

HILLS OF OKLAHOMA

Directed By: R.G. Springsteen

Producer: Franklin Adren

REPUBLIC

1949-50 Features

Completed (15) In Production (1) Completed (6) In Production (1) Completed (9) In Production (1)

NEW PRODUCTIONS

Women from Headquarters

Directed By: George Blair

Producer: Stephen Auer

Hills of Oklahoma

Directed By: R.G. Springsteen

Producer: Franklin Adren

REPUBLIC

1949-50 Features

Completed (15) In Production (1) Completed (6) In Production (1) Completed (9) In Production (1)

NEW PRODUCTIONS

WOMEN FROM HEADQUARTERS

Directed By: George Blair

Producer: Stephen Auer

HILLS OF OKLAHOMA

Directed By: R.G. Springsteen

Producer: Franklin Adren

REPUBLIC

1949-50 Features

Completed (15) In Production (1) Completed (6) In Production (1) Completed (9) In Production (1)

NEW PRODUCTIONS

WOMEN FROM HEADQUARTERS

Directed By: George Blair

Producer: Stephen Auer

HILLS OF OKLAHOMA

Directed By: R.G. Springsteen

Producer: Franklin Adren

REPUBLIC

1949-50 Features

Completed (15) In Production (1) Completed (6) In Production (1) Completed (9) In Production (1)

NEW PRODUCTIONS

WOMEN FROM HEADQUARTERS

Directed By: George Blair

Producer: Stephen Auer

HILLS OF OKLAHOMA

Directed By: R.G. Springsteen

Producer: Franklin Adren
An orchid for the Prize Baby!

FAIRFIELD OPERA HOUSE
Fairfield — Maine
"Where Happiness Costs So Little"

Nov. 29, 1949

National Screen Service Corp.
1600 Broadway
New York 19, N. Y.

Gentlemen:

I am sending you this letter to show my appreciation of the wonderful service received from the Boston Office. It is truly amazing to see what courtesy that everyone at the Boston Office has given me, being just a small town theatre. I am deeply thankful to the Branch Manager, and your salesman Mr. Stoloff, as they have been both very helpful.

The only thing that has kept me in business today is by having those hard-hitting, eye-appealing National Screen Trailers and Accessories. No exhibitor should be without them. Once again I want to thank everyone of National Screen Service Corp. for the service that I have received for the past years, and now that I have signed my contract for the next year I can relax and know that National Screen Trailers and Accessories will take care in bringing patrons to my theatre.

Sincerely yours,

F. A. MORRISSETTE

Thanks, Mr. Morrissette—Large or small your service problem is our Big Job at N.S.S... we’re happy to know we please you.

The Prize Baby
The Public Is Its Own Best Censor!

Editorial by MO WAX
Page Seven

Reviews In This Issue
THE THIRD MAN • KEY TO THE CITY • CHA CHA
CONSPIRATOR • EAGLE AND THE HAWK
NANCY GOES TO RIO
Pages 20, 21, 38
RAGING ISLAND...

OPENING ALL OVER AMERICA FEBRUARY 15th

This is IT!

THE PLACE:
STROMBOLI

THE STAR:
BERGMAN

UNDER

THE INSPIRED DIRECTION OF
ROSSELLINI

Produced and Directed by Roberto Rossellini • Released by RKO Radio Pictures
"MOTHER DIDN'T TELL"

20th Century-Fox selected "Mother Didn't Tell Me" for a $7500, showmanship contest because the exploitation and promotional possibilities are limited only by the ingenuity of the showman...and are easily adaptable to all sorts of situations, large, small and in-between.

**Store Promotions and Tie-up Ads:** Your local department store, drug, 5&10, notions and specialty shops are literally a gold mine for tie-ups keyed to the theme "Mother Didn't Tell Me I'd look better with Lipstick."

**Newspaper publicity and contests:** First arrange special stories for women's page editors, teen-age columnists, family counsel feature writers. The picture is loaded with substantial material for page articles on marital relations, etiquette, human relations, mother law problems, etc.

The Inquiring Reporter stunt is a cinch with such questions as: "Should a Mother tell her daughter Everything?" Newspaper contests can be promoted along the lines of "Most Embarrassing Experience" under the heading "What I wish My Mother Had Told Me"

**BOOK IT NOW! GET STARTED NOW**
SHOWMANSHIP
CONTEST→134
PRIZES

1st PRIZE $500
2nd PRIZE $350 3rd PRIZE $250 4th PRIZE $150
10 PRIZES $100 20 PRIZES $75 50 PRIZES $50
50 PRIZES $25

Open to any theatre that plays "MOTHER DIDN'T
Tell Me" between February 25 and May 4, 1950.

IN THE EVENT OF A TIE, DUPLICATE PRIZES WILL BE AWARDED

IS A SHOWMANSHIP NATURAL!

Organizational and School promotion: Many types of women's organizations are deeply
concerned with the problems posed by the picture. PTA, discussion, literary and child guidance groups
on be approached. Hire a local child psychologist to speak before all such groups as well as high school
and college assemblies on the subject "Mother Didn't Tell Me". Such a speech can be a real public
service on the part of the theatre and should not be commercialized beyond the title of the speech,
"Mother Didn't Tell Me."

Doctors, And Nurses Doctors and nurses speak
to many people during the course of the day. Arrange
special advance showings for key doctors and nurses.
they will create wonderful word-of-mouth for you.

Street Ballyhoo Hire four teen-age boys. Paint
black eye on each and have them parade around
town carrying the sign "MOTHER DIDN'T TELL
ME". We guarantee this one will cause plenty of
nithful comment. The title lends itself for sniping
and stencilling. It'll be picked up by the local teen-
de contingent.

Take it from there!... SEE THE PRESS BOOK
FOR MANY MORE PRACTICAL IDEAS

MEET YOUR JUDGES!

MRS. RHEBA SCHWARTZ
Exhibitor, Capitol Theatre, Dover, Delaware

Mr. Ted R. Gamble
Member of the Executive Committee of Theatre Owners of America

Mr. Trueman Rembusch
President, Associated Theatre Owners of Indiana, Inc.

SEE NEXT PAGE FOR OFFICIAL CONTEST RULES
Official Rules

Mother Didn’t Tell Me
Showmanship Contest

Sponsored by Twentieth Century-Fox Film Corporation

Contest Open To:

Any manager and/or advertising manager of a theatre in the United States or Canada who opens or plays the Twentieth Century-Fox feature picture MOTHER DIDN’T TELL ME, starring Dorothy McGuire and William Lundigan, during the period of February 24, 1950 to May 7, 1950 inclusive. Judges of this contest and members of their families are excluded.

Entry Date:

All entries must be postmarked on or before Midnight May 21, 1950.

The Judging:

Judging will be based upon the best and most productive advertising, exploitation and publicity campaigns for MOTHER DIDN’T TELL ME.

In judging winners, consideration will be given to the nature of the run, the class of house, its location and business produced, in order to permit equal competition between small town theatres, neighborhood houses and downtown deluxe theatres.

Prizes:

A total of 134 prizes totalling $7500 will be given to winning contestants.

First Prize . . . . . . . . $500 U. S. Savings Bond
Second Prize . . . . 350 U. S. Savings Bond
Third Prize . . . . 250 U. S. Savings Bond
Fourth Prize . . . . 150 U. S. Savings Bond
Next ten prizes . . . . 100 U. S. Savings Bonds each
Next twenty prizes . . . . 75 U. S. Savings Bonds each
Next fifty prizes . . . . 50 U. S. Savings Bonds each
Next fifty prizes . . . . 25 U. S. Savings Bonds each

How to Enter:

(1) Submit a written summary of the advertising, exploitation and publicity campaign you stage for your engagement of MOTHER DIDN’T TELL ME, documented with newspaper tear sheets, photos and any other specimens. This summary may be in any form you elect, whether letter, memo, scrapbook, folder, etc., and may be of any length or dimension. However judging will be done solely on the basis of the factors outlined in these Rules. Elaborateness of campaign books or of presentations will have no bearing whatsoever on the decision of the judges.

(2) This summary must in all instances include the following specific information, in addition to an outline of the campaign activities themselves:

a. size of theatre (seats) ........................................
b. population .................. and type of community
   ........................................
c. run given MOTHER DIDN’T TELL ME ....
   ........................................
d. percentage or normal business ........
e. receipt for engagement (optional) ...........
(3) Send your summary by first class mail to:
“MOTHER DIDN’T TELL ME” Campaign Committee
Twentieth Century-Fox Film Corp.
444 West 56th Street
New York 19, N. Y.

Judging Committee:

The committee of judges will select the best entries. Their decision will be final and the winners will be notified by telephone or telegraph. Entrants agree that all summaries submitted in the contest are the property of Twentieth Century-Fox Film Corporation and that the same and/or material or ideas therein contained may be freely copied or otherwise used by or through said corporation.

In case of a tie, duplicate prizes will be awarded. This contest is subject to federal, state and local regulations.
CENSORSHIP AND 'STROMBOLI'

The convulsions suffered by the motion picture industry every time some errant individual within its ranks commits a breach of good conduct is as inexplicable as it is irrational. The Bergman-Rosellini incident is just another instance of human error, magnified far beyond its real significance by the fact that the people involved are newsworthy, yet certain segments of our industry are screaming like members of an old maids' club who have just discovered a mouse in their midst.

This is not an attempt to minimize the scandalous aspect of the affair. All the more because Ingrid Bergman had endeared herself to millions of people is her conduct viewed with repugnance. But that is a personal matter, purely personal, despite her spot in the limelight and despite the polemics of those who regard her as a chattel of the ticket-buyers.

Experience has taught us that the public at large is rather broad-minded about the occasional lapses of famous artistic personalities, without believing that such charity entails any sacrifice of their personal distaste for the improprieties. Most Americans do not, thank heavens, consider witch-hunting a sport and we do not burn at the stake sinners who violate the moral code by which the majority abides. To the average American, the Bergman-Rosellini matter is regarded as an unhappy, gossip-provoking incident, for which the individuals involved will pay with a toll of shame and regret.

Not so tolerant are some prominent people in our own industry. The nervous and the self-conscious among us, in their fear of reprisals, actually heap coals on the fires set by those elements who would commit arson on this industry in their avid desire to mould the movies to their insular tastes, restrict them to the confines of their narrow opinions. Why do some film and theatre men feel impelled to rush into the arms of these censor-minded blue-noses who would (if only they could!) control what we may see, hear, read and, perhaps, even what we may think? We find it difficult to understand on either moral or business grounds, the thinking of industry leaders who would ban the film "Stromboli".

Truman T. Rembusch, in a bulletin to the members of his Associated Theatre Owners of Indiana, wrote:

"The sordid Bergman-Rosellini affair has dealt the motion picture industry a severe blow. The responsibility for that affair rests directly on those persons in the industry who in the past have failed to properly police and discipline errant stars.

"However, Mr. Exhibitor, the public places the blame directly on the theatre owner's shoulders. I don't care to shoulder that blame. I know that by a do-nothing attitude I accept that blame. I also accept ultimate defeat in every issue attacking theatres. I don't care to accept that blame or that defeat.

"... The future of your business and your standing in your community is at stake."

At about the same time last week, TOA's Gael Sullivan, speaking before a theatremen's convention in Illinois, took the position that responsibility for disciplining offending screen personalities rests squarely on the shoulders of the Guilds of Hollywood. He said:

"Each Guild should have the grave responsibility to discipline those members whom they find to be fugitives from moral decency and offenders against good taste. That is where the real responsibility lies."

FILM BULLETIN finds equally untenable the viewpoints of Mr. Rembusch (which was adopted by National Allied's board of directors) and Mr. Sullivan. Their positions pose a couple of vital questions that must be answered intelligently and unequivocally for the future well-being of our industry and the people who live by it.

1. In this free land, has any industry, or any segment thereof, the right to arrogate to itself control over and judgment of the personal conduct of the individuals within its ranks and to impose penalties for behavior deemed unfitting?

2. Is it wise for the people of this industry to foster censorship of any kind, except that which governs decency in the contents of the films they produce?

Quite simply, the issue of whether "Stromboli" shall be released or banned hinges on the question of whether a motion picture, the product of combined artistic endeavors by numerous people—players, writers, directors, technicians—shall be barred from public view because some person associated with it is guilty of immodest or immoral behavior. If we Americans believe in such censorship, let's carry from the libraries and burn the classics from the pens of authors who were guilty of acts contra bonos mores, let's tear from the walls of our art galleries the old masters whose creators sinned in their lifetimes!

(Continued on Page 36)
The Year's Greatest Honor

M.G.M. TOPS!

WINNER OF 2 OUT OF 3 TOP AWARDS IN PHOTOPLAY'S ANNUAL FAN POLL TRULY THE VOICE OF THE BOX-OFFICE!

"Gold Medal Winner"

"THE STRATTON STORY"
MOST POPULAR PICTURE
OF THE YEAR

JAMES STEWART
YEAR'S MOST POPULAR
MALE PERFORMANCE

"Gold Medal Winner"

"Citation"

JUNE ALLYSON
One of 5 Top Roles of
Year for Actresses

"Citation"

"TAKE ME OUT TO
THE BALL GAME"
One of the "10 Most Popular
Pictures" of the Year

"Citation"

"LITTLE WOMEN"
One of the "10 Most Popular
Pictures" of the Year

JAMES STEWART
honored by the fans of America in Photoplay's Annual Poll of the public is now appearing in the big M-G-M adventure success "MALAYA"

JUNE ALLYSON
selected as the No. 1 actress by Country Gentleman's millions of readers and by exhibitors in Boxoffice Magazine's Barometer and now honored by Photoplay will next be seen in M-G-M's "THE REFORMER AND THE REDHEAD"

And naturally the most popular trade-mark!
FINAL DECORVE: COMPLETE DIVORCMENT WITHIN 3 YEARS

It was all over after twelve long years. The last issue of the Little Three, Paramount, Warners, Loew's, was published in January, 1938, in New York's Federal District Court and travel- ed a twisted road dotted with court de- crees, appeals, consent decrees, out-of- court negotiations and virtually every thing else that could happen to an anti- trust suit, reached the end of the road last Sunday (9th) in the same tri- bunal where it started. The final verdict: Complete divorcement of exhibition from production - distribution, within three years, and a set of trade practice instructions to forestall formation of a new monopoly.

Although appeal to the U. S. Supreme Court by two of the remaining defendants, Loew's, 20th-Fox, Warner Bros., Colum- bia, United Artists and Universal, was still a possibility, there was little likelihood seen that, even should such appeal be taken by any or all of the defendants, the Supreme Court would alter the District Court decision. Last week when the high court made its recom- mendations and indicated that the lower tribunal had virtually a foregone conclusion that the U. S. Dis- trict Court would include divorcement in its decree.

Separate Judgment

A separate judgment for the Little Three, Columbia, U.A. and Universal, was handed down and embodied all of the trade practice restrictions for the theatre-own- ing defendants. The one provision that did not appear in the Little Three was that which prevents any of the majors from ac- quiring theatres. This was a spe- cific requirement for the latter, there was no such proviso for the non-theatre-own- ing defendants and any action involving theatre acquisition by them would have to be settled in subsequent litigation.

The involved negotiations between War- ners, 20th-Fox and the Government toward a consent decree are negated, except for any factors which are not considered in the Court decree, or on which there is any ambiguity. In these cases, consent agree- ments may still be negotiated. The major topic on which negotiations will now be considered between the defendants and the Government is which theatres are to be divested and which will remain in a new and completely autonomous theatre company.

Separation Plan In 6 Months

According to the terms of the decree handed down by presiding Judge Augustus N. Hand, and District Judges Henry W. Goodhart and Alfred N. Coxe, --Within six months from entry of the decree, each of the affiliated defendants must submit a plan for separation of its distribution-production business from its exhibition business. Upon filing of such plan, the Government shall have three months in which to file objections or amendments.

--Such separation shall be concluded within three years from date of entry of this decree.

--Divestiture of theatre interests, other

than those heretofore ordered to be dis- vested, to satisfy the requirements of the Supreme Court decree shall be filed by both parties, and each will have six months in which to file objections or pro- pose amendments.

No Cross-License Ban

--None of the theatre-owning distribu- tors and no distributor company result- ing from the divorcement shall engage in the exhibition business; no defendant ex- hibitor or exhibitor company resulting from divorcement shall engage in the dis- tribution business, without specific permis- sion from the Court after it is satisfied that "any such engagement shall not unreasonably restrain competition in the dis- tribution of exhibition of motion pic- tures."

No limitations are placed by the Court upon the right of the defendants to exhibit their own product in their own theatres during the three years prior to divorce- ment.

--Any of the parties are authorized to set up an arbitration system with an ac- companying appeal board in conjunction with the American Arbitration Associa- tion.

Injunctions Ordered

--Both the theatre-owning defendants and Little Three are enjoined from con- tinuing to engage in trade practices pre- viously found to be unlawful. These in- clude: Fixing of minimum admission prices; agreeing with distributors or ex- hibitors to maintain arbitrarily a clear- ance system; unreasonable clearance; op- erating existing or new franchises except those permitting an independent exhibitor to operate in competition with affiliated theatres or with a new circuit resulting from divorcement; "Formula deals" whereby a theatre circuit is granted a rental fee measured by percentage of a picture's national gross; and conditioning the licensing of one film upon that of others.

--All defendants must license their pic- tures theatre by theatre and picture by picture without discrimination.

Books Open to Gov't

To insure compliance with the decree, Department of Justice representatives are given specific permission to examine the books and records of any of the defend- ants, and to interview company officers or employees. Information obtained in this manner shall not be divulged by the Department of Justice "except in the course of legal proceedings to which the U. S. is a party, or otherwise required by law."

Counsel for many independents cur- rently suing the film companies were jubilant over the decree and the surpris- ing suddenness with which it was sub- mitted, particularly in view of the con- sent decree negotiations which were ex- pected to be concluded momentarily be- fore the Court handed down its decision. The most important immediate factor is that the decree can now be entered as evi- dence in the private anti-trust actions and a buzz of new activity is expected in this direction.

REMBUSCH ELECTED ALLIED PRESIDENT; COMPO GETS NOD

Trueman T. Rembusch, of Indiana, is the new president of Allied State Asso- ciation, succeeding Wisconsin's William Berger. The Allied board also ratified partic- ipation in the Council of Motion Picture Organizations; authorized formation of a committee to inquire into competitive bidding in all Allied territories and a com- mittee to face the sales topers of the various film companies with alleged vi- olations of their promises on percentage pictures; condemned the playing of "Stromboli," and made its entry into the theatre television field by authorizing a committee to appear before the FCC to seek special frequencies for theatre TV.

Berger Solo Opposition

Although Rembusch was a favorite in the presidential race, many thought Ben- jamin Berger, of Minneapolis, was a good bet to head the independent exhibitors or- ganization. No other candidates for the presidency were even considered as a likely prospect.

It was stressed, in ratifying COMPO, that participation will be for only the one-

(Continued on Next Page)
TAX FIGHT GAINS SUPPORT
AS COMMITTEE HEARINGS OPEN

The preliminaries over, the first round in the main bout between the motion picture industry and the Administration was due to start this week. The purser: repeal of the wartime admissions tax.

Prized to enter the ring were the champions of the industry campaign, members of COMPO's taxation committee, with chairman Abram F. Myers and TOA's Gael Sullivan doing the punching. Their appearance before the House Ways and Means Committee was scheduled to be among the first of interested parties due to testify on current excise taxes as open hearings began.

The industry representatives were not going in cold. Members of the Committee had been bombarded with a barrage of letters, petitions, telegrams and personal pleas from industries and moviegoers, urging removal of the discriminatory.

Patrons Sign Petitions

The industry was mobilized as never before for a single issue. Organization meetings of distributors and exhibitors had been held in every film center by the end of last week. Theatre managers reported that patrons were obviously delighted at the opportunity to register their opposition to the tax. Over 600,000 petition cards had been signed in New York City alone and the number was expected to reach many millions before a decision was made in Congress.

Commenting on this facet of the campaign, Myers declared: "A substantial extra dividend is that this comradship in a common cause is bringing the theatres and their customers together in a new and closer relationship. Based on our experience thus far, it behooves exhibitors and managers to remain in their lobbies while the petitions are being signed and make friends with their customers."

Pledge to Pass on Saving

More and more organizations were pledging to pass on any tax cut saving to their patrons. All the New Jersey theatres, under the Federation of N. J. Theatres, comprising Allied of N. J., TOA of N. J., and ITOA, in addition to many others, formally voiced their intention of passing on the saving. The same was true in most organized theatre groups, as every effort was being made to enlist full pledged public support for repeal of the tax.

The Administration, however, seemed determined not to give up the lucrative battle. Secretary of the Treasury John B. Snyder, first to appear at the tax hearings before the House Ways and Means Committee, made it plain that the Administration desired a slap on any sort in the ticket tax at this session of Congress, and indicated that should the legislators vote for any reduction, a Presidential veto would be forthcoming. Thus, it became a question of the opposition bringing up enough votes to override a veto.

Ticket Tax Ninth

The secretary named seven excises which had been favored for repeal but the admissions tax was not among them. Questioned specifically about the tax on phosphate of soda, Mr. Young (D., Ohio) who is on record as favoring repeal of the wartime admissions tax, Snyder explained the reasons which he held as bases for our studies were in need of most urgent relief. We would like to go on to help the others as we did this one, he expressed as to whether the admissions tax would be next in line for reduction. Snyder hinted at legislation on the Administration priority list, which has the admissions tax ranked ninth. It was the fifth most lucrative levy, being preceded only by liquor, cigarettes, fermented malt and gasoline.

Young, ordinarily an Administration supporter, is one of the most ardent advocates for repeal of the wartime ticket tax. Later he told the House he planned to go beyond the Treasury's excise tax proposals and urged that the admissions tax be included in the cuts. Young blamed the tax for "huge losses in a heretofore profitable business" for "dismissal of employees in moving-picture theatres." He called the levy "an indefensible tax on the poor man's entertainment and the pleasure of children," and served notice that he would cast his vote "to remove these excises taxes on admissions at least cut them in half. I denounce them as restrictive, regressive, obnoxious and atrocious."

NEW CENSOR THREAT SEEN
IN BERGMAN-STROMBOLI FUSS

The tempest had its beginnings last Spring when Ingrid Bergman went to the island of Stromboli to make a picture with the famous Italian director Roberto Rossellini. Reports that the relations between Miss Bergman and Rossellini were more intimate than the ordinary actress-director relationship, etc., reached Dr. Peter Lindstrom, her husband, to Italy for an air-clearing. The latter's pronouncement that his wife had traveled to the U. S. and her family after finishing the film only served as a breather for the widespread newspaper publicity. Shortly thereafter, Miss Bergman announced that she would seek a divorce and the newspapers had another field day. The explosion finally came as an item in a Sunday morning newspaper column. Bergman had borne a son and director Rossellini proudly proclaimed that the child was his, and that he and Miss Bergman would be married in February 15th.

The storm of denunciation that followed was immediately met with a counter

(Continued on Page 19)
From Paramount: The Greatest Boxoffice Attraction
Since The Beginning Of Motion Pictures!

Cecil B. De Mille's

Samson and Delilah

Color by TECHNICOLOR
Pretending love, Delilah secretly plots the betrayal of Samson.

His strength restored, Samson crashes the pagan temple down, destroying his Philistine enemies.
Wonder After Wonder Unfolds In Scene After Scene Of

Cecil B. DeMille's Masterpiece

Samson and Delilah

Color by TECHNICOLOR
The Greatest Love Story Since The Beginning Of Man... And Woman!
CECIL B. DeMILLE'S

Samson and Delilah

Color by TECHNICOLOR

starring

HEDY LAMARR • VICTOR MATURE • GEORGE SANDERS
ANGELA LANSBURY • HENRY WILCOXON

Produced and Directed by Cecil B. DeMille

Screenplay by Jesse L. Lasky, Jr., Fredric M. Frank • From original treatments by Harold Lamb and Vladimir Jabotinsky • Based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16
News and Opinion

(Continued from Page 10)

blunt defending the actress and objecting to her being singled out for vituperation simply because she was a famous name.

But most of all, a jittery movie industry, attempting to improve its public relations, took a kick in its PR pants as the affair involving Hollywood Pounder, a plenty in ammunition. Religious organizations, women's groups, censor boards, even legislators, hurled criticism at Hollywood in general, and Miss Rembusch in particular. Disdaining the distributor of "Stromboli," in particular, Release of the picture has been set for Feb. 15th.

In Texas, State Representative R. E. Blount introduced a resolution in the Legislature to prohibit the showing of "Stromboli" in the State. The resolution censured RKO for exploiting the movie and planning to release it the same day the "illicit marriage" is to take place.

Church groups, both Catholic and Protestant, publicly denounced the picture. In Alabama, the Birmingham Protestant Ministers Association asked theatres to ban all films in which Miss Bergman appears and those Rosellini directs. The group charged the whole affair "tends to glorify adultery." Similar action was taken in the Album Inc. (N.M.) Masonic Alliance, which called on citizens to boycott "Stromboli." And in Los Angeles, the congregation of the Trinity Methodist Church declared that the film would be rejected. An asked Motion Picture Association president Eric Johnston to throw his weight against showing of any picture in which Miss Bergman and Rosellini appear together.

Criticism, however, was not limited to extra-industry groups. From Indianapolis, home of the so-called Finneran plan to publicize the boycotting movement, came an announcement by exhibitors to keep "Stromboli" out of many theatres. James P. Finneran declared that the picture will not be shown in his chain of 12 theatres. And Trueman T. Rembusch, president of ATO of Indiana, called upon exhibitor members not to take any "independent" action. While he placed the "responsibility for that affair . . . directly on those persons in the industry who in the past have failed to prevent the public from seeing errant stars," he warned exhibitors that "the public places the blame directly on the theatre owner's shoulders." He cited, in particular, the fact which has theaters half-page ads in newspapers proclaimed that "Stromboli" would not be shown in his theatres. "No more can an exhibitor hide behind block booking as an excuse for licensing a picture such as "Stromboli,"" he declared.

To executive director Gae Sullivan, declared, however, that responsibility for erring stars rests with Hollywood Guilds, who alone can safely discipline the players. "Individual producer chastisement of any erring star is ineffective to prevent any star's further employment," he said. "Combined producer chastisement may well be the answer. By common action the industry can effectively stop the stars, and the Guilds accept their duty of gaining even more understanding and support for their worthy good-living members, and of putting in the teeth of the members who violate their responsibility to fame." Censor boards, two of which were heard this week, will be vital in working out their rulings. In Memphis, county censor Lloyd Binford at first banned the film without seeing it, then amended his decision to permit the reviewer to view the film before it takes action.

In Chicago, however, Police Captain

B. Bernard Kreisler
The Chief Is on Expert

Harry Fulmer, censor board head, approved the picture for showing at the Grand Theatre without any cuts, but took a swipe at Hollywood in the process. Making the announcement, Fulmer stated: "It's the board's job to judge a film on its merits and not worry about the personal life of its actors." Then came the needle: "If we were going to close it down, it would be into the past of every Hollywood actor; we'd be eliminating about two-thirds of all films.

A new and dangerous precedent in censorship was seen by the National Council on Freedom from Censorship, an affiliate of the American Civil Liberties Union. Elmer Rice, chairman, warned that the demands of various groups for a ban on the picture was an "outrageous and illegal denial of free speech and expression as guaranteed by the First Amendment." The demands, he said, "open new channels of censorship activity against the personal lives of film participants, not the contents of the film itself."

RKO had no comment to make about the Bergman-Rosellini "Stromboli" furor, beyond a studio spokesman's note that the Legion of Decency had told the company that the film would be judged on its merits, not on the players' personal activities. The company announced that "Stromboli" had been booked into some 300 theatres for the Feb. 15th opening.

Jock Lawrence Replaces Farnol as Goldwyn A-P Head

J. B. L. (Jock) Lawrence rejoined Samuel Goldwyn productions as vice president in charge of public relations, publicity and advertising. The announcement by the producer followed the news of Farnol's resignation as Eastern publicity chief. Lawrence leaves his post as executive vice president of the J. Arthur Rank Organization to take on the Goldwyn job. It was agreed by both Goldwyn and JARO, however, that Lawrence would continue to serve in an advisory capacity on public relations for the Rank Organization, and as a member of its American board of directors.

U. S. LAUDS MPAA FOREIGN ADVISORY UNIT AS TRADE HYPO

Creation of the MPAA's new Advisory Unit for Foreign Films, under executive director Bernard Kreisler, has been hailed by the State Department as a "welcome step" toward stimulating imports and furthering the interchange of comers and ideas with the rest of the world. In a letter to John G. McCarthy, MPAA vice president in charge of International Affairs, Isaiah Frank of the State Department's Policy Staff, commented:

"It is the view of this Department that high levels of exports can only be maintained in the long run through the absorption by this country of an increasing volume of world cinema. It is the State Department's view that the State Department Foreign Services abroad can play a useful role in assisting this absorption. The Foreign Service's task is to create an atmosphere of understanding and respect for American films in other countries."

Kreisler, newly-appointed chief of the unit, and one of the foremost authorities on foreign movies, has spent much time in expediting the organization of the new unit and rounding up the basic data required to implement its services.

Johnston's position on this was at variance with that taken by Ellis Arnall, SIMPP president, who had earlier made a pitch for more Government help in the foreign situation. The MPAA head waxed enthusiastic when Government steps in, you abdicate certain rights.

Arnall's stand was based on the premise that Government intervention in foreign countries was increasing. "As this pattern continues to spread," he said, "independent producers are facing a very real problem of employment for many of the workers in our industry. We are in full accord with the effort to aid the film industry in foreign countries, but we should not be unmindful of our responsibility to American labor. It is high time that our Government interests itself in insuring that foreign governments cease their discriminatory and prejudicial tactics against the American motion picture industry."

UNIVERSAL NET IMPROVES BUT STILL $1,125,000 IN RED

Universal had good or bad tidings to report, depending on how you looked at it. Its annual report, released the other day, showed a loss of $1,125,000 for the year ended Oct. 29, 1949. But the brighter side of the picture showed a great improvement over the loss of $3,162,000 registered in 1948. In addition, the company paid out dividends on its registered stock of 75c per share.

Universal had good or bad tidings to report, depending on how you looked at it. Its annual report, released the other day, showed a loss of $1,125,000 for the year ended Oct. 29, 1949. But the brighter side of the picture showed a great improvement over the loss of $3,162,000 registered in 1948. In addition, the company paid out dividends on its registered stock of 75c per share.

Universal had good or bad tidings to report, depending on how you looked at it. Its annual report, released the other day, showed a loss of $1,125,000 for the year ended Oct. 29, 1949. But the brighter side of the picture showed a great improvement over the loss of $3,162,000 registered in 1948. In addition, the company paid out dividends on its registered stock of 75c per share.

Universal had good or bad tidings to report, depending on how you looked at it. Its annual report, released the other day, showed a loss of $1,125,000 for the year ended Oct. 29, 1949. But the brighter side of the picture showed a great improvement over the loss of $3,162,000 registered in 1948. In addition, the company paid out dividends on its registered stock of 75c per share.
**'THE THIRD MAN' BRITISH-MADE EDGE-OF-SEAT BLOCKBUSTER WILL BE ACE GROSSER**

**Rates 3 3 3 or better where exploited**

**SAG (Selznick Korda)**
104 minutes

Directed by Carol Reed.

Carol Reed's "The Third Man" is one of the best thrillers in recent years. Check-off full of innovations, superb performances, deft touches, subtle nuances and excruciatingly tense pace. Due to its British release, with its American stars, it looks forward to enthusiastic audiences and mounting returns that should far surpass Reed's earlier success triumphs. "Odd Man Out" and "The Fallen Idol." Aside from its marquee strength, this latest Reed masterpiece tops the others in quality, in mass appeal and in general production excellence. Filmed in post-war Vienna, "The Third Man" is essentially a story of backgrounds, never letting the latter overpower it, as has been too often the case in other films produced overseas. It is, first and foremost, the director's picture. Working with what must be considered a far-from-homely cast, Reed makes his camera a living thing, ferreting its prey, both human and inanimate, and making it tell a story in terms that will make any discriminating, applauding audience see the shrewd artistry, while those who miss the more subtle touches will still be enthralled by the tense proceedings. The production itself is a triumph — a musical accompaniment played by only one instrument, an Austrian zither that reacts uncannily to every turn of plot and adds immeasurably to the mood of the film.

Joseph Cotten gives the most polished portrayal of the 'hero'. Cotten is an American who becomes the instrument in the death of his erstwhile friend, Orson Welles. The latter does not appear until the final reel. Unfortunately, Welles's performance is shaped by the gmc of characterization, his most subdued and not very effective screen work to date. Alida Valli also does her finest work in American films. Trevor Howard is excellent as the head of police, while Bernard Lee, Ernst Deutsch, Paul Hoerbiger and Hedwig Eisler all contribute portrayals to delight even the most exacting of critics.

The Reed touches are so numerous and fleeting that Cotten's Mayfair isn't quite his place at all. Reed shrewdly utilizes some of these evidences of true film art. A bouncing ball, a French policeman's reminder to his captive of her lipstick, a kitten whose tail is caught in the zipper of a laughing child leading a murderous mob — all these are but a few evidences of Reed's genius. The whole is highly reminiscent of Reed and often better than the early Hitchcock opes of suspense. His climactic chase in Vienna's vast network of sewers will have the audience hanging on the edge of their seats. "The Third Man" has already won the British "Cesar" top film of 1949. We wouldn't be a bit surprised to see it come off similarly in the U.S. for 1950.

**STORY:** Joseph Cotten, American popular fiction writer, comes to Vienna to take a job at a city doctor's practice. Orson Welles, only to find that the latter has ostensibly been killed in an accident. Circumstances surrounding his death are left obscure and involves him with a black-market woman, of which, he learns from British police chief Trevor Howard, Welles was head. He meets his friend's sweetheart, Yvonne, and with her aid, uncovers more evidence that Welles was a ruthless profligate whose traffic in penicillin had maimed and unbalanced mentally children suffering from meningitis. Cotten discovers that Welles is alive, that a man murdered for someone else's sake so far. Cotten has someone to help in capturing Welles. With Cotten as bait, Welles is trapped, but escapes in escaping to the underwater network of sewers. Cotten, finally, is cornered and killed by Welles. BARN.

**'KEY TO THE CITY' BEST GABLE VEHICLE IN YEARS!**

**Rates 3 3 3 generally**

M.G.M.
100 minutes
Clark Gable, Loretta Young, Frank Morgan, Marilyn Maxwell, Raymond Burr, James Gleason, Lewis Stone, Raymond Walburn, Pamela Britton, Zanah Cun- ningham, Clinton Turnberg, Marion Martin, Bert Freed, Emory Parnell, Clara Blandick.

Directed by George Sidney.

Hurrah! This is the kind of Gable (after too long a lapse) that fans have loved. And it's our bet that "Key to the City" will own the picture he has made since the war. As a virile two-fisted mayor of a fair-size town, with an unconventional rough-house manner of handling corrupt city officials, Gable tempers his winning way of making love, Gable has the type of role that will highly please the male as well as the distant faction of moviemoguls. "Key to the City" is a romantic farce with political overtones, and it has a well-balanced variety of slapstick, satirical and clever situations and lines. The action moves at a rapid pace as director George Sidney fully capitalizes Robert Crutcher's screenplay, particularly the portent which deals delightfully with the phony hospitality and mercenary motivations of a convention city and its inhabitants. It's a lively, risqué, diverting entertainment, and audience response will reflect this opinion. Boxoffice will hum in all situations. Gable hits the bullseye with his portrayal, while Loretta Young makes an ideal foil as the straight-laced mayor's wife. From Winona, Maine, who cavorts with him at the mayors' convention in San Francisco and Los Angeles. This is a work of such competent as Frank Morgan, Raymond Burr and Lewis Stone.

**STORY:** Clark Gable and Loretta Young meet at a mayors' convention in San Francisco where both are representing their own hometowns. After several 100-mile epidemics and misunderstandings with the San Francisco police force, Miss Young, prime niece of nationally respected circuit court judge Lewis Stone, tricks Gable into proposing to her. While their background differences, which come between them, are being ironed out, Gable learns that Raymond Burr, hatchet man for the opposition machine, is steamrolling a Gable-vetoed bill through the city council in the mayor's absence. With the aid of Marilyn Maxwell, an atom dancer who is proved at Gable because he dropped her in favor of Miss Young, Burr threatens to force Gable's recall by showing the people photographic evidence of their mayor's scandalous behavior at the convention. A battle royal ensues at Gable's restaurant where Raymond Burr in a set with wicked-looking longshoreman's hooks, while Miss Young demonstrates her mastery of judo on the surprised Miss Maxwell. Burr is tossed into the fishpond — standard punishment. It is intensified, for all who cross the mayor's path — and the citizenry look on approvingly as Gable and Miss Young clinch. TAYLOR.

**'CHAIN LIGHTNING' SPOTTILY EXCITING BOGART VEHICLE**

**Rates 3 3 3 — in action houses on Bogart name; less elsewhere**

Warner Bros.
90 minutes

Directed by Stuart Heisler.

Humphrey Bogart, a great title and some exciting aerial scenes are the principal assets of "Chain Lightning." These are pitted against a trite and unconvincing screenplay, uneven direction and a sloped first four reels to make for an intermittently suspenseful drama about the development of jet planes. Action fans will find the first half of "Chain Lightning" pure squirm fodder, except for the opening sequence depicting a daylight bombing mission over Germany during the vulnerable early days of jet warfare. At about the halfway time, a moaning Bogart is involved in a synthetic romantic triangle with Eleanor Parker and Richard Whorf. The first real spark of excitement isn't set off until the film is half over and Bogart settles down to the stirring business of test-flying jet planes. Bogart, who has been liter- ally galvanized into action with a tense flight from Rome over the North Pole to Washington as a Bogart-piloted jet hurtles at a 1400-mile-per-hour pace 90,000 feet over sea level. Drama, too, comes into its own as Whorf loses his life in a test Bogart should have made, and the film is climaxxed with a pulse-pounding final battle. That is, if it does not. In this reviewer's opinion, negate the early doldrums.

The role played by Bogart utilizes few of the assets that the masklike man brought to the top. His name, however, will make the difference between mediocre returns earned by the film's overall entertainment quotient and a good boxoffice attraction. Action spots will see the best grosses,
"CHAIN LIGHTNING": Cont'd

course. Elsewhere, business will vary in proportion to the Bogart popularity in individual situations.

Performances are good generally, with Bogart carrying the ball for the most part, ably assisted by Miss Parker, Whorf and Payne. Ernest Haller's photography is a highlight, particularly in the air shots. Anthony Veiller's production values are of superior quality, working hand-in-hand with Air Force cooperation.

STORY: Pilot of a Flying Fortress in England, American-born designer Richard Whorf on a daylight bombing mission to display the defects in the bomber. They witness a strange enemy aircraft which Whorf identifies as a jet-propelled plane. Upon their return, Whorf meets Red Cross worker Eleanor Parker, Bogart's girl. Their marriage plans are called off when Bogart is recalled to the States and they lose contact with each other. After barnstorming with air circuses and other knockout jobs, Bogart, now an old-fashioned lad, is given a test pilot job by plane manufacturer Raymond Massey due to the efforts of his secretary who turns out to be Miss Parker and Whorf, his designer. In an effort to make a quick sale of his jet planes to the Army Air Force before they are made obsolete by a new life-saving pod to eject both pilot and cockpit, Massey and Bogart cook up a sensational flight in which the resultant publicity will force the Army to purchase the planes already built. Bogart successfully makes the flight, but Whorf in an endeavor to prove the new plane's worth before Bogart lands, takes it up himself and is killed when the pod is jettisoned during the ejection, but leaves a message recorded in his death plunge which shows up the defect. Bogart, contrite now, takes the new plane up despite Massey's orders and makes the test successfully, landing in the ejected pod via parachute, to be reunited with Miss Parker. BARN.

"CONSPIRATOR" TIMELY CLOAK AND DAGGER MELODRAMA

Rates ♠ ♠ ♠ generally; slightly more in action houses

MGM
87 minutes


Directed by Victor Saville.

"Conspirator" emerges as another timely, if routine, cloak-and-dagger melodrama exposing the Soviet spies in important positions within the British high command, a currently "hot" subject. Produced by Metro, in England, this story conveniently coincides with recent sensational newspaper banner headlines, but, unfortunately, does not meet their note of high excitement. However, it is a fairly suspenseful tale of love versus Communist party discipline, and it features the mar-quee magnetism of Robert Taylor and Elizabeth Taylor. These selling points should reap satisfactory grosses in the majority of theatres, strongest in action houses. The script, by Sally Benson and Cyril Sheeks, lacks originality, but its distinction of having handled the topic of communist espionage with more-than-average intelligence. It shies away from the traditionally wild-eyed caricature of the bomb-laden, bewhiskered radical, portraying the party members as the determined, idealistic workers-for-the-Soviet-cause which experience has found them to be. However, the plot's denouement seems too pat and over-simplified, an unfortunate development considering the meticulous number of the screen story up to that point.

In the starring assignment, Robert Tay- lor is properly moody and romantic as the traitor whose childhood mania for cloak-and-dagger activities led him into becoming a vital cog in the party structure in England, and whose marriage ends his involvement with the cause. In the role of an innocent, vivacious young beauty who is completely bowled over by the ir-resistible charm of the handsomely gifted officer of the Royal Guards, beautiful Elizabeth Taylor begins to show promise of reaching maturity in acting ability. After a rather slow start, Director Victor Saville manages to get the film moving at a nice clip, but his direction, for the most part, is prosaic. John Woolridge's musical back- ground scoring removes all feeling.

STORY: Elizabeth Taylor meets Major Robert Taylor while visiting her English cousin, Honor Blackman. Marriage fol- lows a whirlwind courtship, but Elizabeth is stymied by the discovery that her husband, an officer of the Royal Guards, is an extremely valuable and loyal member of the Communist Party and is delivering highly important information to party agents in London. Taylor promises to resign from the party, but he continues to pass along secrets. When he informs his superiors that Miss Taylor knows about his traitorous activities, they order him to liquidate her, since it is too dangerous for anyone outside the party to know his secret. Taylor tries to carry out his orders, but bungles the job. Real- izing that he is continuing his work and that he intends to kill her, Elizabeth leaves him and tells her cousin, who notifies the proper authorities. Meanwhile, Taylor has been told by the communists to liqui- date himself. He commits suicide as the British police are closing in on him. His wife is told that the British Intelligence knew all a nag about her husband and were secretly using him for their own needs. His identity as a spy, therefore, is to be kept secret, with Miss Taylor bearing the blame for Taylor's suicide because she supposedly had left him. TAYLOR.

THE EAGLE AND THE HAWK AVERAGE TECHNICOLORED WESTERN

Rates ♠ ♠ ♠ in action houses; slightly less elsewhere

Paramount
101 minutes


"The Eagle and The Hawk" is an historical tale of intrigue involving the Mexican (104 minutes) which dominated Mexico and Texas during the Civil War, and it can be listed as superior fare in its class, a surefire drawing card with audiences everywhere. With proper exploitation, this Pine-Tho- mas Technicolored offering should rate top billing in all but the class houses. Although the story is a bit overlong (104 minutes) for the comfort of the discriminating feminine trade, it is a commendably ambitious offering based on the fact of Napoleon III's attempt by Napoleon III to establish Maximilian as emporer of Mexico while the United States was occupied by its internal struggle. Productionwise, the motion picture makes handsome use of natural backgrounds, beautifully hued by Teeh- nicolor, and it boasts a well-balanced cast. The western assignments go to John Payne and Dennis O'Keefe, both excellent- ly cast as agents for the Confederacy and Union, respectively, working together against a common enemy. The photogenic and lovely Rhonda Fleming has a comparatively minor role as the wife of the villainous agent for the French in Mexico, but she is given interesting and attractive scenes. Thomas Gomez is familiar as the Hawk, an ignorant Mexican general who has been duped by the enemies of the United States. The handling of the directorial chores by Lewis Foster, who collaborated with Geoffrey Homes on the screenplay, is acceptable, and is underscored by a hearty respect for the effectiveness of fire on the Technicolored screen, since no less than three blazing sequences make this film a winner.

STORY: With the aid of the governor of Texas, Northern intelligence agent Den- nis O'Keefe is smuggled over the Rio Grande to join the United States army's ship- ments of arms and ammunition intended for, but which never reach, Mexican presi- dent Juarez. Even though Texas Ranger John Payne is a loyal Confederate, the French threaten his beloved state's inde- pendence justifies his cooperation with the Yankee agent. The two men discover a warehouse full of the stolen munitions, plus French and Confederate spies from the ranch of Fred Clark, who is supplying a peasant army led by Juarez' supporter, Thomas Gomez. The guns are also meant for his own group of exiled American out- laws, whom he is training to help take over Texas while that state is busy batt- ling the Union armies. Gomez doesn't realize Clark is plotting with the French to make Maximilian puppet emperor of Mexico. While trying to convince Gomez that his life is in danger, Dennis O'Keefe is killed, his violent death coming as he is helping Payne escape being torn to pieces by wild horses. When Gomez realizes Clark is working against Mexico, he and Payne chase the renegade to a fiery finish on a burning mountain, with Gomez giving his own life while Payne helplessly looks on. TAYLOR.

(More Reviews on Page 38)
In its first 21
THE OUTLAW
60% more than
the picture release
last 3 years.
DEPINET SPEAKING: engagements has grossed an any RKO ed during the
EXPLOITATION PICTURE

U-I LAUNCHES ALL-LAFF CAMPAIGN

‘Francis’ Ad Set-up Hits on All Cylinders

"ONE OF THE SEASON'S SURPRISE film comedies... with a hilarious succession of belly-laughs" is the way the FILM BULLETIN review describes "Francis". Therein lies the basis for an exploitation plan that can make exhibitors wide-eyed when they view the box office results, providing they use any one or a combination of the three-pronged ballyhoo campaign devised by Universal's ad-exploiteers under chief David A. Lipton, ad-director Hank Linet and exploitation manager Charlie Simonelli. The triple-threat approach, exemplified in the series of ads reproduced below, represents one of the most intensive and effective jobs in this field for a comparatively unheralded film in years. The showman who doesn't take advantage of this boxoffice boon is passing up an excellent bet for profits and public relations promotion — the kind that gets right at the roots of the industry's ailing PR — a truly enjoyable picture that will leave the moviegoer in a good mood and set his or her tongue wagging.

Founded on the unorthodox premise of an army mule that talks, "Francis" is a comedy utilizing freshness and imagination. Entertaining Army comedies have earned a niche in the Hall of Hits as box office sweethearts. So approach No. 1 is the tie-in with great Army comedies of yesteryear and Universal has done a bang-up job of emphasizing this facet both in the ads and in the publicity divisions. In addition to the display ads, there are five teasers to tee off the advance campaign.

Angle No. 2 is the "surprise picture" selling, another tried and proven merchandising approach where the picture backs up the promise. Here again we have an eye-catching ad display, with four teasers in this category.

Item No. 3 is the testimonial tack. No less than 15 top funny men and women have sung the praises of "Francis", and their comments have been recorded in a series of 15 teaser ads, as well as the full-sized displays to make both entertaining and ticket-selling copy.

The theme and characters are also excellent fodder for the exploitation mill. The press book suggests such ideas as novelty balloons shaped like mules, available to showmen at low cost; tie-ups with veterans' groups; "a lot of good-natured kidding of Army red-tape that will panic the veterans," says the FH-critique; "pin-the-tail" games, animal sounds contest, mascot competitions, an inquiring reporter on "Your Most Interesting Experience with Animals", and "fantastic" experiences, are all effective stunts.

The varied ad approach, the ballyhoo possibilities, and most certainly the knowledge that he will have a satisfied audience, are all factors that should egg the showman to maximum effort in selling "Francis" to his customers.

NEWSPAPER ADS

The newspaper ads for "Francis" are an example of superb planning. Three separate and distinct approaches have been tackled by the U-I ad staff with the result that the theatre-man can be assured of reaching his audience in a variety of ways. Each of the angles is treated with real eye-interest and intriguing copy. No less than 15 teasers are available on just one of the angles, and the others, while quantitatively less, are just as potent in capturing the audience's eye and fancy.

In addition to these three slants, there are several other ads that will perk up the moviegoer's interest. Among these is one especially set up for U-I's new rum-of-paper ad policy to supplement the movie-page copy and attract the curiosity of those who ordinarily do not turn to the announcements section. The copy (see above) is especially suited to the off-th-movie-page type of ad. The ad pictured above is three-columns x 16 inches. A smaller (2-col.) ad, also suitable for rum-of-paper insertion, is available in a nine-inch depth.

U-I's exploitation department has prepared a special kit packed with ticket-selling ideas to supplement the newspaper copy. This can be ordered without cost, from the home office.
Donald O'Connor discusses the plan of attack with Francis, the talking mule, whose reconnoitering in the Burmese jungle has spotted Jap positions.

FRANCIS

War, with all its horrible aspects, paradoxically has evoked some of the funniest movies. Such funnybone classics as "Shoulder Arms" in 1918; "Behind the Front" in 1926; "The Cockeyed World" in 1929; "Caught in the Draft" and "Buck Privates" in 1941; "See Here, Private Hargrove" in 1944, to mention a few, still provide iteratively titillating memories for exhibitors. Even such serious films as "The Big Parade", "All Quiet on the Western Front" and "Battleground" had abundant comic interludes which helped make them successful. Now comes another, "Francis", Universal-International's comedy about a talking mule, which bids fair to enter the hallowed list of funnies about Army life.

"Francis" tells about a sad sack second lance, Donald O'Connor, who gets lost in the Burma jungle and is rescued by an Army mule, Francis, who talks. Since the animal looks just like any other mule, he reconnoiters, gets valuable information and passes it on to O'Connor who finds himself fluctuating between hero decorations and the psychopathic ward, due to Francis' efforts and O'Connor's attempts to convince his superiors as to the source of his information. The hilarities mount as the general and his aides also hear the animal's articulations and O'Connor is vindicated, only to be reunited with Francis after both are shipped to the U. S. to begin the complexities all over again.

Although Francis is of a species which cannot reproduce itself, it is a distinct possibility that the miracle that is Hollywood can overcome this minor metabolic handicap and make a sequel to "Francis" that should be good for another bellyful of laughs.
AR JIMMY: TREMENDOUS PUBLIC AND PRESS RECOGNITION OF "SANDS OF IWO JIMA" IS CERTAINLY DESERVED. THIS GLORIOUS PORTRAYAL OF ONE OF THE EPOCHAL EVENTS OF WORLD WAR II IS A MASTERPIECE OF PICTURE ENTERTAINMENT. THIS PRODUCTION SHOULD BE AT THE TOP OF THE LIST FOR REVIEW BY THE ACADEMY AWARDS COMMITTEE. CONGRATULATIONS TO EDMUND AND TO ALL WHO HAD A HAND IN MAKING THIS GREAT PICTURE. KIND REGARDS

TED R GAMBLE
GAMBLE ENTERPRISES
NEW YORK

NOW YOU WILL BE HAPPY TO LEARN THAT "SANDS OF IWO JIMA" OPENED A FAVORABLE DALLAS, TO OUTSTANDING RESULTS DESPITE SEVERE INTER STORM OF ICE AND Sleet, GROSSING TWO AND ONE HALF TIMES AS MUCH AS OUR OTHER "MAN" ATTRACTION WHICH WAS STRONG TOP ATTRACTION, EXCEEDED RESULTS OF PREVIOUS WEEK WHICH WAS SCHOOL HOLIDAY WITH AN INTERESTING LOCAL ATTRACTION, LOCAL NEWSPAPERS, PARTICULARLY JOHN ROSENFIELD, HAVE BEEN MOST INTERESTED IN THEIR REVIEWS AND HAVE SELECTED THE PICTURE AND JOHN WAYNE AS THE OUTSTANDING ACADEMY AWARD CANDIDATE.

IT IS BY FAR THE FINEST ATTRACTION WE HAVE HAD IN YEARS.

BEST REGARDS

R J O'CONNELL
INTERSTATE THEATRES

CONGRATULATIONS TO YOU AND YOUR COMPANY FOR ONE OF THE FINEST RELIEF CONTRIBUTIONS TO THE SCREEN. JUST COMPLETED IT IS THE MOST UNUSUAL OF THE YEAR. THE GREATEST TO YOU AND YOUR PEOPLE.

Sincerely,

M A LIGHTMAN
MALCO AMUSEMENT CO
MEMPHIS

DEAR J R,

IT IS MIDNIGHT IN DENVER AND I'M GOING TO BED AFTER TWELVE HOURS ON THE FLOOR. BUT NOT WITH THE FOLKS IN THIS TOWN BECAUSE WE ARE HAVING TO RUN AN EXTRA LATE SHOW TO ACCOMMODATE THE CROWD FOR "SANDS OF IWO JIMA". HERE'S THE NEWS YOU'VE BEEN WAITING FOR, ALL THREE THEATRES BROKE THE OPENING DAY RECORD INCLUDING RECORDS MADE DURING THE WAR, ALL DELIVERED AT THE SAME TIME, ALL THEATRES SELLING OUT AS LONG AS TWO HOUR WAITS AND THEY WANTED ALL THE PAYING PEOPLE ALL SAY IS ONE OF THE GREAT PICTURES FOR THE YEAR.

CONGRATULATIONS TO MY GOOD FRIENDS HERB YATES AND JOHN WAYNE.

THANKS FOR THE USUAL HONEST RECOMMENDATION EVER MADE. IT'S GREAT TO BE ON THE AT THE BREAK TO HEAR THE PRAISE COMMAND! THANKS FOR YOUR USUAL HONEST RECOMMENDATION EVER MADE.

I AGREE THIS IS THE BIG ONE OF 1950 TO BEAT PRODUCTS. I AGREE THIS IS THE BIG ONE OF 1950 TO BEAT PRODUCTS.

PRESIDENT NATIONAL THEATRE PRO'S

DEAR JIMMY: THE BOXOFFICE RESULTS OF "SANDS OF IWO JIMA" HAVE BEEN EXCELLENT. STARTING WITH THE GREAT BUCKS IN SAN FRANCISCO, SAN DIEGO AND LOS ANGELES, "IWO JIMA" MAINTAINED BOXOFFICE RECEIPTS IN OUR OTHER THEATRES ARE EQUALLY OUTSTANDING. MY CONGRATULATIONS TO YOU YATES AND REPUBLIC.

CHARLES P. SKOUREAS, P RESIDENT NATIONAL THEATRE PRO'S
ICA'S FOREMOST EXHIBITORS
HEIR GREATEST PRAISE
TO "SANDS OF IWO JIMA"!

HERBERT I. YATES presents
SANDS OF IWO JIMA
starring JOHN WAYNE
co-starring JOHN AGAR · ADELE MARA · FORREST TUCKER
with WALLY CASSELL · JAMES BROWN · RICHARD WEBB · ARTHUR FRANZ
JULIE BISHOP · JAMES HOLDEN · PETER COE · RICHARD JAECKEL
Screenplay by Harry Brown · James Edward Grant · Story by Harry Brown
DIRECTED BY ALLAN DWAN · ASSOCIATE PRODUCER EDMUND GRAINGER
ADMISSION TAX-TICS

Allied ITO of Iowa-Nebr.

Telegram sent to Hon. Tom Martin, Congressman from Iowa and our only Member of the Ways and Means Committee, Washington, D. C.:

At a joint meeting of Iowa and Nebraska motion picture theater owners including the independent theater owners of Iowa and Nebraska, Central States, Tri-States and Pioneer Theatres, this combination of all organizations large and small in the State of Iowa and Nebraska unanimously resolved that the theatre owners of Iowa and Nebraska recognize that all organizers by patrons for admission taxes belong to the people. Therefore the theatre owners of Iowa and Nebraska will pass all their patents or reduction of the 20 percent war-time excise admission tax by the 81st Congress of the United States. We pray you, Mr. Martin, to do all in your power to assist in this war-time tax relief.

The telegram was signed by Allied Independent Theatre Owners of Iowa and Nebraska. Theatres Distributors, Tri-States Theatres and Pioneer Theatres and copies were given to the AP and Des Moines Register, resulting in several stories the following morning. After this action the Board meeting adjourned.

We have now received the following reply from Congressman Martin:

Dear Friends: Thank you very much for your telegram of January 17 urging the repeal of the War-Time Excise Admission Tax. I am in strong agreement with your views regarding this matter and I am glad to have your telegram available for my reference and use. Again thanking you for your cooperation in writing me and with best wishes I am, Sincerely Yours, (s) Thos. E. Martin.

It’s just too bad there are several hundred other Congressmen and Senators who must also be “in strong agreement” about these taxes before they are repealed.

You, and every member of this industry will be given your particular job in this Federal admission tax battle in a short time. We understand the overall campaign has been mapped out and that we must supplement the text and material for our job by the Compo Tax Committee to insure a coordinated drive. This is once we can’t wait for George to do. For the good of the future of your business, we urge you — do everything you are asked to do, and do it fully, quickly and willingly! Remember, the squeaking wheel gets the attention — squeak, brother; long and loud!

ON 'STROMBOLI'

Associated Theatre Owners of Indiana

The sordid Bergman-Rossellini affair has dealt the motion picture industry a severe blow. Many exhibitors feel the responsibility for that damage directly on those persons in the industry who in the past have failed to properly police and discipline errant stars.

However, Mr. Exhibitor, the public places the blame directly on the theatre owners. We don’t currently care who deserves or deserves blame. We know that by a do-nothing attitude we accept that blame. I also have not been able to defeat in the issue attacking theatres. I don’t care to accept that blame or that defeat. I don’t want to alienate at this time of the all-out fight to remove discriminatory excise taxes the support of civic groups.

In our towns we have run half-page ads and have appealed to theatre patrons that picture 'STROMBOLI' will not be shown in our theatres. No more can an exhibitor hide behind block booking as an excuse for licensing a picture such as STROMBOLI.

Mr. Exhibitor, think well before you take a stand! The eyes of your patrons are on you. The future of your business and your standing in your community is at stake.

—Trueman T. Rembusch, President

BROTHERHOOD

Allied Theatres of Michigan

"Do unto others . . ." The Basis of Brotherhood

Christianity: All things whatsoever ye would that men should do to you, do ye even so to them; for this is the Law and the Prophecy. (Matthew, 7, 12.)

Judaism: What is hateful to you, do not to your fellowman. That is the entire Law; all the rest is commentary. (Talmud, Shabbat, 31a.)

Brahmanism: This is the sum of duty: Do naught unto others which would cause you pain if done to you. (Mahabharata, 5, 197.)

Buddhism: Hurt not others in ways that you yourself would find hurtful. (Udana-Varga, 5, 18.)

Taolism: REGARD your neighbor's gain as your own gain, and your neighbor's loss as your own loss. (Tai Shang Kan Ying Pien.)

This great industry of ours has again been called upon to assist in the dramatization of Brotherhood Week. This movement is under the sponsorship of the National Conference of Christians and Jews and has been set for the week of February 20.

There have been six major objectives set for this year: (1) Ten memberships per theatre in the National Conference of Christians and Jews, and five members of membership; (2) Special Brotherhood observations in theatres; (3) The use of display materials for the wide promotion of this cause; (4) Greater use of special newsreel clips; (5) Brotherhood "Chap"—theatre feature, in point and (6) "Brotherhood Week" to be made a community event in the finest sense.

Every exhibitor should support to the fullest this campaign which, as explained above, is both the moral and the business organization of religiously motivated people. Their purpose is to bring about better understanding between men, the removal of artificial barriers to the solving of those problems which affect every man regardless of his race, creed or color. Believing that the security of America and the continuation of American principles is dependent upon the efforts of such men, this organization goes steadily forward. We know that you will exert every effort to assist in this campaign.

National Screen Service, in its anxiety to be instrumental in the furtherance of this objective, will send every theatre in the U. S. a "Brotherhood" Campaign Kit. Use it for the service of all mankind.

MICHIGAN'S POLL

Allied Theatres of Michigan

A substantial number of Michigan exhibitors responded to our questionnaire which was distributed November 15, 1949. This questionnaire was regarding the sales policies of the eight major companies. We solicit your consideration and we recommend that you keep this information in mind for your guidance on future negotiations on pictures.

"Fairest" Company: Group A: Fox, 47%; Metro, 27%; Warners, 18%; RKO, 4%; Paramount, 4%; Group B: Columbia, 6%; Universal, 22%; UA, 18%.

"Toughest" Company: Group A: RKO, 10%; Fox, 17%; Warners, 20%; Metro, 25%; Paramount, 35%; Group B: Columbia, 6%; UA, 16%; Universal, 46%.

Refuse to Sell Pict Unless Others Are Bought: Group A: Fox, 2%; Metro, 7%; RKO, 22%; Paramount, 35%; Warners, 36%; Group B: UA, 16%; Columbia, 26%; Universal, 58%.

Relative to that portion of the poll which questions "Do any of the above companies refuse to sell you pictures unless you buy certain other ones?", we would say that all of the companies appear to be in favor of the decision of the U. S. Supreme Court in this activity. On this particular question, we are presented with a resolution which National Allied adopted at the Minneapolis Convention:

"This organization has many times advised its regional units, which in turn, have advised their members that what is known as FORCING the sale of either features or short subjects, commonly termed 'tie-ins' is illegal and has been definitely banned by the Supreme Court of the United States.

"This organization has also been reliably informed that the main offices of every film company have given similar orders to their branches and to their sales forces.

"If, in spite of this, any exhibitor member of our organization is compelled in any way, or through any 'gimmick' to buy product of any kind from any film company that he does not want, he has only to write his local organization stating the facts simply, but in full, that is to write his local organization stating the facts simply, but in full, and that organization having exhausted its resources will carry the matter to our national headquarters for action."

We call your attention to paragraph two and do know positively that some of the companies have issued definite orders against this practice.

PRACTISED WHAT HE PREACHED

You may recall that O. F. Sullivan, who spoke on drive-ins at our Fall meeting, said that it could be that the outdoor theatres were right in all their innovations and perhaps the indoor operator had better check up on what extra services he could furnish. We observe in the program of Mr. Sullivan's talk, 'STROMBOLI' will be shown at the Crest Theatre in Wichita, Kansas, that among many other unusual things that you yourself, we, well-equipped with a trained nurse on duty.

—ATO of Indiana.
HOLLYWOOD EDITORIAL

Why Make Lulls?

We find ourselves in radical disagreement with the current policy shaping up among major motion picture companies to slant their quality releases toward the so-called "peak holiday boxford," with the mill of the company's weak ones clogged off during the dull periods.

Although no one has been able to clearly define their reasoning on the matter, the New York business heads who arrange the flow of their respective company's output have somehow reached the conclusion that the peaks and lows of movie business will be more marked during the current year than ever before. As a result, they have set all of their Technicolor and other top-bracket productions to go out on the five or six holiday crests of the year, with the light-weight product set to fill in the gaps — particularly during the dull summer months.

According to their timetable, grosses are going to bottom between now and the Washington-Lincoln birthday period, when they will again head upward. Business will then go into another slump and not show any appreciable gains until Easter. At the same time the releasing companies will again flood the market with their top product. From there on out, they see nothing but gloom until the summer heat has passed, after which they will hold any releases of consequence until another holiday boom picks up the boxoffice. In brief, they seem to be counting on a downhill slide.

Consider, for a moment, the reaction of the dyed-in-the-wool movie fan who goes to pictures week in and week out. He will watch the grosses on holidays and on working days. Doesn't it stand to reason that as his ardor for movies may cool somewhat during these long periods when his favorite first-run theater has nothing to offer but the "slough-offs" that studios must necessarily dispose of? And doesn't it stand to reason that he, too, may join the rapidly growing ranks of "occasional movie-goers" out of sheer disgust?

If future policy is to thrive, the industry must maintain a high standard of product the year around. Nothing can be more harmful to the industry than the continued criticism we've all heard: "There's nothing worth seeing in town." If only one quality picture can be kept in the first-run theaters at any time, it helps to keep up favorable talk about movies — and that's prime importance.

Just how long that time will be — we have to wait for a while — perhaps as much as a year.

The company toppers say their organization is now in the market for inde product and can offer substantial financial backing for outfits who come with good propositions. Furthermore, both Heinemann and MacMullen predicted that the company would show an increase over 1949 of between 20 to 50 percent in grosses for the current year.

At Least 69 Features

Announcing that E-L will release a minimum of 69 pictures during the present calendar year, Heinemann declared that he was searching for further production packages which may swell the total eventually. At least 32 films will be made over a 23-month period. The company has rounded up fresh bank money never before interested in motion picture financing, and indicated that still further negotiations are in the offing with additional banking interests.

The aim of E-L is to make itself wholly independent so that it will not draw funds from the company's own coffers. Heinemann, Ltd. With its revolving fund of over $1,000,000 for use in financing and the other financial arrangements, they expect to turn out a product throughout the year. Heinemann further pointed out that the average number of bookings for E-L product had now reached 8,000, with the number steadily increasing.

Commenting on the current backlog, Heinemann declared that the company has what he considers a particularly strong lineup ready for release. He expects "Guilty of Treason" and "Destination, Moon" to be the two strongest pictures for the first six months' release. He anticipates in excess of $500,000 gross from the first showings of "Guilty of Treason" on seven eastern circuits alone.

METRO-GOLDWYN-MAYER

SCHARY PLOTS SLATE OF 70 FEATURES IN 21 MONTHS

IT'S BECOMING increasingly evident that Dore Schary intends to allow neither lagging boxoffice, television threats, nor high production costs to stand in his way, in pushing his company to the fore, insofar as heavy production is concerned. Within the next two or three weeks, the aggressive production head of MGM will announce the greatest long-range production program in the company's history, a slate of approximately 70 films to be made over a 21-month period, beginning the first of April.

Schary and his assistants have been quietly charting this huge program for several months, mindful of the resistance of other studio heads to forge ahead in these uncertain times. One reason for his confidence, undoubtably, is the success of the thru program that is now winding for the 1949-50 fiscal year. It is understood from reliable sources that several of the features on the current slate are involving millions of dollars in projected earnings since their release. This group includes "Battleground," "On the Town," and many other features.
"FRANCIS is one of the most delightful comedies I've ever seen. Only two actors could've played the part... Francis and Jack Benny... and I'm glad the one with the talent got the part."

FRED ALLEN
Radio and screen star

"FRANCIS is a riotous picture. I was in happy hysterics all the way through."

LUCILLE BALL
CBS and screen star

"We have never gotten more laughs out of a movie either collectively or separately and we have laughed a lot in our time."

EDGAR BERGEN & CHARLIE McCARTHY
CBS stars

"FRANCIS will probably set a laugh record. I haven't laughed so much in years."

JOAN DAVIS
CBS and screen star

"FRANCIS, the talking mule, reminds me a lot of blind dates I've had, except he's a little better looking and a lot more entertaining."

ETHEL MERMAN
Broadway star

"Don't miss FRANCIS! It has more laughs than a dozen ordinary comedies."

EVE ARDEN
CBS and screen star

"For the first time in my life I agree with Fred Allen... FRANCIS is a hysterically funny picture."

JACK BENNY
CBS star

"Laughter is our business so take it from us... FRANCIS is a comedy that's really funny."

BURNS and ALLEN
CBS stars

"FRANCIS is the funniest character I've seen on the screen."

JIMMY DURANTE
NBC star

"FRANCIS is one picture I recommend most highly. Mules will love it. (And people, too.)"

GROUCHO MARX
CBS and screen star
"FRANCIS is so funny he is giving the comedians something to worry about—lucky for me he can't dance—or can he?"

RAY BOLGER
Musical Comedy star

"FRANCIS, the talking donkey, is full of laughs. This is one donkey even the Republicans will enjoy seeing."

BOBBY CLARK
Musical Comedy star

"When it comes to entertainment, FRANCIS, the talking mule, is a sure thing. And to think all this time I've been betting on horses."

JOE E. LEWIS
Star of night clubs

"FRANCIS is the most hilarious comedy I have seen in ages. I hope everyone in the world laughs as much as I did."

BEATRICE LILLIE
Musical Comedy star

"I think FRANCIS is the funniest thing on four legs since Abbott & Costello."

HENRY MORGAN
Radio star

"FRANCIS is so funny he is giving the comedians something to worry about—lucky for me he can't dance—or can he?"

RAY BOLGER
Musical Comedy star

"FRANCIS, the talking donkey, is full of laughs. This is one donkey even the Republicans will enjoy seeing."

BOBBY CLARK
Musical Comedy star

"When it comes to entertainment, FRANCIS, the talking mule, is a sure thing. And to think all this time I've been betting on horses."

JOE E. LEWIS
Star of night clubs

"FRANCIS is the most hilarious comedy I have seen in ages. I hope everyone in the world laughs as much as I did."

BEATRICE LILLIE
Musical Comedy star

"I think FRANCIS is the funniest thing on four legs since Abbott & Costello."

HENRY MORGAN
Radio star

"FRANCIS is so funny he is giving the comedians something to worry about—lucky for me he can't dance—or can he?"

RAY BOLGER
Musical Comedy star

"FRANCIS, the talking donkey, is full of laughs. This is one donkey even the Republicans will enjoy seeing."

BOBBY CLARK
Musical Comedy star

"When it comes to entertainment, FRANCIS, the talking mule, is a sure thing. And to think all this time I've been betting on horses."

JOE E. LEWIS
Star of night clubs

"FRANCIS is the most hilarious comedy I have seen in ages. I hope everyone in the world laughs as much as I did."

BEATRICE LILLIE
Musical Comedy star

"I think FRANCIS is the funniest thing on four legs since Abbott & Costello."

HENRY MORGAN
Radio star

"FRANCIS is so funny he is giving the comedians something to worry about—lucky for me he can't dance—or can he?"

RAY BOLGER
Musical Comedy star

"FRANCIS, the talking donkey, is full of laughs. This is one donkey even the Republicans will enjoy seeing."

BOBBY CLARK
Musical Comedy star

"When it comes to entertainment, FRANCIS, the talking mule, is a sure thing. And to think all this time I've been betting on horses."

JOE E. LEWIS
Star of night clubs

"FRANCIS is the most hilarious comedy I have seen in ages. I hope everyone in the world laughs as much as I did."

BEATRICE LILLIE
Musical Comedy star

"I think FRANCIS is the funniest thing on four legs since Abbott & Costello."

HENRY MORGAN
Radio star

"FRANCIS is so funny he is giving the comedians something to worry about—lucky for me he can't dance—or can he?"

RAY BOLGER
Musical Comedy star

"FRANCIS, the talking donkey, is full of laughs. This is one donkey even the Republicans will enjoy seeing."

BOBBY CLARK
Musical Comedy star

"When it comes to entertainment, FRANCIS, the talking mule, is a sure thing. And to think all this time I've been betting on horses."

JOE E. LEWIS
Star of night clubs

"FRANCIS is the most hilarious comedy I have seen in ages. I hope everyone in the world laughs as much as I did."

BEATRICE LILLIE
Musical Comedy star

"I think FRANCIS is the funniest thing on four legs since Abbott & Costello."

HENRY MORGAN
Radio star
STUDIO SIZE-UPS

(Continued from Page 29)

"Malaya," Adams Riba and "East Side, West Side," Schary has currently revis-
ed his estimates upward on the group, and is now expecting the nine features to gross between 35 and 40 million dollars.

New Talent

In the new giant program to start in April, Schary plans to continue his policy of introducing new talent in all depart-
ments—acting, producing, directing and writing. Budgets will remain at about the same level as at present, although overhead continues to be pared down wherever possible.

One highlight of the new program will be another war picture to be produced personally by Schary, as a follow-up to "Dedicated." The new feature, to be titled "Go For Broke," will be centered around the activities of the famous Nisei 442nd regiment which distinguished itself in the Italian campaign of World War II. Camera work is slated to get under way in the late fall months.

MONOGRAM-AA

INDICTMENT OF DIVORCE, THEME OF NEW 'MESSAGE' FILM

MONOGRAM has delved into the mes-
sage-picture field with the start of "A Modern Marriage" on February 1. This feature, to be made in cooperation with the American Institute of Family Relations, will be in the form of de-
nouncement of divorce, and will carry a prologue by Dr. Poponoce, the head of the Institute. David Diamond will serve as producer, with William Brody as associate producer. Robert Clarke, Margaret Field, Nana Bryant and Reed Hadley have been set for roles.

Three other features and one western will be added to the February slate, a busier-than-average production month. Others slated to go during the month are: "Henry Does It," February 8; "High Stakes," February 17; "Joe palooka in Humphrey Takes A Chance," February 22; and an untitled Whip Wilson oater, for which no definite date has yet been set.

This department hears that the com-
pany is also negotiating with Paramount for re-make rights to three Marlene Dietrich vehicles of about 20 years ago, as future starring scripts for Florence Mar-
ly. The studio to which they hope to gain title are "Blue Angel," "Morocco," and "Dishonored."

Producer Walter Mirisch has set "Bom-
ba and the Jungle Slave" as his second in the series based on Roy Rockwood's popular novels during 1950. "Bombba and the Lost Volcano" starts March 2.

PARAMOUNT

PLENTY OF CASH IN BANK INSPIRES PAR FOR FUTURE

MORALE has hit a new high on the lot with the announcement from New York that the company is currently in the most liquid position in its history. Ac-
cording to a memorandum circulated on the lot, the company will soon have a total of $45,300,000 in cash deposits, with-
out a single loan or outstanding obliga-
tion against them. This studio, as well as any in Hollywood, is aware that pro-
duction henceforth must stand on its own feet — and Paramount is prepared to do so.

The company has been maneuvered into a healthy financial position under the Balaban regime and this will pay off in heavy dividends in confidence and in-
spiration.

An intensive story property search was launched to find strong screenplays to bolster the future production slate. It is known that the company is in the mar-
ket for at least two good adventure stories for Alan Ladd, either a sophisti-
cated comedy or a strong drama for Ray Milland, a straight comedy or musical for Betty Hutton and a musical with empha-
sis on characterization and story value for Bing Crosby.

Equally encouraging were the raves of critics and uppercrust industry personnel invited to a private showing of "Sunset Boulevard," which stars Gloria Swanson and William Holden. One high-ranking official of a competitive studio told this department he considers the picture one of the biggest potential grossers of the past five years.

Six in Cutting Rooms

January was, by and large, short on production, albeit the cutting rooms were going strong with six pictures being scis-
pered. They were: "Union Station" (which, incidently, promises to be a real sleeper), "Mr. Music," "An American Tragedy," "The Furies" and "September Affair."

Thank heaven someone has seen fit to correct the foothold notion of chang-
ing "American Tragedy" to "A Place in the Sun," the title used throughout the picture's shooting time. Certainly, the original title of Dreiser's famous novel carries more weight than any innocuous handle that would be affixed to it.

REPUBLIC

PLANS FOR NEXT WAYNE SET AS 'TWO' ROLLS ALONG

REPUBLIC CONTINUES to ride the wave crest as "Sands of Iwo Jima" rolls up enormous grosses in every situation. Even Los Angeles, which has become a notoriously bad theater town in recent months, was according the picture a tremen-
dous reception, outgrossing anything else in town.

As a result of the picture's strong showing, R'public is continuing prepara-
tion of "Fair Wind to Java," which Ed-
ward G. Robinson was to have produced before he left the lot. John K. Butler is writing the story and is set to move onto the screenplay as soon as it is com-
pleted. John Wayne has been set to star.

At the same time, Herbert Yates dis-
closed that Joseph Kane is preparing three pictures for Republic two to go this year; and possibly all three. The lineup includes "The Black Hills" and "The Golden Tide," both westerns, and "The Sea Hornet," a modern day sea yarn.

John Carroll Signed

Yates also disclosed that he has signed John Carroll to a non-exclusive contract calling for three pictures, plus options for two more. No definite assignments have been made for him as yet, although there are three projects under con-
sideration. This deal will conflict in no way with Carroll's own production corporation, Southworth Productions, through which he plans to make five films.

RKO

FOUR NEW FEATURES ROLL

MAKING 7 BEFORE CAMERAS

RKO IS COMING to life, topping even the five-picture production peak hit during January with four new features start-
ted to go before the cameras February. The new production lineup will include: "Alias Mike Fox" (Victor Mature), "Warren Deedy" (Caesar), "Rifleman," "Squad," which will di-
rect; "Skirball," "Lonesome," the Ida Lupir

OUTSTANDING

NEW COLOR PROCESS SOON TO BE INTRODUCED BY 20th

TWENTIETH CENTURY is the latest studio to come up with its own color process — a project on which studio technicians have been secretly working for many months. According to insiders at this plant, the company is only wait-
ing news from Eastman that it can sup-
ply them with adequate amounts of film before going into actual production with the new process. This
new development keeps Fox and MGM neck and neck in their race for supremacy in the field of modern day motion picture production. MGM, as reported in a recent issue, likewise has completed tests on its own color system, and will likely put it in use within the next few months.

This development, on top of the announcement in New York, the other day, that Fox will release no fewer than 30 to 36 features this year at a cost of around $55,000,000, offers definite assurance that this company is as strong as it has ever been in its long and auspicious history.

**Long Schedule**

Furthermore, there is evidence that there is none of the hesitancy to forge ahead that is so noticeable in some other Hollywood studios. As an example, "My Blue Heaven" (Betty Grable-Dan Dailey), will carry one of the longest shooting schedules of any Fox picture in years. The musical, which started on December 5, will not finish until April 12 — marking a total of 109 working days. It should be pointed out, however, that part of this time will be devoted to rehearsals on dance numbers. The plan is to rehearse each of the numbers for about ten days, and then shoot each number singly, instead of bunching them together, as is generally the practice.

**united artists**

**RUMORS CONTINUE, NOW HAVE DAVID LOEW AS UA FINANCIER**

In the welter of vague talk in Hollywood about UA is some that David Loew, who took quite a back seat in his first production financing as head of the new defense Enterprise Studios, may again invest a healthy piece of coin to back Joseph Justa in that long-awaited deal with United Artists. As previously reported here, the Justa deal calls for a slate of from 18 to 25 pictures to be delivered to UA over a three year period. However, there are so many rumors about this outfit that everything must be taken with a grain of salt.

Justa is known to have at least one package deal, "My Husband," ready go, and could put it before the cameras within a matter of a few days after the financing is arranged.

Meanwhile, the financing credit of Howard Hughes for the benefit of pictures to be produced for UA by the Nasser Brothers, was allowed to expire the first of the month, with a substantial portion of the original Hughes credit of $600,000 still unused. However, there is still a remote possibility that the Nassers may be able to swing two pictures which they submitted at the last minute. The deal hinges on the interpretation of the Hughes arrangement, inasmuch as the films would not actually start shooting until about 30 days after the deadline.

**Stillman Deal**

From New York comes word that Robert Stillman has been handed a six-picture deal, under which the commitment would be fulfilled over a three-year period. Stillman, you'll remember, was associated with Stanley Kramer during the filming of "Champion" and "Home of the Brave." The first film to go under the new deal will be "The Condemned," an anti-lynching story, set to roll early in March.

**universal-international**

**u-i seeking to build up story properties for stars**

In an effort to secure a higher quality of story properties, U-I is determined to have raised its sights on the writer market and is now making higher offers than for several years. One recent purchase, "Fiddle Foot," for example, reportedly cost the studio $25,000, which is top price for an original at any studio, these days. In addition, the studio is known to be searching for top-flight action stories suitable for filming in Technicolor to star some of its ample stable of male star talent. Feellers have also been issued for dramatic stories for Shelley Winters and Yvonne de Carlo, as well as a comedy for Abbott and Costello.

At the same time, "Song of Norway," originally purchased as a starring vehicle for Deanna Durbin, has been dusted off and given to Harry Turgidson to produce from his own script, some time this summer. Beyond the fact that it will be a lavish Technicolor production, nothing has been announced on the picture.

**Production Sport**

Production here took a sudden spurt the first of the month, when three new features went before the cameras within a single week. They were: "Louisa" (Ronald Reagan-Ruth Hussey-Charles Coburn-Edmund Gwenn-Spring Byington), "Panther's Moon" (Marta Toren-Howard Duff-Philip Friend-Robert Douglas), and "Ma and Pa Kettle Back Home."

"They Fly to Live," U-I's story about aviation cadet training with jet planes, has also been reactivated and assigned to producer Aaron Rosenberg.

**Warner Bros.**

**wb catalogue free-lance supporting players on call**

In one of the smartest moves made by any studio in a long time, Warners have just completed an extensive cataloguing of free-lance character and supporting players whose names add boxoffice lustre to pictures, and every effort will be made to secure the services of these players to round out future plots. Inasmuch as most of these players fall into a comparatively high salary bracket, they are not under contract to studios.


Whether or not most producers realize it, supporting players often have as big fan followings as some of the so-called big star names and can lure just as many customers into the theaters. By realizing this fact and using their stars in this way, popularity. Warners should not only greatly enhance the quality of the future product, but also increase the drawing power of their pictures. Other studios would be wise to take a leaf from their book on this score.

Edwin Marin has been signed to a new seven year director's contract here, which carries two-year options. He will direct two films annually for the Burbank studio, giving him the right to do an additional picture on the outside each year. Marin has just completed "Colt .45" for Warners under a one-picture deal.

**independents**

**film classics**

The Robert Goetz-James Shep-ridge independent unit which recently made "Rapture" for Film Classics, release, has just com-pleted arrangements for a second dis-tribution deal on "The Flame of Life." The independent bought the new property, which deals with the romance of D'Annunzio and Eleanor Duse, from the Italian government. Negotiations are under way to secure Greta Garbo for the starring role.

**Lippert Productions**

Robert L. Lippert will allocate his heaviest ballyhoo budget to "Baron of Arizona," which, reputedly, ranks as the company's most important picture to date. For the first time, Lippert will utilize national magazines as an advertising medium and has earmarked $100,000 for that purpose.

Paul Davis, booker for United Artists Theatres, has been named special sales representative for Lippert Productions. He formerly served with 20th Century-Fox and RKO sales branches in a similar capacity.
The manner in which RKO-Radio's Samuel Goldwyn release, "My Foolish Heart," was received by the New York newspaper critics clearly depended upon the gender of the impersonal reviewer. Although the feminine reviewers agreed that it is a typically fine Goldwyn production, but were equally united in their aversion to the obvious blot for the favor of the weeper set, as well as that the soap opera quality of the plot: the female disserter, how ever, did not shrink from making what qualification, expressing her complete approval of all aspects of the picture.

In the Post, Arch Winsten brands it "a melancholy romantic covered theme," charging the writer "who dreamed and wept the last part" with "listening to too many soap operas."

"The Samuel Goldwyn "surfaces," he mentions, "deserve a better plot than this, or at least a better conclusion."

Another who believes "the whole story belongs strictly in the pages of a woman's 'confession' book" is Allan Cook of the World-Telegram and Sun. "I am told," he says, "the woman's magazine readers will lap this up," confessing in conclusion that "even among my small self's comic books strikes me as better recreation."

To Otis Guernsey, in the Herald Tribune, "it is smooth and glossy, but its complicated "ingredients" have some of the cramped, heavy atmosphere of a stuffy room."

The Times' Bosley Crowther finds the film "ponderously designed to pull the plugs out of the tear glands and cause the ducts to overflow." Agreeing that Goldwyn "hasn't done an Infinit," he adds, "That is the manner in which he (Goldwyn) strokes the tear glands are strictly and dutifully Grade A."

"Not my dish of tea," writes Seymour Peck in the Compass, "but I have a hunch millions of women are going to have a fine old time."

He objects to a film that is "regarded as a woman's picture," saying it is a light that women are generally a bunch of ninnies without independent will who live only for men, what not."

In complete disagreement is Rose Pelswick, in the Journal American, who acclaims "an engrossing romantic drama," heaping praise on Susan Hayward for taking "full advantage of a strong emotional role to contribute her best acting job to date." Goldwyn is also a recipient of her kudos as a producer from whom audiences have come to expect pictures of quality and taste, and who "has given his latest one every benefit of top-flight production."

'AMBUSH'
MGM

"Super-duper horse opera... Highly involved and tawdy Western... Action, though a bit plodding, is well done... Perhaps the finish, is decidedley meager... and Mr. Taylor is a flat tire as a hero." — CROWTHER, N. Y. TIMES.

"A real double-barrered horse opera drama with one of the barrel clogged by the inconsequent... As a melange of wasteland scenery, neat cavalry formations and sudden border incidents it is right out of the top drawer... Unfortunately, 'Ambush' is also saddled with inside-the-terest scenes boggled down in muddy, artificial emotionism." — GUERNSEY, N. Y. HERALD TRIBUNE.

'Horse opera always provide plenty of action, and this one has its quota of fisticuffs."

— PELSWICK, N. Y. JOURNAL AMERICAN.

'Spectacular scenery and an Indian massacre set into some vivid cliff battlesquences."

Maybe if you come late and just see the lively parts, you will have a much better time than the prompt patrons who get the full order of romantic horse d'oeuvre." — A.C. N. Y. WORLD TELEGRAM.

'BACKFIRE'
WARNER BROTHERS

"This is-how-it-happened routine, technically known as the flashback, is employed in spinning out a conventionally melodramatic whodunit." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Excitement may be synthetic, but the hubbub is continuous... In such a picture, one skips comment on the acting and merely marvels at the stamina. No one even breathes hard as things whiz along. Neither, at a guess, will the audience..."

— WINSTEN, N. Y. POST.

"A misleadingly romance-soggily film which has as much South Seas flavor as a roadside papaya bar... To see it is to see Sadie Thompson haunting some studio sets." — CROWTHER, N. Y. TIMES.

"A real whodunit... It's all trash, but for me, Shelley can do no wrong." — PECK, N. Y. COMPASS.

" Never having considered its mind whether to be straight drama or burlesque... Thanks to Shelley Winters, who enlivens the proceedings whenever she's within camera range, the film has its amusing moments." — PELSWICK, N. Y. JOURNAL AMERICAN.

'ARTHUR GODFREY' "SOUTH SEA SINNER" UNIVERAL INTERNATIONAL

"Tropical melodrama that appears to have been thrown together for the main reason of playing (Shelley Winters') reasonable allotment of feminine charms... Wild adventure yarn." — BARSTOW, N. Y. HERALD TRIBUNE.

"Reminds you a little of 'Rain' and Sadie Thompson... A derivative picture based on the theory that in blond Shelley Winters, the studio's got a sexy menace who can be rowdy and nice too." — WINSTEN, N. Y. POST.

"Ridiculously romance-soggly film which has as much South Seas flavor as a roadside papaya bar... To see it is to see Sadie Thompson haunting some studio sets." — CROWTHER, N. Y. TIMES.

"A really strong historical movie... It's all trash, but for me, Shelley can do no wrong." — PECK, N. Y. COMPASS.

"Never having considered its mind whether to be straight drama or burlesque... Thanks to Shelley Winters, who enlivens the proceedings whenever she's within camera range, the film has its amusing moments." — PELSWICK, N. Y. JOURNAL AMERICAN.

There is one obligation incumbent upon the distributor of "Stormboli" and upon the exhibitors who play it, that being strict avoidance of the temptation to exploit the Bergman-Rossellini affair as a means of selling the picture. Beyond that, we say those who would strike the film are intruding upon the public's privilege of judging it as entertainment and as a work of art. Of all that has been said, in this furere, we recommend most highly these words from Ronald Reagan, president of the Screen Actors Guild:

"I question the wisdom of any group or individual setting themselves up to assume the function of a moral arbiter. Our country, in fact our whole system, is based on the idea that only the people can best decide what is best for the people. I therefore think the only proper censorship of performances or performances should be in the hands of those who, by purchasing or not purchasing tickets, decide who and what they wish to see."

In short, the public is its own best censor.

MO WAX

FILM BULLETIN

(Continued from Page 7)
"Technicolor has the golden touch, according to local exhibitors, who report that a rainbow-hued flicker boosts biz 30%.

...WALTER WINCHELL in New York Daily Mirror
Louis Calhern as daughter-mother-grandfather steady the frothy concoction with performance admirably suited to the occasion and the support follows their lead in the same vein. Producer Pasternak has selected a combination of two of his prior successes, "A Date With Judy" and "Three Daughters," for "Nancy Goes To Rio." The production has the ingenuousness that made the first a top boxoffice attraction and the mother-daughter relation of the latter for its plot-twists, adding a gimmick that will be sure to elicit laughter from most audiences, the mistaken impression that the youthful Miss Powell is to become an unwed mother. The double entendres in the dialogue and action spawn most of the comic situations, funny because the audience knows all along that the youngster is completely virtuous and that everything will come out exactly as they would have wished in the end.

The music and the story are delightfully intertwined, never interfering with each other. Carmen Miranda, Miss Powell, and Miss Sothern handle the songs, each in their own manner and do a sock job. Miss Miranda is at her best with two zingy numbers, while young Jane's pleasing tones treat most of the others, both old and new, and Miss Sothern also croons a couple. A group of teen-agers headed by Miss Powell and Scotty Beckett effervesce through the title song and a soft-shoe routine by the stage family trio is a most endearing piece of business.

STORY: The 17-year-old Jane Powell, daughter of famed musical comedy star Ann Sothern, is given the plum role in a new play, not knowing that her mother is planning to do the part. Jane follows Ann to Rio, to tell her the good news. On board ship, she meets Barry Sullivan, who hears her rehearsing some lines from the play and concludes she is to become a mother. She misinterprets his resultant attentiveness as love, and when she arrives in Rio to find her mother rehearsing the same role, she nobly decides to let Miss Sothern do the part and seeks solace with Sullivan. Carmen Miranda, his business partner, tells Ann about Jane's "condition" and the distraught mother, thinking Sullivan is the cad who misted her little girl, faces him with it. However, Grandpa Calhern derives the truth and both mother and daughter then vie for Sullivan's attentions. It all ends up satisfactorily, with Miss Sothern giving up the part to marry the guy, and Jane making a successful debut on the professional stage in the new show. BARN.
"Blue Grass of Kentucky' is a surefire attraction... anywhere!"

"A Derby winner!"

For further information please contact your MONOGRAM Exchange.
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

### COLUMBIA

#### 1949-50 Features

<table>
<thead>
<tr>
<th>Serials</th>
<th>Westerns</th>
<th>COMPLETED</th>
<th>In Production (1)</th>
<th>In Production (2)</th>
<th>In Production (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1949-50</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### RELEASE CHART

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
</table>

### EAGLE-LION

#### 1948-49 Features

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Res.</th>
</tr>
</thead>
</table>

#### RELEASE CHART

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
</table>

### FILM CLASSICS

#### 1949-50 Features

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Res.</th>
</tr>
</thead>
</table>

#### RELEASE CHART

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Res.</th>
</tr>
</thead>
</table>

### LIPPERT

#### 1948-49 Features

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Res.</th>
</tr>
</thead>
</table>
NEW PRODUCTIONS

EGS AND MAGGIE OUT WEST
Comedy—Started Jan. 22
Cast: John Yule, Renie Riano, June Harrison
Producer: Barney Pearl
Director: William Beaudine
Story: June and Maggie visit a dude ranch.

ROLLIN' ROCK
Western—Started Feb. 14
Cast: Whip Wilson, Andy Clyde, Renie Browne
Producer: Wallace W. Fox

A MODERN MARRIAGE
Drama—Started Feb. 1, 1949
Cast: Robert Clarke, Margaret Field, Nana Bryant
Dramaturg: André Tourneur
Producer: David Diamond
Story: Not available.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast Details</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Friend Irma Goes West</td>
<td>John Land, Diana Lynn, Corinne Calvet</td>
<td>1-10</td>
</tr>
<tr>
<td>Hal Wallis St Rd</td>
<td>Emma's House Visit</td>
<td>1-10</td>
</tr>
</tbody>
</table>

NEW ARTISTS

Marceline Colburn
My Brother Jonathan (105)

PARAMOUNT

1949-50 Features
Completed (25) In Production (2)

NEW PRODUCTIONS

My Friend Irma Goes West
Comedy—Started Jan. 30
Cast: Marie Wilson, John Land, Diana Lynn, Corinne Calvet
Director: Hal Wallis
Story: Irma and her friends visit a dude ranch.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast Details</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Friend Irma Goes West</td>
<td>John Land, Diana Lynn, Corinne Calvet</td>
<td>1-10</td>
</tr>
</tbody>
</table>

MONOGRAM

1949-50 Features
Completed (3) In Production (3)
Westerns
Completed (5) In Production (1)
Allied Artists
Completed (3) In Production (4)

NEW PRODUCTIONS

EGS AND MAGGIE OUT WEST
Comedy—Started Jan. 22
Cast: John Yule, Renie Riano, June Harrison
Producer: Barney Pearl
Director: William Beaudine
Story: June and Maggie visit a dude ranch.

ROLLIN' ROCK
Western—Started Feb. 14
Cast: Whip Wilson, Andy Clyde, Renie Browne
Producer: Wallace W. Fox

A MODERN MARRIAGE
Drama—Started Feb. 1, 1949
Cast: Robert Clarke, Margaret Field, Nana Bryant
Dramaturg: André Tourneur
Producer: David Diamond
Story: Not available.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast Details</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Friend Irma Goes West</td>
<td>John Land, Diana Lynn, Corinne Calvet</td>
<td>1-10</td>
</tr>
<tr>
<td>Hal Wallis St Rd</td>
<td>Emma's House Visit</td>
<td>1-10</td>
</tr>
</tbody>
</table>

NEW ARTISTS

Marceline Colburn
My Brother Jonathan (105)

PARAMOUNT

1949-50 Features
Completed (25) In Production (2)

NEW PRODUCTIONS

My Friend Irma Goes West
Comedy—Started Jan. 30
Cast: Marie Wilson, John Land, Diana Lynn, Corinne Calvet
Director: Hal Wallis
Story: Irma and her friends visit a dude ranch.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast Details</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Friend Irma Goes West</td>
<td>John Land, Diana Lynn, Corinne Calvet</td>
<td>1-10</td>
</tr>
</tbody>
</table>

MONOGRAM

1949-50 Features
Completed (3) In Production (3)
Westerns
Completed (5) In Production (1)
Allied Artists
Completed (3) In Production (4)

NEW PRODUCTIONS

EGS AND MAGGIE OUT WEST
Comedy—Started Jan. 22
Cast: John Yule, Renie Riano, June Harrison
Producer: Barney Pearl
Director: William Beaudine
Story: June and Maggie visit a dude ranch.

ROLLIN' ROCK
Western—Started Feb. 14
Cast: Whip Wilson, Andy Clyde, Renie Browne
Producer: Wallace W. Fox

A MODERN MARRIAGE
Drama—Started Feb. 1, 1949
Cast: Robert Clarke, Margaret Field, Nana Bryant
Dramaturg: André Tourneur
Producer: David Diamond
Story: Not available.
ENLIST TODAY in the United Film Industry campaign to eliminate the nuisance Movie Tax!
The job can only be done if everybody does his job in his own locality. Only you can organize the fight in your community. Join and support the nation-wide efforts of COMPO. IT'S YOUR INDUSTRY! IT'S YOUR FUTURE! Repeal the Federal Movie Tax in this session of Congress!

Contributed as an industry service by 20th Century-Fox
JOE EXHIBITOR SPEAKS

"Go Into Their Homes After 'Em!"

Editorial by MO WAX
Page Five

Reviews In This Issue

NO MAN OF HER OWN • YELLOW CAB MAN • WOMAN IN HIDING
YOUNG MAN WITH A HORN • CAPTAIN CAREY, U. S. A.
BORDERLINE • OUTSIDE THE WALL
Pages 11, 12, 14
Adding another record-breaking engagement to "Iwo's" continuous list of record-breaking engagements.
Just Previewed in Hollywood!
There is only one way to describe it!

GREATEST MUSICAL ON EARTH!

Betty Hutton
Howard Keel
Louis Calhern
Benay Venuta
J. Carroll Naish
Edward Arnold
Keenan Wynn

at "Annie Oakley"
at "Frank Butler"
at "Buffalo Bill"
at "Dolly Tate"
at "Sitting Bull"
at "Pawnee Bill"
at "Charlie Davenport"

plus
11 Irving Berlin song hits
plus Cast of Thousands!

Help A.L. "I'm a Credit!"
Let's Go!
Joe Exhibitor Speaks

GO INTO THEIR HOMES!

Mr. Mo Wax
FILM BULLETIN

Dear Sir:

Business is off. Mine is, and I talk to enough theatremen to know that the condition is pretty general. Can I mooch a column or so in your always interesting FILM BULLETIN to give my views on the situation?

Why is business off? First answer you get from every exhibitor who operates within range of a television station is that that god-danged free entertainment is giving us a licking. Then the average guy will mention, incidental-like, other factors like "money's tightened up," effects of the coal strike and a few other such items. Finally, as though to nail down his argument, he'll usually end up with the blanket charge that "pictures have been lousy!"

No question that television is a tremendous factor in our present slump. And it figures to become tougher competition with every new set sold, with every mechanical improvement in the device and every improvement in the quality of the programs telecast. Looming in the background is Phonovision and that one really has me worried.

Money is "tighter." Them that has it are nursing it, while them that ain't are spending only for the necessities — which movies are not, my friend. Surely, the coal strike is affecting our whole economy, but we are suffering because of that just in proportion to all retail business.

As to the average guy's diagnosis about "lousy product," here is one exhibitor who feels that comment is off base. Generally, the films we have been getting this season have been a bit above par. As a matter of fact, yours truly just hopes the studios maintain their present pace. Oh, of course, some of the companies turn out more than their share of duds, but in the main the top studios have been delivering plenty of fine or saleable merchandise.

Where does all this leave us — you and I — brother Exhibitor? Agreed that we recognize the causes of the slump, what are we going to do about it? Isn't it time we started thinking only about how we might lick it? The simple truth is that we are now engaged in a tough battle for the public's entertainment dollar, which is scarcer today than it has been for the past ten years and more reluctant to come to us. What shall we do, sit in our theatres and moan, or shall we go out a-hunting for customers?

I say, let's go into their homes after 'em!

For a long time we were fortunate in that millions of folks had the "movie habit." Well, it's no longer habit that brings them to your boxoffice. You have to interest them, coax them, entice them out of their cozy living rooms. Let's think about how we can do that.

The film companies must wake up, and fast, to the value of television advertising for films. Special trailers for the small video screen and with copy directed at the television stay-ins should be made available on every worthwhile picture, not merely on an occasional special production. Distributors and leading local exhibitors in every territory should work out some cooperative plan for sharing the cost of showing these "teletrailers" at frequent intervals on every channel.

Since millions of people who used to read newspapers and magazines in the evening now focus their full attention on that miniature screen after dinner, what better way is there for reaching them with the movie message? Who can tell — it might turn out that television will prove to be the greatest advertising medium the motion picture ever had!

Another proven means of reaching into the homes to sell your attraction is door-to-door distribution of circulars. I note that National Screen Service is plugging this form of advertising and they are to be congratulated on prodging exhibitors into reviving the use of heralds.

An industry-wide campaign on the theme: "Let's go out to a movie!!" might be directed at the ladies, who are bound to get fed up with hubby's nightly sit-down strike in front of the television set. Perhaps, retail merchants, affected as they are, too, by the sharp drop in evening shopping, might share the cost of such a campaign.

This is only scratching the surface. I haven't all the answers, but this industry of ours has a huge fund of great advertising brains that ought to be turned loose by the big moguls to deal with this situation. What I'm trying to say in this brief letter is that we had better go to work. And I mean HARD work, brother. The exhibitor who doesn't roll up his sleeves today might not have a shirt in a couple of years. Me — I'm cutting off the sleeves of all my shirts. Gangway!

Best to you and your bright EB boys. Just keep plugging the truth: it pays off.

Sincerely.

JOE EXHIBITOR.
"Lil's Loaded!"

The Exhibitor

PLAY IT WHILE IT'S HOT!

EDWARD L. ALPERSON presents

DAKOTA LIL

COLOR BY CINECOLOR

starring

GEORGE MONTGOMERY • ROD CAMERON • MARIE WINDS

with JOHN EMERY • WALLACE FORD • JACK LAMBERT • LARRY JONES

Produced by EDWARD L. ALPERSON • Directed by LESLEY SELANDER • Produced by JACK JUNGMEYER

Screenplay by MAURICE GERAGHTY • Based upon a story by Frank Gruber • Music by Dimitri Tiomkin

An Alson Production • Released thru Twentieth Century-Fox

There's No Business Like 20th Century-Fox Business
MYERS, SULLIVAN TESTIMONY BRIGHTENS REPEAL PROSPECTS

The audience was obviously sympathetic. Although it was a long show, some 36 acts, the two principals representing the motion picture industry were warmly received during their allotted ten minutes apiece.

The audience was the House Ways and Means Committee, hearing a parade of witnesses last Tuesday (2/1) on the current and proposed excise taxes, and the film industry representatives were A. F. Myers, general counsel of Allied States Association and chairman of the COMPO tax and legislation committee, and Gael Sullivan, executive director of Theatre Owners of America. They were there to present the industry's case against the 20 per cent Federal admissions tax. In addition to their oral testimony, Sullivan and Myers filed a 22-page statement for the record, outlining in detail COMPO's arguments for complete repeal of the obnoxious levy.

Already under heavy bombardment from millions of public petitions urging repeal of the ticket tax and a mountain of correspondence telling why, the House committee members were well-prepared to receive the arguments advanced by the two industry witnesses.

Industry at Stake

"The preservation of the motion picture industry is at stake," Myers told the committee. Motion picture theatres, suffering from a gradual decline in box office receipts ever since the war's end, has taken a "very precipitous decline over the past six months," he said, adding that weekly attendance has dropped from a high of 100 million weekly to about 70 million. The situation has become so critical, Myers declared, that many of the nation's houses, particularly the smaller houses, will soon fall into the "hardship" category unless they are relieved of the burdensome admissions tax.

Sullivan was even more specific. He said that some $8,000 of the nation's 15,000 theatres can probably be termed hardship cases today. Although neither he nor Myers blamed the attendance drop specifically on the admissions tax, one of the Committee's own members expressed the belief that this was the most important single factor, at least in his district. Rep. Curtis (R., Neb.) declared that when the admission prices get too high, attendance drops.

In Newspaper Category

Myers advanced two other arguments, developments in the industry since its representatives appeared before the Committee in 1947, which he said were important factors in eliminating the tax. Since that time, he said, the industry has emerged as an "acknowledged part of the press" and should be treated on a par with newspapers and radio.

The other development, he said, was the emergence of television as a "new serious competition", cutting materially into the motion picture business. He called TV the "most serious competition" ever to threaten the industry since it makes its appearance when movies no longer have "novelty appeal."

Want Equal Treatment

Sullivan also pressed these arguments. He pointed to the $225,000,000 portion of the half-billion dollar Post Office deficit stemming from costs of second-class mailing over the amount paid by newspapers and magazines. This, he said, amounted to a Government subsidy of these media, whereas movies not only was unsubsidized, but was actually subject to a discriminatory tax. "The motion picture industry is the most overtaxed and the least subsidized of any form of communication," he said. "We want equal treatment with the others."

Sullivan also declared, "We cannot excise tax ourselves into a prosperous economic situation." Removal of the tax, he added, would aid in an "expanding economy" and might very possibly result in greater spending by the public that would make up to a great extent the amount lost by the Treasury in revenue from the ticket tax.

Theatre Still Significant

Two other Committee members voiced their concern over the drop in theatre business. Reps. Simpson of Pennsylvania, and Woodruff of Michigan, both Republicans, spoke of the number of empty seats in small theatres in their districts. These houses, they said, all had less than 1000 seats. This was emphasized in the COMPO brief. "A great majority of the theatre owners — those who are immediately affected by the tax — are small business not to be confused with the over-publicized 'movie magnates'," it was stated. "The size of theatres also is significant. The average seating capacity of the U. S. theatres is 183."

Poor Man's Entertainment

In his oral presentation, Sullivan alluded to movies as "the poor man's entertainment." He said it was a sorry state when a low-income family was penalized for having many children, since the head of such a family paid much more in excise taxes on movie tickets than those with lesser, younger, whose principal source of entertainment is the movies. He called movies "the greatest morale-building force we have in the nation," stressing the need for films as an outlet for tensions. The industry, he added, wants to "continue being the poor man's entertainment."

Following their appearance before the Committee, Myers and Sullivan emphasized that the fight to eliminate the tax must be pressed with continuing force. In a special bulletin to TOA members, Sullivan urged exhibitors to "keep in close contact with our congressmen until the bill is passed." He urged all exhibitors who had not received a definite commitment from his congressman to vote for repeal of federal admission taxes to "contact him at once and make certain of his position."

Victory Prospects Bright

"Our prospects are bright," Sullivan said, but final victory, he added, can be assured only by active support of every theatreman.

In an appearance before the House Committee the preceding week, Eric Johnston, MPAA president and representing the National Committee to Repeal the Wartime Excise taxes, struck out at all currently existing wartime exc

(Continued on Next Page)
BOSTON "T" PARTY

The "genuine showmanlike whirl" called for by COMPO tax committee chairman Abram F. Myers was best exemplified by a modern Boston "T" Party staged by the Boston committee for repeal of the admissions tax.

The current-day "T" party (T for Taxation-without-justification) involved mostly high school boys and girls, who swarmed over the historic Wharf T. scene of the original Boston Tea Party, bearing placards and marching to the Federal Tax. The youngsters, members of various fan clubs, dumped half a ton of cancelled movie ticket stubs into the waters of Boston Harbor, while the Boston University band played on the deck of a chartered tug.

The stunt, arranged by Charles E. Kurtzman, Loew's Northeastern division manager, and aided by film and theatre members of the community, was featured in Hub newspapers, as well as six and seven-column photo breaks.

The argument that the movies is the only form of diversion for the "modest income group" and other arguments which were to be presented by Myers and Sullivan. Following the Johnston appearance, Myers drily commented: I hope there is something left for Sullivan and myself to say.

Discriminatory Levy

Johnston also made a point of mentioning the 15% tax on raw film stock as a discriminatory tax. The raw stock tax is to the movie industry "what newsprint is to the newspaper, or paper to the book or magazine publisher," he said. "There is no tax on newsprint. The magazine publisher isn't taxed for his paper, nor is the book publisher. But the excise tax on our basic raw stock costs us our individuality."

Myers called the current campaign against the federal admission tax a test of showmanship. "This campaign, like any other exploitation campaign calls for a genuine showmanlike whirl. There is a lesson here for the future and it is hoped that it will serve not only to further intensify the tax campaign, but will be applied to all theatre activities."

"STROMBOLI" COST REPORTED IN TILL DESPITE B.O. FADE

While the "Stromboli" controversy raged on, the most curious facet of it was the embarrassing situation in which Ned DePinet found himself. As president of RKO, he was committed to safeguarding the company's interests in the Bergman-Rossellini film by keeping the tax to a minimum. Mr. DePinet certainly seemed to be on the spot in his dual position.

The only consolation he could extract from the predicament was the report (unofficial) that RKO had recouped its entire investment in the film in the first week of its release. From now on it would be velvet. The big question for Mr. DePinet was: "How can I cut the grosses?"

Opening Day Set Marks

Meanwhile, exhibitors were carefully watching its boxoffice performance. The reason for RKO's reluctance to trade screen "Stromboli" until Feb. 15th, the day it had its 320-theatre opening throughout the country, largely in RKO-owned houses, became more evident when it was finally unveiled.

Came the fateful day and swarms of curious moviegoers jammed the theatres opening day. RKO had jubilantly issued a publicity release announcing a "record opening day business everywhere, surpassing by far 100 to 300 per cent all previous record holders in these theatres during the past few years."

Then came the drawn. Poor reviews generally, and unfavorable word-of-mouth worked their toll with startling rapidity. Second-day grosses dropped off sharply in most spots and subsequent days found the picture playing to half-empty houses in many locations, particularly the Metropolitan New York area, where some 118 RKO theatres opened the film simultaneously with Broadway's Criterion Theatre. By the end of the first week, only the strong opening day grosses carried "Stromboli" to a "fair" return for its initial stanza.

PLAYDATE ESTIMATE DROPS

RKO's vision of getting playdates for the Bergman-Rossellini film in two-thirds of the nation's theatres was rapidly being revised last week. Although admittedly the unprecedented publicity securing the film's opening with a "Stromboli" and "fair" version had given the picture a huge impetus and a boxoffice potential that it would never have approximated otherwise, it was beginning to work in inverse ratio. Criticism of Hollywood, of RKO for releasing the film, and of the publicity campaign by church and women's organizations had snowballed to monumental proportions. Theatre owners, in increasing numbers, were avowing their intention not to play the film in an effort to "play ball" with the pressure groups.

Allied's condemnation and its recommendation that exhibitors refuse to play the picture also had its effect. Repercussions had even reached halls of Congress where a Texas representative's denunciation of the film evoked applause from many legislators.

Principally, however, it was felt that "Stromboli's" spectacular boxoffice decline after its equally spectacular s.r.o. opening was the contributing factor to exhibitors' reluctance to book the film in subsequent runs.

RKO's saturation technique for "Stromboli" was expected to garner a quick return on its investment; and that the film would have been waiting at the rainbow's end, if the film's quality had matched public curiosity, had vanished.

LOEW'S TO APPEAL DECREED, TOA PLUGS NEW ARBITRATION

The swirl of conjecture left in the wake of the final decree in the industry anti-trust case, which ordered total divorce of the theatre ownership from the exhibition, engulfed three major propositions: (1) Which, if any, of the defendant companies would appeal? (2) Would any of the defendants attempt to reach a consent decree with the Government regarding divestiture, and (3) What are the prospects of an arbitration system acceptable to the Court that could drastically reduce the number of legal actions flooding the industry.

(Continued on Page 10)
Packing' em in because it's packed with ACTION!

Across the country and in the Dominion...in big city and in small city...Paramount's smashing sea saga is making turnstiles spin with that happy profit-rhythm! That's the story in...

Chicago
Providence
Memphis
Nashville
Jacksonville
Greensboro
Little Rock
Vichita
Winston-Salem
Montreal
Norfolk
Louisville
Sanoke

With results as conclusive as these, don't wait to play this high adventure on the high seas—

PARAMOUNT'S

CAPTAIN CHINA

starring JOHN PAYNE • GAIL RUSSELL • JEFFREY LYNN

LON CHANEY • EDGAR BERGEN • MICHAEL O'SHEA

with ELLEN CORBY • ROBERT ARMSTRONG • Directed by LEWIS R. FOSTER

Screenplay by Lewis R. Foster and Gwen Bagni • From a story by John and Gwen Bagni
Produced by William H. Pine and William C. Thomas

BROTHERHOOD WEEK—February 19-26.
Brotherhood—far Peace and Freedom.
The first premise was promptly settled by Loew's general counsel J. Robert Rabin, who stated unqualifiedly that the company plans to appeal the decree to the federal court. The basis of the appeal, it was expected, would concern Loew's suggestion that a review of the company's conduct in the industry by the antitrust division at the end of three years be taken and the divestiture order rescinded if the results revealed that competition had been restored. Appeals must be filed by April 8.

Showcase Theatres

Appeals by any of the other theatre-defendants, it was believed, would hinge on whether they could arrive at a satisfactory settlement with the Government and whether they would be permitted to have showcase theatres. The latter, it was argued, would be of no value in determining suitable rental figures for their product, as well as insuring a proper sendoff for their initial showing.

Both Warners and 20th-Fox were continuing their discussions with the Government in an effort to arrive at an equitable divestiture settlement. However, they promptly withdrew upon expiration of the option they had extended to the syndicate headed by the Lehman Bros. for purchase of the 25 per cent stock interest of the three Warner brothers in the new theatre company which will be formed following divestiture.

"Cheap, Workable" Arbitration

On arbitration, TOA executive director C. J. Levy recently counseled general counsel Herman M. Levy announced that they would recommend to the TOA Executive Committee meeting March 1-2 that the exhibitors organize large and the defendant companies to initiate a series of industry public hearings designed to establish a "workable, inexpensive" arbitration system, as authorized by the Court.

"Within the knowledge of TOA, all objections that have been made to an industry system of arbitration have been directed to its methods rather than to its sound basic philosophy," the joint statement declared. "In our opinion the major obstacle has been the absence of one or more because lack of initiative, for all segments of the industry to confer for the purpose of creating such a system. Now that the Court has sanctioned and insisted upon the idea has the sanctity and strength of judicial decree; an earnest, sincere and wholehearted attempt must be made by the entire industry to bring about this so-called remedy. To accomplish that, all petty jealousies, deep-rooted prejudices, and our length negotiating must be discarded."

The TOA proposal was given conditional approval by an Allied regional head, Willbur Snapper, president of Allied Theatres, New York. "It is true," said Mr. Snapper, "that the industry had nothing to lose by holding a public hearing on arbitration and very possibly might lose, so far as a system that would be of benefit to rivalry exhibitors. He added, however, that any arbitration system opinion must be rendered to the film exhibitors and distributor disputes should have the industry members on its panel of judges. Arbitrators not familiar with industry terms and procedure have been responsible for the time and industry peculiarity and verbiage required explanation and interpretation, he said.

20TH TO HOST THEATREMEN

AT CHI SHOWMANSHIP MEET

"Exhibitors need help, not criticism." In three words Spyros Skouras, president of 20th Century-Fox, summed up his company's motive for inviting some 200 of the nation's exhibitors to be the guests of 20th Century at a huge showmanship meeting in Chicago, March 8-9, at the Drake Hotel. The company's action was in sharp contrast to Samuel Goldwyn's recent blast at theatremen for what he called their "cruel" exploitation of the product that graced their screens.

The 20th-Fox invitation was the third such move by the company designed to further theatre showmanship, and marked the first time a distributor-exhibitor meeting aimed at increasing theatre attend ance has been called on such a large scale. Exhibit-Cross-Section Exhibitors from all over the U.S. and Canada, representing a cross-section of both large and small theatre interests, will be on hand as guests of the company. National and regional leaders of the principal theatre organizations and trade press representatives have also cemented their intention to attend the unprecedented showmanship confab. Skouras will preside at the meeting, aided by Fox vice-president's Al Lichtman, Andy W. Smith, Jr., and Charles Einfeld.

Leading industry personalities, as well as N. Y. Times critic Bosley Crowther, and the Fox executives will address the meeting. Crowther, who spoke at the recent Fox Showmanship meeting in New York for theatre executives, made a profound impression at that climax Attendance Problems

At a press conference in New York at which he announced plans for the meeting, Skouras revealed that not only showmanship techniques, but current industry problems affecting attendance, such as outside competition like television, would be discussed. Both exhibitor and distributor share the responsibility for tackling these problems, Skouras explained, and both can contribute to the solution. On the agenda are ideas for showmanship, including plans and problems evolving from the previous meetings for ex hibitor ad-men; merits of saturation bookings and institutional merchandising to benefit the individual exhibitor as well as the industry as a whole. The decline in juvenile attendance will be accorded special attention and methods of attracting more youngsters, as well as the potential moviegoer the seldom or never attend a movie house, will be presented.

RISING FIRST QUARTER NETS

MAKE ROSY PROFITS PATTERN

The profit statement pattern as reported for the initial quarter of 1930 continued to come through with marked similarity. Of the three companies which have issued first quarter financial statements, each showed a small but very definite improvement over the preceding year's initial period. Too, the increased net was accomplished despite a decreased gross, indicating a more efficient operation as the result of more efficient production and distribution with resultant economies.

Latest of the first quarter reports came from Warner Bros., which showed a net profit of $1,184,000 for the quarter, the largest since ended Nov. 26, 1949, after provision of $2,200,000 for federal income taxes and a provision of $250,000 for contingent liabilities. This compared with a net of $3,033,000 for the first 1949 quarter after-provision of $2,000,000 for federal taxes.

Warner's gross for the current year's quarter was $32,781,000, a $12,777,000 million-dollar drop from the corresponding period last year when the company reported a gross of $45,558,000.

The Warner report followed quarterly profit reports from Loew's and Columbia. The former showed a net of $1,652,000, more than a half million rise over the corresponding quarter last year despite a half million drop in gross. Columbia swept back into the black with a net of $317,000, compared with a net loss of $25,000 for the same period last year.

"KING'S MEN", "HEIRESS"

TOP OSCAR NOMINEE LINEUP

It was Oscar nomination time again and Columbia's "The King's Men" and Paramount's "The Heiress" topped the list with nominees in four of six principal categories. 20th Century-Fox led the field by far in films mentioned in the chief divisions with four entries, two or more entries. Only M-G-M had more than one film mentioned in the top six categories.

Candidates for the gold statuettes were:

- Best picture: "All the King's Men" (Col.); "Battle of the Bulge" (MGM); "The Heiress" (Par.); "A Letter to Three Wives" (20th-Fox); "12 O'Clock High" (20th-Fox).

- Best actor: Broderick Crawford (All the King's Men); Kirk Douglas (Chap); Gregory Peck (12 O'Clock High); Richard Todd (Hasty Heart); John Wayne (Sand in the Wind).

- Best actress: Jeanne Crain (Pink); Olivia de Havilland (The Heiress); Susan Hayward (My Foolish Heart); Deborah Kerr (Edward, My Son); Loretta Young (Come to the Stable).

"Best supporting actor: John Ireland.

(Continued on Page 14)
'NO MAN OF HER OWN' STANWYCK SUPERB IN FINE MELODRAMA

Paramount 97 Minutes
Directed by Mitchell Leisen.

Barbara Stanwyck has never been better than in this 'No Man of Her Own,' Paramount's current-day version of the 1932 C.L.C.'s Gable-Carole Lombard classic. Her first sympathetic role in years, Miss Stanwyck reenacts a portrayal that should place her squarely in line for an Academy Award.

And in Jean Cowl's motion picture debut, the famous stage actress registers so strongly that she may well be a candidate in next year's voting. Aided by such strong performances, 'No Man of Her Own' emerges as a finely crafted melodrama, tingling with emotion and suspense, that should certainly rank with Paramount's top grossers of the year. Although the story is of soap-opera caliber, its ramifications are so compactly presented and the characters so deftly delineated that one can overlook some obvious plot turns. Under Mitchell Leisen's expert guidance, the film blends the visual splendor of the very best scene and the cumulative force will leave audiences taut and excited despite the too-sat solution that dissolves into a happy ending. Here is a universal audience picture, one that will please the men as well as the ladies, and one that should result in boxoffice returns in any type of theatre.

Miss Stanwyck, as the woman who assumes a dead girl's name and standing in the name of her dead son, takes a blackmailer to protect her benefactors, runs a small-time stonemasons in her superb characterization. She excites such sympathy as the troubled young mother that she will pull out, to a man, will be pulling for her to overcome the obstacles barring her way to happiness. Miss Cowl delivers a beautiful performance in the role, when she, in her kind and gracious mother-in-law and it is the screen's great loss that she was not persuaded to appear in films before. John Lund does his best work since 'To Each His Own,' dropping the 'wise guy' mannerisms which were so characteristic of his other films.

STORY: Barbara Stanwyck and her husband, John Lund, awaiting the arrival of police at their home regarding a murder, think back over the incident's leading events, reconstruct the history and finally determine to go to police, to ring and about to have a baby, she went to bed with Lyle Bettger, her lover, to take her back and how he rescued her from a rumbled car train ticket and a five-dollar bill under the door. On the train, the near-exhausted Stanwyck is befriended by another young pregant woman, Phyllis Thaxter, on her way with her husband, Richard Denning, to her family, which she has never met. In the washroom, Thaxter gets 50 dollars from her husband and to hold it at that moment the train crashes. When Stanwyck comes to in the hospital, she finds that her husband was mistaken for Thaxter, who has been killed along with her husband in the crash. Realizing that she and her baby will now have a home, she follows through with the deception and soon gains her husband's confidence, and when they break their home and graciously mother Jane Cowl, father Henry O'Neill and brother John Lund. She and Lund fall in love and her happiness is consummated when they give birth.

BORDERLINE' CONVENTIONAL CHASE MELLER

Universal International 8 minutes
Fred MacMurray, Claire Trevor, Raymond Burr, Lyle Bettger, Morris Ankrum, Charles Lane, Don Diamond, Nacalo Galindo, Pepe Hern, Richard Irving.
Directed by William A. Seiter.

This conventional chase thriller, dealing with the tracking down of dope smugglers, is a matter of fact. Although a fairly satisfactory mystery for dual bills generally and action house in particular, Little too originality in the plot and the routine production will make it difficult for discriminating audiences, but it should manage to attract slightly above average audiences where cops and robbers melodrama succeeds. The screenplay by Jerry Freeman provides for considerable violence, as well as some welcome comic relief when the going gets too tawdy.

Two fair marquees figure, Fred MacMurray and Claire Trevor, add value to this Universal International release. Unfortunately, Raymond Burr is still the same borrowed talent that has proven excellence as an actress has been somewhat ignored as she covets in the nonsensical role of a police woman in an assignment for the Narcotics Division of the Secret Service. As her partner-in-lice, MacMurray once again turns in his usual competent performance. Raymond Burr is well cast as the cold-blooded, trigger-happy smuggler with whom MacMurray clashes, while Roy Roberts, Joe Torvay and Morris Ankrum contribute their talents in support.

STORY: While searching in Mexico for evidence which will help uncover the mastermind of a dope ring, Raymond Burr, Los Angeles police officer Claire Trevor becomes entangled in a gun battle between Burr and MacMurray. Although MacMurray is also an undercover Narcotics agent, Miss Trevor thinks he is a dangerous criminal, while MacMurray believes she is Burr's girl friend and a member of the ring. Miss Trevor and MacMurray hijack Burr's cache of narcotics for ringleader Roy Roberts and takes Miss Trevor along with him to help get through customs with the stuff. With Burr's killers, as well as the local police, on their heels, MacMurray and Miss Trevor find time to fall in love, and when they finally reach the border, they are not only on the run from the law, but also from the officials. Meanwhile, Burr has been picked up by Mexican G-men and thereby withdrawn from the storyline. The two secrete agents quarrel when they realize the truth, but are ordered to deliver their cargo to Los Angeles, where they are to meet the American contact of the dope ring. When Burr discovers Miss Trevor's peculiarities, he is led to believe that she is a hoodlum, but when she shows him her wedding ring, he returns her to her friends. Miss Trevor detects in a caboose on a train, which carries the dope, and then is captured in a raid in which MacMurray is injured, Miss Trevor wins Miss Trevor's affections. TAYLOR.

WOMAN IN HIDING SUSPENSEFUL MELODRAMA

Universal International 2 minutes
Directed by Michael Gordon.

Here is a suspenseful killer-stalking-revenge thriller, where the action takes place in a well-dressed, generally well-made production, which would find it an above-average attraction. Unlike most suspense dramas which rely on the star, director Michael Gordon has shrewdly handled Ors Staul's screenplay to develop a whole of suspicious characters experiences, starting in the very opening scene. The weakness of the plot is the fast that the end is obvious for a long time, but Gordon's accomplished direction and the convincing performance of capable cast contribute to hold the spectator's interest throughout.

The story can be as serial in the Saturday Evening Post under the title, 'Fugitive From Terror' - a far better title than Universal's choice.

Da Lupino is at her best as the hunted woman who realizes her husband's homicidal intent. Stephen McNally gives an ominous tone to the role of the husband, while Howard Duff is outstanding as the war veteran who befriends Miss Lupino.

Newswoman Peggy Dow makes a strong impression.

STORY: Ida Lupino marries Stephen McNally unaware that he has murdered her father and has married her to gain control of her newly inherited lumber mill. Upon being informed of these facts on her wedding day by Peggy Dow, scornful mistress of McNally, Miss Lupino flees in an automobile unwarned of disengaged brakes. She crashes through a bridge into the river, and escapes with her life. Miss Lupino decides to play dead long enough to find her way to establish McNally as a murderer. McNally, who believes his wife isn't dead because of no corpse detected, offers a reward for information of her whereabouts. Howard Duff, the lucky war veteran, recognizes and befriends Miss Lupino, but doesn't believe her story. She turns her over to McNally and sends him to Miss Lupino down several flights of stairs. Shortly afterwards, Duff finds the truth and in a thrilling hunt on the rooftops, kills McNally. GRAN.
'YOUNG MAN WITH A HORN' MUSICAL DRAMA FOR JAZZ DEVOTEES

Rates ★★★ — generally

Warner Bros. 111 minutes

The full-toned utterings of the obsessed jazz trumpeter in "Young Man with a Horn" give the gimmick that makes an otherwise ordinary film enjoyable entertainment. Only those who can resist the ploy of blowing the horn, expertly played off-screen, by Harry James while the visible Kirk Douglas goes through the motions so persuasively, will fail to find this Jerry Wald production for Warner release pleasurable. Of course, "Young Man" is right up the alley of the jazz devotees, for students of such music with a glib "Anatomy of a Jazz Combo" for their horn and they will love seeing and hearing how small combos perform in the wee small hours for their own pleasure. That youthful segment of the moviegone public may well regard this picture as a saga of America's jazz age; others, however, may find it rather dull, for the story is ordinary and badly contrived outside of the musical sequences. Grosse figures to be mixed, from good down to average, best in the big city nighthawks, weakest in the musical numbers.

The credible mock trumpeting of Kirk Douglas in the title role is the highlight of the film. He makes you believe in his horn and the spirit behind it; the basis from which is the kind of Harry James music that "sends" juke box addicts. Lauren Bacall, even though she is in love with his horn, is not obsessed by his love for his horn, who finds a pair of good friends in Carmichael and Doris Day.

Directed by a competent player obsessed by his love for his horn, who finds a pair of good friends in Carmichael and Doris Day.

STORY: The plot of "Young Man with a Horn" concerns a certain horn player, Jerry Wald, who is a jazz-Cabaret type and is obsessed with his horn to the point where it becomes his life. The story is told in flashbacks and intercuts, with the main part of the film taking place during a disastrous concert. Douglas maintains his identity as the horn player throughout, and the film ends on a cliffhanger, with the horn player and his friends going on a trip together.

'THE YELLOW CAB MAN' RIOT OF FUN WILL TOP 'FULLER BRUSH'

Rates ★★★★ except for action spots; tops for small towns and family houses

M-G-M
85 Minutes

The phenomenal popularity of "The Fuller: Brush Man," particularly in the hinterlands, is sure to be duplicated and probably surpassed — by this new Red Skelton starrer from M-G-M. Tailored to the comedian's talents like a wardrobe for "Anatomy of a Jazz Combo" for his horn and they will love seeing and hearing how small combos perform in the wee small hours for their own pleasure. That youthful segment of the moviegone public may well regard this picture as a saga of America's jazz age; others, however, may find it rather dull, for the story is ordinary and badly contrived outside of the musical sequences. Grosse figures to be mixed, from good down to average, best in the big city nighthawks, weakest in the musical numbers.

The credible mock trumpeting of Kirk Douglas in the title role is the highlight of the film. He makes you believe in his horn and the spirit behind it; the basis from which is the kind of Harry James music that "sends" juke box addicts. Lauren Bacall, even though she is in love with his horn, is not obsessed by his love for his horn, who finds a pair of good friends in Carmichael and Doris Day. Douglas marries her and drifts away from his old pals and their haunts, playing only with a dance band, and then, strictly for a living. The accident death of Hernandez brings Douglas to his senses. He sees Miss Bacall in her true light, leaves her, loses his ability to play his beloved horn and, mentally disturbed, hits the downward path to deprecation. He is in an alcoholic ward, stricken with a nervous breakdown, and, with the aid of Carmichael and Miss Day, starts the long trek back to the top again. TAYLOR.

'CAPTAIN CAREY, U. S. A.' CONTRIVED VEHICLE FOR ALAN LADD

Rates ★★★ — generally; more action houses

Paramount
85 Minutes

Alan Ladd fans will probably accept this confused, but actionful, little story of Hollywood and high society activities, which, in spite of its shortcomings, should prove a satisfactory grosser in most action situations. However, more discerning patrons will probably turn thumbs down on the contrived melodramatics tossed into "Captain Carey, U.S.A." to create added suspense and mystery. There is considerable interest in Robert Thoren's script, based on a novel by Martha Albrand, which tells of an American OSS officer who returns to the war to avenge a treacherous act committed by an unknown native. However, only youngsters will be fooled by the suspicious actions of countless characters skulking about the landscape, for there is no question as to the identity of the real culprit, whose guilt is obvious from the very beginning. Mitchell Leisen's direction maintains a fast pace and gives an atmosphere of authenticity to the proceedings.

Ladd has a typical role, absorbing the usual quota of punishment before he finally formulate his plan of performance which will sit well with his many followers. In her role of the Italian girl, Wanda Hendrix brightens the proceedings. Ladd's performance, however, is the best of the picture. Francis Lederer capably handles the heavy assignment, while Joseph Calleia, Frank Puglia and Roland Winters portray native Italians who drift in and out of the plot.

STORY: In "Captain Carey, U.S.A." Alan Ladd returns to Hollywood to avenge a treacherous act committed by an unknown native. However, the player's life from childhood until the blaring finale. While just an orphaned youngster, Ladd meets the love of his life, who at first seems to be a woman, but is actually a man named Walker. Walker takes Ladd under his wing and helps him to become a successful movie star. However, Walker's true identity is revealed to the public, and Ladd is left to face the consequences of his actions alone.

When he discovers that Miss Hendrix's family is under suspicion of causing the "retrials" death, twenty-seven townsmen, Ladd sets out to find out who the guilty person is. A couple of murders later, Miss Hendrix confesses to Ladd, and he is about to deliver him to the police, which proves Lederer, a black marketeer, engineered the killings to further his political career, and also turns up Wanda's grandmother and brother as the real traitors. Ladd kills Lederer and his stooge, George Lewis, after a knock-down-drag-out brawl, clearing the air of mystery and the path to his eventual marriage to Miss Hendrix.
PHOTOPLAY'S GOLD MEDAL AWARD GOES TO JANE WYMAN FOR 'JOHNNY BELINDA'

Still another of the series of awards that have made her THE SCREEN'S MOST POPULAR ACTRESS

WARNERS' WINNER as she will be seen soon in ALFRED HITCHCOCK'S "STAGE FRIGHT"
Republic's contribution to the improved financial picture for the distribution fac-
tion of the industry was a black figure of $486,000 after taxes for fiscal 1949 com-
pared with a $350,000 loss for the similar period of the preceding year. The brighter outlook was reported to the stockholders by Republic president Herbert J. Yates for the year ended October 29, 1949.

The company's total revenue for the 52 weeks came to $28,096,000 for fiscal 1949, compared with the previous 53-week fiscal year's gross of $27,072,000. This represented a decline from foreign markets, according to Yates, was more than offset by increased domestic grosses. Yates also noted that despite devaluation of foreign currencies and the "uncertain situation" overseas because of devaluations, taxes and restrictions, Republic's annual domestic revenues increased from the equivalent of $1,095,000 on Oct. 30, 1918, to the equivalent of $1,418,000 on Oct. 29, 1949, based upon prevailing rates of exchange.

He also reported that bank loans of $2,700,000 were completely liquidated during the '49 fiscal period, leaving only a bank indebtedness of $1,423,000, representing loans made in connection with production costs of specific pictures.

Costs of the company have continued to increase, and now represent more than a 100 per cent hike since 1911. Despite this and the shaky foreign situation, Yates de-

'Republic Slips Into Black With $486,000 Net For '49'

The Government's anti-trust suit against Technicolor Corporation is all over the place. A signatory consent agreement reached last week, subject to approval by the Federal District Court in Los Angeles and the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-
graphy on a world-wide scale.

It was emphasized that "nothing in this decree adjudges Technicolor guilty in any manner," that the "stockholders, employees, officers and directors of the company and the 30,000 employees of the Technicolor parent company in New York, the agreement, signed by the three members of the company, was released from the long-standing court action in which it was originally a co-defendant with Eastman. The latter exited the suit via the consent decree route last year.

The original charge was conspiracy with Eastman to monopolize color photo-

PARAMOUNT'S A. W. Schwalbarg has instituted a "bilateral" distribution plan for the company's reissues that may serve as a basis for tackling the print shortage problem for all features. The idea is to obtain maximum concentration of prints in a specified area for a release period, then switch to another territory, etc. Under Schwalbarg's plan, the zoning is done in the most fundamental manner, with an East zone and a West zone. Two separate release dates are assigned to each reissue and divisional special inquiries are concentrated in the zone during the release period. The East zone includes the Eastern and Southern Divisions under H. H. Goldstein. The West zone has J. J. Donohue's Central division, M. R. Clarke's So. Central and George A. Smith's Western. Initial releases will have "Beau Geste" and "Lives of a Bengal Lancer" opening in the East zone in March, in the West zone in June. The latter will have "Wake Island" and "So Proudly We Hail" in March, while the East begins its playoff on these in June.

Although Francis, Universal's brightest new star, and principal performer in the company's current laugh film of a talking male, is only a half-breed, so to speak, he was dubbed unofficial mascot of the Democratic National Committee and was one of the honored guests at the $100-a-plate Jefferson-Jackson Day Dinner of the Democratic Party in Washington recently. One fervent party member was heard to whisper rather apprehensively that Francis is "the first significant candidate" in the fact that Francis has a congenital deficiency. A mule, offspring of a donkey and a horse, you see, cannot reproduce itself.

20TH-FOX has hired a psychologist to help sell "Three Came Home." The strong front line against that characterizes the film's theme has prompted the company to engage the services of Dr. Peter Blois, prominent child psychologist and director of the Los Angeles Boys Clubs. His ideas for a specialized ad campaign aimed at family groups and organizations. This is in line with the company's announced policy of increasing concentration into specific groups of movie-goers. A selected group of publications, such as Parents Magazine, Family Circle, Christian Science Monitor, General Federation of Club Women and several others with a cumulative circulation of 300,000,000 will carry the ads. Under the guidance of Dr. Blois, the ad has been designed to carry a direct, honest approach to the story, both in layout and copy. Among the themes is the idea of "You Are the Real Heroine of This True Story . . ."

Thus we have another example of the kind of constructive showmanship and promotion that Fox-ad publicity v.p. Charles Einfeld and his staff which has made the company the leader in industry showmanship efforts.

That never seen anywhere any better maintained boxoffice in England. These were the words of C. J. Latta, former Warner Albany branch manager who is now managing director of the 400-theater Cinerama Corp. circuit in England, as he returned from London. The British exhibitor faces the same problems as the American theaterman, according to Latta, and the promotional and advertising activities of the British theater managements "contains most favorably with what is done in the U. S." His own ABPC circuit of more than 400 houses has a special organization which concentrates on kiddie club matinees and has built up a "tremendous new audience" with these presentations. Although he did not vouchsafe any opinion on how it would go in this country, Latta pointed out that he found "particularly effective" the English system of charging different ticket prices for the various sections of the theatre to provide a "ticket for every pocket book.

SAMUEL GOLDFWN, who is not particularly adept at making friends of exhibitors, nevertheless has made enough "superior" pictures portraying the "American Way of Life" to warrant a special citation from Parents Magazine, the first of its kind. The widely-read publication, presented Goldwyn with a 21-inch recognition plaque "in appreciation of his years of devotion to superior film making, especially for his care in depicting the American scene with honest sentiment and for his clear understanding and portrayal of the American Way of Life." Heretofore, the family magazine's awards have always been for specific films. The Goldwyn presentation covered the entire field of picture making.

The 1950 American Red Cross fund appeal will once more receive the cooperation of the motion picture industry. Although Washington headquarters of the Red Cross announced that there would be no collections in the nation's movie houses, some 17,000 theaters will show a two-minute trailer tacked on to each of the newsreels for the cause. The popular Bing will make the appeal with words and music, the latter a rendition of Irving Berlin's Red Cross tune, "Angels of Mercy" which will receive the irreplaceable Crosby treatment. Theatremen who have previewed the trailer were impressed by its blend of entertainment and a merry message. Look for it in Paramount News No. 54; Movietone News No. 17; Warner Pathes News No. 56; MGM's News of the Day No. 251; U.I. Newsreel No. 329 and All-American News.

STEVE BRODY has announced what is reportedly the first post-war deal for the distribution of American films in Japan. The Monogram-Allied Artists president revealed that the company has granted the required import permit for the exhibition of the company's picture, "Red Light," with the Japanese firm, Kyushu. The pact, scheduled for five years, is due to become effective as soon as approved by SCAP (Supreme Command Allied Powers) and will involve Szechu, Film Enterprises, Ltd., a California firm, as physical distributor in Japan. Shochi, controlled by the Japanese company's biggest producer and distributor, thus assures a widespread play in Nippon of Monogram-A films.

PHILADELPHIA's Bill Goldman, independent theatreman whose successful battle against the Warner first-run monopoly in that town has made industry history, has been the subject of a full-length story in the March issue of Holiday Magazine. The fighting chain operator minces no words in the article. He places the blame for the much-discussed "trouble with majors" on the "big boys out on the coast (who) force turkeys down the throat of the independents," and continues, "If he has to take them if he wants to get the good ones which he has to keep alive." Goldman visualizes a flow of better pictures with the end of the film monopoly and advises exhibitors to concentrate on selling his screen product, not popcorn. Explaining his refusal to handle popcorn in his theatres, Goldman says, "I'm an exhibitor, not a popcorn salesman. If you have a first-run house and have to put popcorn in it, I think you're in the wrong business.

OF MEN AND THINGS: Former Metro exploitation director Billy Ferguson has launched Hollywood Enterprises, Inc., specializing in merchandising, tour advertising and "box-office tops". A Schwalbarg has moved up a series of field men following Mike Simon's appointment as Paramount Detroit branch manager. Robert Devaney has been named head of the Atlanta branch. Atlanta salesman William R. Word, Jr., goes into Fitzgerald's spot and broker J. Kenneth McCarthy follows into Word's former post. RKO's Bob Mocrie also made several changes in his field forces as a result of the recent death of Ross Cropper, Boston Branch manager; Hutton Taylor of Detroit as Boston manager; Harry Cohen, manager at St. John, moves up to the Montreal branch management, and Arthur Lee White goes into St. John to replace Cohen. Chicago publicist director James R. Grainger has named his executive assistant, John P. Curtin, as special sales rep., and Richard T. Yarbrough becomes the new sales manager. Former White House aide and special liaison officer in the Defense Department, has been named liaison on public relations rep with headquarters in the nation's capitol.
EXPOSITION PICTURE

'YOUNG MAN' MAKES A HORN EXCITING

Music, Torrid Triangle Are The Angles

The excitement inherent in music generally and in jazz, particularly, is the theme of Warner's 'Young Man With a Horn'. Unique in American jazz, the story of young man and women to create a new field in music and this new film is the story of one of them, the career of the greatest jazz trumpeter of all, the late Bix Biederbecke. Adapted from the best-selling Dorothy Baker novel, this Jerry Wald production, directed by Michael Curtiz, has been accorded one of Warners' glossiest production values and endowed with three bright stars to dramatize the story, Kirk Douglas, Lauren Bacall and Doris Day. Therein lies the basis for another selling factor, the romantic triangle. The Biederbecke role is taken by Douglas, a potent boxoffice figure ever since he scored so strongly in "Champion". Miss Bacall plays a sultry neurotic who vies with the trumpeter's love for his music and finally loses, while Miss Day is the wholesome, vibrant young band singer who gives the young man his opportunity for immortality and sticks to him through adversity.

While all of this goes to make up what the audience sees, the greatest part of the film for many is the sound track, wherein a dozen of the greatest modern masters are treated to suplicative rendition, with Miss Day singing and the off-screen trumpet of Harry James playing as Douglas mouths the instrument. The latter's uncanny simulation has been compared with Larry Parks' contortions in the Jolson sagas.

Most Blumenstock, 64 Golden and the rest of the WB boxoffice have worked up an excellent selling campaign, based on the musical and romantic angles.

The former offers good opportunities for tie-ins with music stores, utilizing stills and display material that any fan shop would be eager to exhibit, creating picture, theatre and publicizing tieups. The big pitch should be made to the younger element, capitalizing on their intense interest in popular music. One idea that suggests itself is a competition on the theatre stage to find the town's most talented "Young Man With a Horn." Get the boys and gals who make up the bulk of a movie audience and you've got a boxoffice picture.

A couple of tricky, eye-pulling displays for the lobby have been cooked up by the WB exploiters that can be worked easily and inexpensively.

One is a combination featuring a torrid embrace by Douglas and Bacall with the ad line: "They Had To Meet! It Had To Be Great!" on a background with four horns revolving around the silhouetted clash. Details for this are given in the press book.

Another suggestion is the one above, a surefire lobby stunt. The Douglas still is silhouetted blowup of 8 x 10. The head works on hinge, (note small diagram at left) so that patron substituting his own head in place of Douglas' to have his picture snapped by cooperating local photographer or by one of the theatre employees.

STAR TIEUPS
WB has instituted several tieups, including a Chesterfield national mag ad campaign on Douglas and a bank display featuring Doris Day on a 30 x 40 board to be placed in savings banks from coast to coast.

A set of seven stills is available for several other local tie-ins, featuring the three stars.

DISPLAYS

A swell newspaper center featuring publicity, e.g. mugs from the film, is suggested with caption clues to identify famous "Young Man With a Horn," like Louis Armstrong, Louis Prima, Harry James, Dizzy Gillespie, Claude McCoy, etc. The group of answers should be sent to the newspaper, together with a 25-word finish to the storyline beginning: "I want to see 'Young Man With a Horn' because . . ."

Another competition, for newspaper, radio or lobby, could be tying up former Kirk Douglas leading ladies from previous films.

NEWSPAPER ADS

At left, three of the newspaper display ads available in different sizes. Above, a three-day teaser campaign, suitable either for three days in advance of opening, or all three, run-of-paper, opening day with slug directing attention to regular display ad in announcement page.
The real-life story of Bix Biederbecke, considered by many music experts as the greatest jazz trumpeter man of all time, was the basis of a popular novel by Dorothy Baker. Warner Bros., in transferring it to the screen, has made some alterations (in the book, the trumpeter was doomed to a tragic, drink-sodden death; in the film, the happy ending shows his rejuvenation), but is essentially the same story, enhanced by some off-screen dubbing that makes the trumpet-playing (by Harry James) a treat to send the young people and jazz addicts right out of this world.

The popular Kirk Douglas has the title role; Lauren Bacall is seen as the wealthy, neurotic who marries him and draws him away temporarily from his beloved trumpet; Doris Day is the band vocalist who gives him encouragement to go on to immortality and Hoagy Carmichael, his piano-playing friend and narrator.
EXHIBITORS FORUM
Opinions Called from Organization Bulletins

Allied Theatres of Michigan

A news article appearing in the Detroit News, Monday, February 4, 1950, gives those in the motion picture industry who are now actively involved instead of for the repeal of Federal Admission Tax, a great assurance that many of the Congressmen and Senators understand the situation. The article originated in Washington and a few excerpts are reprinted here for your information and consideration.

"Proposals to cut excise taxes as much as $655,000,000 recommended by the Administration drew expanding Democratic support in House today. Some of President Truman's most consistent followers joined in a drive for deeper reductions in the wartime levies. They proposed to add $655,000,000 or more to the proposed specific reductions by cutting the taxes on such things as theatre tickets, local telephone bills ... A member of the Ways and Means Committee, Rep. Young (Dem.) Ohio, said he would fight for cuts in taxes on photographic equipment and on theatre admissions which he called "the recreation of this little folk".

The above definitely shows how some of our Congressmen are thinking. It now becomes our duty to support such thinking by allowing them to know how and when we are appreciative of such consideration and by assisting the general public in expressing their thoughts on the matter. First, we must write, write telephone or otherwise communicate with our Congressmen, advising them that the repeal of the Federal Admission Tax is a real service to them and the "little folk". Second, we must take advantage of the plan originated by Abram F. Myers and his capable staff who are spearheading the drive, by using the vast amount of material made available to us in the form of Screen Trailers (which calls the attention of the public to the fight and solicits their cooperation) the Petition Cards (which you will make available to your patrons and which, when properly signed, will be directed to your Congressman) and the One Sheet (which you are asked to place in your lobby, directly over the table which has been provided for the patrons to sign the petition cards).

We make the following suggestions regarding the Petition Cards. Carry a number of them in your pocket and, as you meet people on the street, ask them to sign one. Leave them in some store, whose owner or manager is cooperative. Take them with you to the meeting of your service club and have your fellow members sign them. In addition to having the cards signed by members of your club and employees, suggest that your wife belong to a family club and would attend our theatres twice a week if they did not have to pay the tax, instead of once a week. In this way, we will be sure that our public is equally concerned and our public must become interested in this fight. Second, only our Congressmen and Senators have the power to do anything for us. And we must realize that our Iowa and Nebraska Senators and Congressmen, all but one of whom are Democrats, will support our Admission Tax repeal, are subjects to terrific political pressure in Congress. The mere fact that some of us, representing you—or that most of us, if all the theatre owners in both States—had written or wired them and been assured they are favorable to our aims, it still isn't enough! Sure, it helps, but it isn't nearly enough! Because all of us together could not even reflect a minority in the county if the other people in that county voted against it. That's practical politics—power in numbers. Our Congressmen and Senators go down to Washington to serve the big majority of their people back home. They neglected them, their "constituents", they call them. When they don't hear from most of their people on any bill, they have to use their own judgment, or ride along and vote with the majority or because of pressure. That is often called "political expediency".

There will be real pressure brought into this Admission Tax fight: the Administration wants that money to spend! Our pressure will have to be greatest if we are to win. We must give our men plenty of ammunition if we expect them to hold the line for us. Ammunition in the form of letters, telegrams, cards, petitions—every form of communication—from each of us, our employees, our friends, newspaper editors, mayors and city and county officials and leaders, citizens, attorneys, civic and other organizations—and our public in our communities and surrounding areas—to our 1 Congressmen and Senators. Ammunition from his people back home that will simply flood the offices of every one of our Senators and Congressmen. Therefore, if you have a problem at home, increase that, not less. Any thing short of that, in my honest opinion, will not do this job! Our public in great numbers has got to help. And the really amazing thing about this is: this Admission Tax fight is the only one public relations for theatres yet discovered. That's been proven in the East where the drive is going full blast. The public knows this, and this tax will mean lower admissions for them, and they not only want you making the effort for them, but they're more than willing to get in and help. Which is really wonderful!

Allied ITO of E. Penna.

By now, you have received the complete campaign plan to be followed by every exhibitor in the all-out effort to secure relief from the onerous 20% Federal Admissions Tax.

There is one thing that I want to stress and emphasize. This is a job that can only be successful if each and every exhibitor does his part in this campaign. It is difficult to hear from his constituents from every nook and corner of the Congressional District and people through the Commonwealth of Pennsylvania, if this campaign is to be effective. The campaign is making headway, the industry is organized, and we can be relieved of the Federal 20% Admissions Tax if everyone does his job and does it well.

Please send copies of all letters that you mail to or receive from Congressmen to this office, to be forwarded to national campaign headquarters in Washington.

Every exhibitor should write at least three letters—one to each of the United States Senators, and one to the Representative from his district. Exhibitors who own circuits of theatres should write letters from each of their theatres that are located in different Congressional Districts.

* * *

Allied ITO of Ohio

On the basis of merit, movie tickets (average selling price, nationally, less than 50c should certainly be) on the top of the list and have precedence over such things as $5,000 mink coats and $15,000 diamond bracelets, but the President's omission may be a serious danger signal. Everyone's help is desperately needed if this campaign for ticket tax reduction is to succeed. Here is how you can help:

1. Read the 8-page Compo taxation folder that you have already received and study the ways you and your customers can help.

2. Immediately order and run the tax trailer distributed by National Screen. The screen has been used to sell Red Cross, March of Dimes and other good causes. Use it now to sell your industry's cause.

* * *

Order petition cards and personally see that your patrons sign them. Don't just leave them stacked and unattended on a table in the lobby. Even if your Compo Cross Mardi Red Cross display to all lobby material available. National Screen has one sheet at 10c.

18

FILM BULLETIN
Behind the Scenes of Film Production

COLUMBIA
MEAGER TALENT, CASTING
SNAFUS, SNARL PRODUCTION

PRODUCTION has been at a near standstill since the first of the year, due to casting snafus resulting from the company's sorely depleted talent roster. The situation wasn't brightened any, the other day, when the call went out — by mutual consent of John Ireland's term pact, which still had five years to run. Ireland, who has just been nominated for an Academy Award for his performance in "All the King's Men" is considered by many in Hollywood to be on the verge of top stardom, and could have done much to bolster the drawing power of Columbia's future product. Under terms of the split, 25 percent of everything grossed by the actor during the next five years, will become the property of Columbia. However, even such a lucrative arrangement is not in compensation for the loss of his services at a time when the studio so seriously needs them.

Both "The Brave Bulls" and William Dozier's "Lady of the House" have been delayed due to the difficulties the company is encountering in lining up casts.

Furthermore, there is a possibility that "Prowl Car" (Edmond O'Brien-Mark Stevens), may also have to be given a late starting date. All three films were originally scheduled to roll during February, but have now been set for March.

Viveca Lindfors, however, has just been handed a new six year deal with the company, replacing her previous optional contract. Cohn is known to have ordered his story department to be on the lookout for suitable screen material for the Swedish actress.

Something new in the line of "testing" has just been tried out here, that might well be emulated by other studios. In lining up Miss Lindfors and Joan Crawford's commitment to the studio, various lensmen were tested, in much the same manner that costumes, sets, makeup — and even the players themselves — have been in the past. Such an arrangement might well eliminate the botched job some of the men behind the cameras have been doing on Hollywood glamour girls. recently. There's no question that some of the actresses who require special handling in front of the cameras, have suffered at the boxoffice because of ill-advised and sloppy lens work.

HOLLYWOOD EDITORIAL

The Home Market

Hollywood is full of trojans, but none more pointed than the current, frantic drive to bolster foreign market's when, at the same time, most industry heads are doing little beyond fretting over the lagging boxoffice on the home-front.

According to a recent nation-wide survey, there are 65,000,000 persons in the United States who either stay away from theaters entirely, or go too seldom to be counted as assets by the industry. Yet, with the possible exception of 29th Century-Fox, which has just announced a door-to-door survey to assay the customer's likes and dislikes, practically nothing is being done to woo these 65,000,000 American stay-aways into the theaters. What, then, could you call it, if not ironic, that some industry leaders are literally bursting at the seams with eagerness to win foreign markets? Surely they must realize that a large portion of their foreign revenue can be frozen by government decrees.

Every effort is made to find out the screen preference of regular movie fans; their wants are deferred to, nine times out of ten in choosing stories for filming and in selecting stars. Yet, with the possible exception of Fox, little effort is being exerted to find out why 65,000,000 Americans are not good customers. Obviously they want something from pictures that they're not getting; and equally obviously they're not going to shell out their admission fees until they do get it. But the producers can't tell you what it is they want because — by and large — they've never bothered to find out.

Wouldn't it be smarter for Hollywood to stop worrying about foreign markets and try to mend its fences right here at home? JAY ALLEN.

EAGLE - LION

"ROBINSON STORY" SHAPING UP, MAY BE SURPRISE B.O. PIC

EXHIBITORS and the public share the enthusiasm of Eagle-Lion executives over the George Pal production of "Dead Man's Walk." Much good news in the announcement that Pal is starting work on another science-fiction yarn, "When Worlds Collide." Musical scoring on "Moon" is now in the final stages, and Pal expects to deliver the completed negative to the company for a mid-March release. His new feature is based on a story first published ten years ago.

Rushes on "The Jackie Robinson Story," currently before the cameras, indicate that the baseball star's histrionic ability far surpasses even the wildest hopes of the backers responsible for the production. Co-starring with him is Ruby Dee, the highly successful star of "Anna Lucasta" during its three year Broadway run. The drawing power of the two names, plus a supplementary theme of integration, should build the picture into a grossing bracket that may pay big dividends to the various employers of E-L who have invested their money in the independent venture.

Despite the fact that production by the company itself still appears to be the distant future, this is encouragement in the announcement, the other day, that Leo Butler has just been handed a new pact. During the three years the 19-features now being edited, under contract to the studio, she has appeared in three films.

METRO-GOLDWYN-MAYER

SCHARY PUTS ACCENT ON COMEDIES, READIES 8 MORE

A S A RESULT of the boxoffice successes of "Adam's Rib," Metro will concentrate heavily on comedies in the coming year's production schedule, Dore Schary tells FILM BULLETIN. Seven of the laugh-provokers are currently in various stages of editing, shooting, or scoring, and Schary has just given the green light to prepare eight more for production during the next six months. Properties lined up are: "Strictly Dishonorable," "The Tender Hours," "Darling, I'm Stuck," "Excuse My Dust," "Just This Once," "Europa," "The Carnival Story," "Grounds For Marriage" and one more, as yet untitled, "Father of the Bride" (Spencer Tracy - Elizabeth Taylor - Joan Bennett), is now before the cameras. In the can are: "The Yellow Handkerchief," "The Slipper Surprised His Wife," "The Reformer and the Redhead," "Dink Stover," "The Big Hangover," and "Please Believe Me." Schary also has made known that his company will release its entire backlog of 26 films between March 1 and the end of October. This includes even those pictures now being edited, and those before the camera, with the one exception of the Errol Flynn starrer, "Kim." The latter is being held for a Thanksgiving release.

The number of films going out during the seven month period is the greatest of any like period in the past several years, and represents an increase of approximately 60 percent over the same span last year, when only 15 films were released. In order to maintain a backlog of 10 to 12 pictures at all times, this increased release tempo, will necessitate a pick-up in production, also.

Any question that "Quo Vadis" might never reach the cameras, has now been removed, with the announcement that May 21 has been set for the actual starting date. The budget, already passed, is $5,500,000, with Robert Taylor in the male starring role, and Mervyn LeRoy to direct. No female star has been set, although it is expected that an announcement will be forthcoming at any time.
MONORAM-AN
NIPPON DISTRIBUTION DEAL
SEEN AS VITAL GROSS HYPO
MONORAM AND Allied Artists got a nice shot in the arm with the signing of the first post-war distribution deal for American films in Japan — a deal which should greatly bolster the company's grosses. Under the agreement, Shochiku Film Enterprises, Ltd., a California firm, and Monogram International Corp., a wholly owned subsidiary of Monogram, will turn over the product of the two companies to Shochiku company, a Japanese firm, for actual distribution. The Japanese organization owns 850 houses and leases an additional 500 in Japan. The terms call for both complete and up-coming product.

This department also learns that Steve Broidy, Moni prexy, is secretly planning a high-budget melodrama, to be made in a semi-documentary fashion, based on the real-life activities of a gang leader now prominent in the news. There's a suggestion that it may be either Frank Costello or Los Angeles' Mickey Cohen, although that can only be tabbed as rumor. In any case, it will have to be filmed under the guise of fiction, in view of a Johnston Office ruling forbidding the filming of stories based on the lives of actual crime figures.

When the message picture, "A Modern Marriage," first reported here last issue, is completed, Broidy plans to roadshow the feature, and is now completing the arrangement with Paul Popenee, director of the American Institute of Family Relations, to make a lucrative tour of key cities in conjunction with showings.

PARAMOUNT
STUDIO UPHOLDS BALABAN
PROMISE OF "WIDEST VARIETY"
IN LOOKING OVER Paramount's current backlog of pictures, one can't help but be impressed by the wide diversity of product and subject matter. Included in the list are pictures based on Broadway hits, best-selling novels, magazine serials, short-stories and popular radio shows. There can be little doubt that Barney Balaban has kept his promise of a year ago, to turn out the most diversified program in the company's history. By actual break-down, the backlog includes 65 per cent dramas, and the balance of a light comedy type. Here is the list:
- "Dear Wife,"
- "Fancy Pants,"
- "It's a Dance,"
- "Riding High,"
- "Mr. Music,"
- "Samson and Delilah,"
- "Captain Carey, U.S.A."
- "Cupier Canyon,"
- "No Man of Her Own,"
- "United States Mail,"
- "The Furies,"
- "Paid in Full,"
- "September Affaire,"
- "Captain China,"
- "The Eagle and the Hawk,"
- "The Lawless,"

The announcement that Paramount has signed Nat Holt to a producer post, was another red feather in the company's cap. Holt will make two pictures during the coming year, both of them outdoor epics, writes of his recent stints for RKO and 20th Century Fox, where he maintained his independent unit. Holt has been a producer since 1912, when he stepped over from his post as western division manager for RKO theaters to a producer berth at RKO studios.

In another contract deal, Paramount has just signed Ray Milland to a new six-picture pact. The new agreement replaces an old one which still had five years to run.

REPUBLIC
NEW WESTERN STAR SLATED
FOR YATES-STYLE BUILDUP
HERBERT J. YATES has just set aside a $5,000,000 production, advertising and exploitation campaign, to be divided equally over a five-year period for the purpose of building Rex Allen into one of the industry's top western stars. Yates plans to star his new find in five pictures per year, and will send him on numerous personal appearance junkets throughout the United States and Canada, between the shooting of his films. The studio has already built up a backlog of three Allen starrers to launch the big campaign. This group includes: "Arizona Cowboy," "Redwood Forest Trail," and "Hills of Oklahoma." In actual dollars and cents, the campaign probably exceeds that allocated to the build-up of any sagebrush star in the business — even including Gene Autry and Roy Rogers.

With grosses still pouring in above expectations on "Sands of Iwo Jima," there's no question that the company is now in a financial position to start spreading its wings by building new stars. In the first 97 engagements "Sands" has played, it has racked up an astounding gross of $2,205,000. Even those returns are incom-plete, inasmuch as the picture is still running in several of the original 97 situations.

Yates said, the other day, that he anticipates a domestic gross alone of more than $10,000,000 on the picture, which far surpasses anything in the company's history.

Allan Dwan has just inked a new term ticket as a Republic director. The deal calls for two pictures per year, with the right to make outside commitments. His first assignment under the new contract will be a western, as yet un-titled.

RKO
NEW GRAINER PACT LAYS
STRESS ON EXPLOIT-PICS
WITH HOWARD HUGHES now more actively at the helm of RKO, there can be little doubt that exploitation pic-tures will play an increasing part in the company's future product. So it's not surprising to learn that Edmund Grainger, under his new RKO pact, will con-centrate entirely on subjects that lend them-selves to grandiose ballyhoo. Under terms of Grainger's RKO deal, he will be financed 100 per cent by the Hughes organization, although operating inde-pendently. The pact calls for ten pictures and if present plans work out, the first one will go before the cameras by early summer.

Another pact that is rapidly shaping up is one involving RKO and the newly formed Winchester Corp., headed by Howard Hawks and Edward Lasker. Under the projected setup, Hawks will function as an autonomous production unit, acting as producer on some of the features and as director on others. Lasker, in all cases, will serve as an associate producer.

This department's forecast that Hughes would insist on all RKO features being held to a 90-minute running time, now seems to have taken form as an executive order. Several features currently being edited, are being severely scissored to comply with the directive, but it is understood that there will be no exceptions granted.

Even "Stromboli," which originally went well over that running time, had to be sheared down to conform.

John Mitchum, brother of Robert, has been signed to a picture deal heavy in "The Johnny Broderick Story." Robert Ryan, who was originally announced for the starring role, is reported to be on the verge of withdrawing, due to conflicting dates with another assignment.

20TH CENTURY-FOX
NON-FORMULA PRODUCT WILL
LURE LOST PATRONS—ZANUCK
DARRYL F. ZANUCK, speaking before the 14th annual district managers conference of National Theaters, in Los Angeles, the other day, went on record as favoring non-formula pictures as the answer to the current boxoffice lag. He pointed to two of his own productions, "Pinky" and "The Snake Pit," as examples of the type of off-the-beaten-path movie plots that will lure the customers back into theaters, and pledged that his company would continue to seek out that kind of entertainment for the exhibitors.

Outlining his future production program, the aggressive Fox production chief, told the conference that the trend is toward more realism in motion pictures. He also appealed to the exhibitors to play more showmanship, increasing national publicity, advertising and exploita-tion campaigns with ideas designed to best fit their local needs. He pointed out that recent surveys indicate a wide vari-ance in business in the various sections of the country. Some areas reflect consistent good business, while others are showing sharp declines. It is up to the exhibitors on the local leve-
STUDIO SIZE-UPS

Zanuck believes, to learn the individual tastes of their potential customers and to them accordingly.

Lewis Milestone has checked back onto the Fox lot to direct "The Hall of Montezuma," a Robert Bassler production. This will fulfill the director's one-picture commitment with Fox, and will probably be his only chore this year. "Montezuma" is one of three war pictures recently added to the Fox schedule as a result of the success of "12 O'Clock High." Others are: An American Guerilla in the Philippines" and "To the Shores of Tripoli." "Guerilla" will tie off the group some time next month in the Philippines. Tyrone Power stars, Fritz Lang will direct and Larar Trotti produce.

UNITED ARTISTS

1A STEPS OUT OF GRAVE WITH 17 STAR-POWERED PICS

UNITED ARTISTS, the company that, just a few months ago, seemed to be ready for the undertaker, now has a total of 17 films finished and awaiting release. Not only is this enough product to guarantee a steady flow of releases through the fall, but it represents an increase of 3 percent in the backlog over the same period a year ago. Furthermore, the features in the backlog are studded with strong stellar names, including such box-office favorites as Mickey Rooney, Ronald Reagan, Myrna Loy, the Marx Brothers, at O'Brien, Edmond O'Brien, Robert Young, Paul Henreid, Vera-Ellen, Betsy Drake, Celeste Holm, George Montgomery, Wenda Hendrix and Teresa Wright. In features in which they appear are: "Champagne for Caesar," "D.O.A." and "Here Lies Love," all from the Harry Ackerman production; Edward Smalls' "Vicky Vocket," "Indian Scout," "Bernard Small's "Rock and Roll," Stanley Kramer's "The En," King Brothers' "Deadly is the Female," Mickey Rooney and Sam Steiffel's production of "QuickSand," Mary Pickford and Lester Cowan's "Love Happy," regency Ratoff's "If This Be My Sin?" ond Alcorn's "Johnny Hooligan," Hal Chester's "The Whipped," Benedict Dass's "Johnny One-Eye," Edward and arry Danziger's "Escape If You Can," Philip N. Krause's "The Girl From San Lorenzo," W. Lee Wilder's "Once A Thief," and Al Rogel's "The Admiral Was Lady."

The UA board of directors has further approved a deal with Joseph Justman high guarantees the releasing organization a minimum of six pictures a year for an unspecified number of years. The financial tangle which has held the deal up for several months, was finally ironed out in the middle of February, as predicted last issue. A deal is also near the

inking stage for two more Sam Bischoff pictures to be backed by Edward and William Nassour, insuring UA that the backlog will be kept at its same high level, even after the current pictures go into release.

Donald Crisp is suing the Nassours for $240,000. He claims the producers borrowed from him in March, 1948, and Feb. 1949. Actor Crisp charges that he had been induced to advance the funds by "false and fraudulent" representatives. The Crisp action was a cross complaint in reply to the brothers' suit, filed last Fall, to force him to surrender their 1949 note for $150,000 in return for a 20% interest in the Abbott-Costello comedy, "Africa Screams," in which, it was alleged, Crisp had agreed to accept the share in lieu of payment.

UNIVERSAL-INTERNATIONAL

SEVEN SHOOTING GIVES U-I BIGGEST PRODUCTION IN YEAR

March will find Universal-International hitting its greatest production stride in more than a year, with seven pictures before the cameras. With four shooting during the closing days of February, three new entries will go before the cameras in the early days of next month. These new starters are: "Saddle Tramp" (formerly titled "Fiddlefoot"), starring Joel McCrea, directed by Hugo Fregonese and produced by Leonard Goldstein; "Smuggler's Island," produced by Ted Richmond and directed by Joseph Penney, and "The Milkman" (Jiminy Durante, Donald O'Connor), directed by Charles Barton and produced by Ted Richmond. The carry-overs are: "Louisa" (Ronald Reagan - Charles Coburn - Ruth Hussey - Edmund Gwenn - Spring Byington), "Ma and Pa Kettle Come Home," "Panther's Return," starring Phil and Rosemarie, "The Great Philip Friend-Robert Douglas," and "Winchester 73" (James Stewart-Shelley Winters-Dan Duryea-Stephen McNally).

This heavy lineup of star-studded production releases, plus the announcement from New York that the company is operating in the black after two years of heavy deficits, has built a point unequaled on the lot since the days when Deanna Durbin was singing there for her breakfasts. There seems to be an assurance that the company has pulled through the long, hard pull, and easy sailing is now ahead. Most side-line observers in Hollywood seem to concur with studio personnel in this opinion.

Two new story boys were announced, also, bearing out what you read here last issue - that U-I is one of the biggest buyers in the Hollywood story market at the present time. It is the opinion of this department that quality of story is the one thing U-I needs to concentrate on at the moment to continue its forward march.

WARNER BROS.

ROSTER SLASHING SEEN AS PRODUCTION ECONOMY MOVE

February has been a month marked by contract terminations at Warner Bros., reaching not only into the upper tenor brackets, but also including such old-timers as Howard Kent, Jack Carson and Eleanor Parker, with Patricia Neal being picked up as the star of "The Husband." The story is that the studio is one of the first to announce plans to cut back on its star players, and it is thought that the other studios will announce similar plans shortly. The new regime of Jack Warner's new president, Michael Curtiz, is expected to order a string of new films in the coming months, and the studio is expected to continue to cut back on its star cast.
"STROMBOLI" VERDICT: MUCH ADO ABOUT A "DULL" FILM

The much discussed RKO-Roselle-lini-Bergman production, "Stromboli," suffered a devastating barrage of unfavorable comment from the pens of most of the nation's newspaper critics when the doors were finally opened to the public in 400 theaters on Friday. They agreed, in a nutshell, that the film is unwatchable of its star or its director.

Bosley Crowther, in the N. Y. Times, lambasted, "...Romy's star was held captive in a stiff, inaccurate, uninspiring and painfully banal..." "A calculated arty and cold picture," wrote the N. Y. World Telegram and Sun's Alton Cook, one who "creeps along at a snail's pace."

In the N. Y. Herald Tribune, O. G. Grueney less mercilessly lists the film as "a waste of talent and a waste of time," pointing out that it is "neither good Bergman...nor good anything." The N. Y. Post's Archer Winsten tries to clear up preconceptions about the film by stating that it is not "an essay, suggestive, sensational, daring, or accurately described in its balmy..." "Leaves one cold," is the opinion of Seymour K. Tilly, N. Y. Compass, who describes it as "an interesting movie," but facting in the qualities typical of Rossellini's earlier successes.

Elsewhere, the reviewers followed suit. The Chicago Sun-Times and the Washington Post simultaneously offered a one-word verdict: "Dull." The Philadelphia Evening Bulletin's Laura Lee found it "mild indeed...the least interesting" of the Rossellini films. In that same city, Mildred Martin, of the Inquirer, calls it "astonishingly bad," with an "awkward, disturbingly amateurish quality throughout..."

'THE THIRD MAN'

SELZNICK

"A Carol Reed picture... Story itself is both minor and insignificant... Can be absorbing to almost any audience." — WINSTEN, N. Y. POST.

"A fascinating (Reed) film... Starting melodrama... A work of great depth and power... Somber and e'grossing... Taut and arresting." — BARNES, N. Y. HERALD TRIBUNE.

"Piece of top screen artifice... Extraordinarily fascinating... Essentially a first-rate contrivance in the way of melodrama... and that's all... A thriller of superconsequence." — CROWTHER, N. Y. TIMES.

"Again... we behold the matchless artistry and perfection of director Carol Reed... yet... is hardly as satisfying a thriller as one might wish... Represents perfection in a vacuum... Standard, slight, even mediocre story... Not enough novelty, surprise, shock... theatre... makes a thriller unbearably suspenseful... A superior thriller..." — PECK, N. Y. COMPASS.

"Every detail call's for superlatively great... Before but never with such vivid, overwhelming power... Outstanding picture of the whole year of RKO. A W. N. Y. WORLD TELEGRAM AND SUN.

"Brilliantly made motion picture... Excellence... is less in what it says than in the way it says it... a thriller." — PEELSWICK, N. Y. JOURNAL AMERICAN.

"PAID IN FULL"

PARAMOUNT

"Lengthy yarn... Plodding work largely lacking in genuine drama or conviction..." — W. N. Y. TIMES.

"An overblown, verbose film... Plot larded with phony psychology and sentimental slush... Could have done with more action and dramatic editing." — PIHODNA, N. Y. HERALD TRIBUNE.

"Its sole novelty is, for that, a change, Elizabeth Scott is playing the good sister..." — N. Y. COMPASS.

"An incredible story, heavy sentimentalism and dialogue that sounds just like dialogue... Direction is ponderous... So is the drama." — CREELMAN, N. Y. WORLD TELEGRAM AND SUN.

"Dressy drama loaded down with psychotronic cliches of a drab movie, not at all." — THIRER, N. Y. POST.

"Lugubrious tale... They pile it on pretty thick." — PEELSWICK, N. Y. JOURNAL AMERICAN.

"DEAR WIFE"

PARAMOUNT

"Much too contrived and cleverly remis- simer of other comedies... to be ac- cepted as typical of A. W. N. Y. COMPASS, who describes it as "an interesting movie," but facting in the qualities typical of Rossellini's earlier successes.

"Lounge, many of the reviewers followed suit. The Chicago Sun-Times and the Washington Post simultaneously offered a one- word verdict: "Dull." The Philadelphia Evening Bulletin's Laura Lee found it "mild indeed... the least interesting" of the Rossellini films. In that same city, Mildred Martin, of the Inquirer, calls it "astonishingly bad," with an "awkward, disturbingly amateurish quality throughout..."

"THE THIRD MAN"

SELZNICK

"A Carol Reed picture... Story itself is both minor and insignificant... Can be absorbing to almost any audience." — WINSTEN, N. Y. POST.

"A fascinating (Reed) film... Starting melodrama... A work of great depth and power... Somber and e'grossing... Taut and arresting." — BARNES, N. Y. HERALD TRIBUNE.

"Piece of top screen artifice... Extraordinarily fascinating... Essentially a first-rate contrivance in the way of melodrama... and that's all... A thriller of superconsequence." — CROWTHER, N. Y. TIMES.

"Again... we behold the matchless artistry and perfection of director Carol Reed... yet... is hardly as satisfying a thriller as one might wish... Represents perfection in a vacuum... Standard, slight, even mediocre story... Not enough novelty, surprise, shock... theatre... makes a thriller unbearably suspenseful... A superior thriller..." — PECK, N. Y. COMPASS.

"Every detail call's for superlatively great... Before but never with such vivid, overwhelming power... Outstanding picture of the whole year of RKO. A W. N. Y. WORLD TELEGRAM AND SUN.

"Brilliantly made motion picture... Excellence... is less in what it says than in the way it says it... a thriller." — PEELSWICK, N. Y. JOURNAL AMERICAN.

"PAID IN FULL"

PARAMOUNT

"Lengthy yarn... Plodding work largely lacking in genuine drama or conviction..." — W. N. Y. TIMES.

"An overblown, verbose film... Plot larded with phony psychology and sentimental slush... Could have done with more action and dramatic editing." — PIHODNA, N. Y. HERALD TRIBUNE.

"Its sole novelty is, for that, a change, Elizabeth Scott is playing the good sister..." — N. Y. COMPASS.

"An incredible story, heavy sentimentalism and dialogue that sounds just like dialogue... Direction is ponderous... So is the drama." — CREELMAN, N. Y. WORLD TELEGRAM AND SUN.

"Dressy drama loaded down with psychotronic cliches of a drab movie, not at all." — THIRER, N. Y. POST.

"Lugubrious tale... They pile it on pretty thick." — PEELSWICK, N. Y. JOURNAL AMERICAN.

"DEAR WIFE"

PARAMOUNT

"Much too contrived and cleverly remis- simer of other comedies... to be ac- cepted as typical of A. W. N. Y. COMPASS, who describes it as "an interesting movie," but facting in the qualities typical of Rossellini's earlier successes.

"Lounge, many of the reviewers followed suit. The Chicago Sun-Times and the Washington Post simultaneously offered a one- word verdict: "Dull." The Philadelphia Evening Bulletin's Laura Lee found it "mild indeed... the least interesting" of the Rossellini films. In that same city, Mildred Martin, of the Inquirer, calls it "astonishingly bad," with an "awkward, disturbingly amateurish quality throughout..."

"THE THIRD MAN"

SELZNICK

"A Carol Reed picture... Story itself is both minor and insignificant... Can be absorbing to almost any audience." — WINSTEN, N. Y. POST.

"A fascinating (Reed) film... Starting melodrama... A work of great depth and power... Somber and e'grossing... Taut and arresting." — BARNES, N. Y. HERALD TRIBUNE.

"Piece of top screen artifice... Extraordinarily fascinating... Essentially a first-rate contrivance in the way of melodrama... and that's all... A thriller of superconsequence." — CROWTHER, N. Y. TIMES.

"Again... we behold the matchless artistry and perfection of director Carol Reed... yet... is hardly as satisfying a thriller as one might wish... Represents perfection in a vacuum... Standard, slight, even mediocre story... Not enough novelty, surprise, shock... theatre... makes a thriller unbearably suspenseful... A superior thriller..." — PECK, N. Y. COMPASS.

"Every detail call's for superlatively great... Before but never with such vivid, overwhelming power... Outstanding picture of the whole year of RKO. A W. N. Y. WORLD TELEGRAM AND SUN.

"Brilliantly made motion picture... Excellence... is less in what it says than in the way it says it... a thriller." — PEELSWICK, N. Y. JOURNAL AMERICAN.

"PAID IN FULL"

PARAMOUNT

"Lengthy yarn... Plodding work largely lacking in genuine drama or conviction..." — W. N. Y. TIMES.

"An overblown, verbose film... Plot larded with phony psychology and sentimental slush... Could have done with more action and dramatic editing." — PIHODNA, N. Y. HERALD TRIBUNE.

"Its sole novelty is, for that, a change, Elizabeth Scott is playing the good sister..." — N. Y. COMPASS.

"An incredible story, heavy sentimentalism and dialogue that sounds just like dialogue... Direction is ponderous... So is the drama." — CREELMAN, N. Y. WORLD TELEGRAM AND SUN.

"Dressy drama loaded down with psychotronic cliches of a drab movie, not at all." — THIRER, N. Y. POST.

"Lugubrious tale... They pile it on pretty thick." — PEELSWICK, N. Y. JOURNAL AMERICAN.

"DEAR WIFE"

PARAMOUNT

"Much too contrived and cleverly remis- simer of other comedies... to be ac- cepted as typical of A. W. N. Y. COMPASS, who describes it as "an interesting movie," but facting in the qualities typical of Rossellini's earlier successes.

"Lounge, many of the reviewers followed suit. The Chicago Sun-Times and the Washington Post simultaneously offered a one- word verdict: "Dull." The Philadelphia Evening Bulletin's Laura Lee found it "mild indeed... the least interesting" of the Rossellini films. In that same city, Mildred Martin, of the Inquirer, calls it "astonishingly bad," with an "awkward, disturbingly amateurish quality throughout..."
There are substantial reasons why exhibitors all over America (and the subscribers in Canada, Europe, England, India and Iceland, too) are agreeable to pay more for a subscription to FILM BULLETIN than for any other of the regular film trade papers (only Variety and Harrison's Reports get more per copy). The answer is that thousands of theatremen do more than just subscribe to FILM BULLETIN. They absorb it from cover to cover... They buy product by its production information... They book by its frank reviews... They form their views of industry policies by its editorial pages... They have faith in it... They regard FILM BULLETIN as the trade paper with something important to say!
PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is no censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinemascope.

### COLUMBIA

<table>
<thead>
<tr>
<th>1919-30 Features</th>
<th>Completed (50)</th>
<th>In Production (3)</th>
<th>Westerns</th>
<th>Completed (9)</th>
<th>In Production (0)</th>
</tr>
</thead>
</table>

### NEW PRODUCTIONS

#### THE FIREFIGHTERS

**Drama**
- **Started**: Feb. 14
- **Cast**: Bill Williams, Barton MacLane, Marjorie Reynolds
- **Director**: Seymour Friedman
- **Producer**: Milton Feldman
- **Story**: Not available.

#### FULLER BRUSH GIRL

**Comedy**
- **Started**: Feb. 14
- **Cast**: Lucille Ball, Eddie Albert, Jeff Donnell, John Litel
- **Director**: Lloyd Buon
- **Producer**: S. Sylvan Simon
- **Story**: Adventures of a door-to-door saleswoman.

#### TEXAS DYNASTY

**Drama**
- **Started**: Feb. 14
- **Cast**: Charles Starrett, Smiley Burnett, Lois Hall
- **Director**: Ray Nazarro
- **Producer**: Colbert Clark
- **Story**: Not available.

### RELATION CHART

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Title</td>
<td>Title</td>
<td>Title</td>
<td>Title</td>
<td>Title</td>
</tr>
<tr>
<td>Details</td>
<td>Details</td>
<td>Details</td>
<td>Details</td>
<td>Details</td>
<td>Details</td>
</tr>
<tr>
<td>5-9</td>
<td>12-29</td>
<td>5-9</td>
<td>12-29</td>
<td>5-9</td>
<td>12-29</td>
</tr>
<tr>
<td>12-5</td>
<td>12-5</td>
<td>12-5</td>
<td>12-5</td>
<td>12-5</td>
<td>12-5</td>
</tr>
<tr>
<td>8-29</td>
<td>6-6</td>
<td>8-29</td>
<td>6-6</td>
<td>11-7</td>
<td>11-7</td>
</tr>
<tr>
<td>12-29</td>
<td>12-29</td>
<td>12-29</td>
<td>12-29</td>
<td>12-29</td>
<td>12-29</td>
</tr>
<tr>
<td>8-29</td>
<td>8-29</td>
<td>8-29</td>
<td>8-29</td>
<td>8-29</td>
<td>8-29</td>
</tr>
<tr>
<td>3-28</td>
<td>3-28</td>
<td>3-28</td>
<td>3-28</td>
<td>3-28</td>
<td>3-28</td>
</tr>
<tr>
<td>12-9</td>
<td>12-9</td>
<td>12-9</td>
<td>12-9</td>
<td>12-9</td>
<td>12-9</td>
</tr>
<tr>
<td>7-4</td>
<td>7-4</td>
<td>7-4</td>
<td>7-4</td>
<td>7-4</td>
<td>7-4</td>
</tr>
<tr>
<td>5-2</td>
<td>5-2</td>
<td>5-2</td>
<td>5-2</td>
<td>5-2</td>
<td>5-2</td>
</tr>
<tr>
<td>3-28</td>
<td>3-28</td>
<td>3-28</td>
<td>3-28</td>
<td>3-28</td>
<td>3-28</td>
</tr>
<tr>
<td>12-9</td>
<td>12-9</td>
<td>12-9</td>
<td>12-9</td>
<td>12-9</td>
<td>12-9</td>
</tr>
<tr>
<td>7-4</td>
<td>7-4</td>
<td>7-4</td>
<td>7-4</td>
<td>7-4</td>
<td>7-4</td>
</tr>
<tr>
<td>5-2</td>
<td>5-2</td>
<td>5-2</td>
<td>5-2</td>
<td>5-2</td>
<td>5-2</td>
</tr>
</tbody>
</table>

### FILM CLASSICS

**1948-49 Features Completed (35) In Production (2)**

#### NEW PRODUCTIONS

#### THE JACKIE ROBINSON STORY

**Drama**
- **Started**: Feb. 10
- **Cast**: Jackie Robinson, Ruby Dee, Louise Beavers
- **Director**: Al Green
- **Producer**: Mort Brisk
- **Story**: Life story of the famous baseball player.

#### THE SUN SETS AT DAWN

**Drama**
- **Started**: Jan. 23
- **Cast**: Sally Parr, Philip Shawn, Walter Reed
- **Director**: Paul Sloane
- **Producer**: Paul Sloane & Helen Rath
- **Story**: Not available.

### TIMBER FURY

**Drama**
- **Started**: Feb. 15
- **Cast**: David Bruce, Laura Lynne, Sam Flint
- **Director**: Bernard B. Ray
- **Producer**: Story: Not available.

### RELEASE CHART

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>March-Marx</td>
<td>Foreign</td>
<td>Feb</td>
<td>015</td>
</tr>
<tr>
<td>Parnell-Jones</td>
<td>Foreign</td>
<td>Feb</td>
<td>015</td>
</tr>
<tr>
<td>McEwan-Butler</td>
<td>Foreign</td>
<td>Dec</td>
<td>956</td>
</tr>
<tr>
<td>Bennett-Hanley</td>
<td>Foreign</td>
<td>Dec</td>
<td>013</td>
</tr>
<tr>
<td>Clark-Temple</td>
<td>Foreign</td>
<td>Dec</td>
<td>023</td>
</tr>
<tr>
<td>Davis-Whitaker</td>
<td>Foreign</td>
<td>Mar</td>
<td>018</td>
</tr>
<tr>
<td>Ferguson-Garrison</td>
<td>Foreign</td>
<td>Feb</td>
<td>021</td>
</tr>
<tr>
<td>White-Gray</td>
<td>Foreign</td>
<td>Feb</td>
<td>023</td>
</tr>
<tr>
<td>Reisen-Emmons</td>
<td>Foreign</td>
<td>Oct</td>
<td>011</td>
</tr>
<tr>
<td>CapekJones</td>
<td>Foreign</td>
<td>Jun</td>
<td>014</td>
</tr>
<tr>
<td>Hours-Privett</td>
<td>Foreign</td>
<td>Feb</td>
<td>018</td>
</tr>
<tr>
<td>Nance-Jones</td>
<td>Foreign</td>
<td>Sep</td>
<td>940</td>
</tr>
<tr>
<td>Benson-Nova</td>
<td>Foreign</td>
<td>Sep</td>
<td>940</td>
</tr>
<tr>
<td>Brown-Booher</td>
<td>Foreign</td>
<td>Dec</td>
<td>922</td>
</tr>
<tr>
<td>Meredith-Mitchell</td>
<td>Foreign</td>
<td>Oct</td>
<td>901</td>
</tr>
<tr>
<td>Meredith-Mitchell</td>
<td>Foreign</td>
<td>Sep</td>
<td>906</td>
</tr>
<tr>
<td>Cameron-Mitchell</td>
<td>Foreign</td>
<td>Sep</td>
<td>934</td>
</tr>
<tr>
<td>Vargas-Oliva</td>
<td>Foreign</td>
<td>Sep</td>
<td>940</td>
</tr>
<tr>
<td>Harris-Fairfax</td>
<td>Foreign</td>
<td>Sep</td>
<td>901</td>
</tr>
<tr>
<td>Clay-Long</td>
<td>Foreign</td>
<td>Sep</td>
<td>901</td>
</tr>
<tr>
<td>Brooks-Jones</td>
<td>Foreign</td>
<td>Sep</td>
<td>934</td>
</tr>
<tr>
<td>France-Morgan</td>
<td>Foreign</td>
<td>Sep</td>
<td>940</td>
</tr>
<tr>
<td>Vincent-Morgan</td>
<td>Foreign</td>
<td>Sep</td>
<td>906</td>
</tr>
</tbody>
</table>

### FILM BULLET

**1919-38**

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ford-Butler</td>
<td>Foreign</td>
<td>Feb</td>
<td>015</td>
</tr>
<tr>
<td>Renton-Carter</td>
<td>Foreign</td>
<td>Feb</td>
<td>015</td>
</tr>
<tr>
<td>Vickers-Red</td>
<td>Foreign</td>
<td>Feb</td>
<td>021</td>
</tr>
<tr>
<td>McEwan-Butler</td>
<td>Foreign</td>
<td>Dec</td>
<td>956</td>
</tr>
<tr>
<td>Bennett-Hanley</td>
<td>Foreign</td>
<td>Dec</td>
<td>013</td>
</tr>
<tr>
<td>Clark-Temple</td>
<td>Foreign</td>
<td>Dec</td>
<td>023</td>
</tr>
<tr>
<td>Davis-Whitaker</td>
<td>Foreign</td>
<td>Mar</td>
<td>018</td>
</tr>
<tr>
<td>Ferguson-Garrison</td>
<td>Foreign</td>
<td>Feb</td>
<td>021</td>
</tr>
<tr>
<td>White-Gray</td>
<td>Foreign</td>
<td>Feb</td>
<td>023</td>
</tr>
<tr>
<td>Reisen-Emmons</td>
<td>Foreign</td>
<td>Oct</td>
<td>011</td>
</tr>
<tr>
<td>CapekJones</td>
<td>Foreign</td>
<td>Jun</td>
<td>014</td>
</tr>
<tr>
<td>Hours-Privett</td>
<td>Foreign</td>
<td>Feb</td>
<td>018</td>
</tr>
<tr>
<td>Nance-Jones</td>
<td>Foreign</td>
<td>Sep</td>
<td>940</td>
</tr>
<tr>
<td>Benson-Nova</td>
<td>Foreign</td>
<td>Sep</td>
<td>940</td>
</tr>
<tr>
<td>Brown-Booher</td>
<td>Foreign</td>
<td>Dec</td>
<td>922</td>
</tr>
<tr>
<td>Meredith-Mitchell</td>
<td>Foreign</td>
<td>Oct</td>
<td>901</td>
</tr>
<tr>
<td>Meredith-Mitchell</td>
<td>Foreign</td>
<td>Sep</td>
<td>906</td>
</tr>
<tr>
<td>Cameron-Mitchell</td>
<td>Foreign</td>
<td>Sep</td>
<td>934</td>
</tr>
<tr>
<td>Vargas-Oliva</td>
<td>Foreign</td>
<td>Sep</td>
<td>940</td>
</tr>
<tr>
<td>Harris-Fairfax</td>
<td>Foreign</td>
<td>Sep</td>
<td>940</td>
</tr>
<tr>
<td>Clay-Long</td>
<td>Foreign</td>
<td>Sep</td>
<td>922</td>
</tr>
<tr>
<td>Brooks-Jones</td>
<td>Foreign</td>
<td>Sep</td>
<td>934</td>
</tr>
<tr>
<td>France-Morgan</td>
<td>Foreign</td>
<td>Sep</td>
<td>940</td>
</tr>
<tr>
<td>Vincent-Morgan</td>
<td>Foreign</td>
<td>Sep</td>
<td>906</td>
</tr>
</tbody>
</table>
Republic

1919-50 Features

Completed (16) In Production (2)
Serials
Completed (9) In Production (0)
We terms

New Productions

Dark Violence
Drama—Started Feb. 7
Cast: Dorothy Patrick, Robert Rockwell, Barbara Fuller
Director: George Bair
Producer: William Lackey
Story: Not available.

State Police Patrol
Drama—Started Feb. 18
Cast: Dorothy Patrick, Robert Rockwell, Barbara Fuller
Director: Phil Ford
Producer: Stephen Auer
Story: State cops kick down killers.

Release Chart

<table>
<thead>
<tr>
<th>Title: Fire-Breathing Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director: RKO Radio</td>
</tr>
<tr>
<td>Completed: (5) In Production (6)</td>
</tr>
</tbody>
</table>

RKO Radio

1919-50 Features

Completed (17) In Production (6)

New Productions

Bunco Squad
Drama—Started Feb. 6
Cast: Robert Sorling, Joan Dixon, Ricardo Cortez, Dante
Director: Herbert Biberman
Producer: Lewis J. Rachmil
Story: Police crew in action.

Story of a Divorce
Drama—Started Feb. 18
Cast: Bert Davis, Barry Sullivan, Kent Taylor
Director: Curtis Bernhardt
Producer: Jack Skirball
Story: Tragic effect of divorce on a sensitive woman.

Nobody's Safe
Drama—Started Feb. 20
Cast: Tad Andrews, Mala Powers, Robert Clarke
Director: Ida Lupino
Producer: Colyer Young
Story: Effect on a young girl after she becomes the victim of a sex crime.

Release Chart

<table>
<thead>
<tr>
<th>Title: Bandwagon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director: George Marshall</td>
</tr>
<tr>
<td>Completed: (4) In Production (0)</td>
</tr>
</tbody>
</table>

1930s Features

Completed (21) In Production (2)

Release Chart

<table>
<thead>
<tr>
<th>Title: Love Me With a Laugh</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director: Nunnally Johnson</td>
</tr>
<tr>
<td>Completed: (5) In Production (0)</td>
</tr>
</tbody>
</table>
UNIVERSAL-INTERNATIONAL

1949-50 Features (Completed (21) In Production (0)

COMPLETED

— 1950-

Release Chart

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast—Director—Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/23 11:00 AM</td>
<td>Bruce Cabot, June Haver</td>
</tr>
<tr>
<td>10/23 11:00 PM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/24 11:00 AM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/24 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/25 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/25 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/26 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/26 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/27 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/27 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/28 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/28 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/29 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/29 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/30 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/30 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/31 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/31 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
</tbody>
</table>

WARNER BROTHERS

1949-50 Features (Completed (29) In Production (1)

NEW PRODUCTIONS

SUGARFOOT Western—Started Feb. 14
Cast: Randolph Scott, Adele Jergens, Ray Maloney, S. K. Zakhalee
Producer: Saul Elkins
Story: Not available

RELEAS CHART

In Production

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast—Director—Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/23 11:00 AM</td>
<td>Bruce Cabot, June Haver</td>
</tr>
<tr>
<td>10/23 11:00 PM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/24 11:00 AM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/24 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/25 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/25 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/26 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/26 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/27 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/27 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/28 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/28 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/29 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/29 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/30 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/30 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
<tr>
<td>10/31 11:00 AM</td>
<td>John Hodiak, Mary Terry</td>
</tr>
<tr>
<td>10/31 11:00 PM</td>
<td>Richard Denning, Vera Miles</td>
</tr>
</tbody>
</table>

Your Service — Your Responsibility

NEW JERSEY MESSANGER SERVICE
Member State Film Carriers
236 N. Juniper St., Phila. 7, Pa. — Lcuset 7-8283

THEATRE MANAGERS and OWNERS
We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT
Do not put your return film in the lobby until all your patrons have left after the last show.

HIGHWAY EXPRESS LINES, Inc.
236 N. 23rd St., Phila. 3 — 1239 Vine St., Phila. 7
Member National Film Carriers
You’ve Been Away Too Long

Yes, it’s too bad — too bad for your Boxoffice — that Showmen have been forgetting how business they used to get from HERALDS, when those Big Pictures needed selling!

Well, those days are back again . . . and patrons are waiting for YOU to tell them about your pictures, and convince them that they are worth their time and money!

To help you prove it to yourself, we have — with the cooperation of M-G-M — prepared audience-appealing JUMBO HERALDS, 11½" x 17", on M "BATTLEGROUND", and we’re offering them to you at $3.50 per thousand at the same price as standard size and less than what they cost of us!

"BATTLEGROUND" is M-G-M’s “picture of the year”, and the saving of the extra expenditure is yours . . . particularly, the cost is "peanuts" as the returns are well worth a look.

**M-G-M’s "BATTLEGROUND" JUMBO HERALDS**

11½" x 17" Only $3.50 per thousand

Order from your nearest
NSS Exchange
1950 BUSINESS WILL BE GOOD FOR THOSE WHO MAKE IT GOOD!

Editorial by MO WAX

Page 3

Reviews In This Issue

THREE CAME HOME • REFORMER AND THE REDHEAD • BARRICADE
MOTHER DIDN'T TELL ME • UNDER MY SKIN • OUTSIDERS
PERFECT STRANGERS • PLEASE BELIEVE ME • WOMAN ON PIER 13
M-G-MAIL!

Dear M-G-M:
It's January Box-office Champion time and, like last month, there are two for M-G-M. They are "Battleground" and "On the Town" and will be recorded in Friday's Motion Picture Herald.

Red Kann, Vice-President, Quigley Publications

Dear M-G-M:
M-G-M seems to be acquiring a collection of Boxoffice Blue Ribbon Awards. It is a pleasure for me to be able to send the January choice for "On the Town."

James M. Jerauld, Editor, Boxoffice Magazine

"MORE LOVE LETTERS!"

"BATTLEGROUN...D"
Tops in the Nation!

"REFORMER AND THE REDHEAD"
Comedy Sensation of 1950!

"AN...MY CROWN"
Great Family Film!

"N...Goes To Rio"
Youth! Music! Technicolor!

"THE OUTRIDERS"
Big Technicolor Western!

"THE YELLOW CAB MAN"
Red Skelton's Funnest!

"KEY TO THE CITY"
First 32 Spots Big!

WATCH M-G-M'S NEW RELEASE, ANNOUNCEMENT!
Our line-up for March, April, May, June, July, August is set—and ter...
"...For Those Who Make It Good!"

Emblazoned on the banners overhead in that room where the Chicago Showmanship Conference was held last week streamed the slogan "1950 BUSINESS WILL BE GOOD FOR THOSE WHO MAKE IT GOOD!"

Here was the challenge to the 300-odd showmen, representing a deepcut cross-section of the nation’s theatremen, who assembled in Chicago, at the invitation of 20th Century-Fox, to mull the why's, the wherefores and the hows of this wonderful art-industry by which they live and which, with deep sentiment, they seek to nurture and improve. Here was the challenge, in fact, to every motion picture exhibitor in America who would survive through yet another hour of travail in this industry’s eventful history.

Here, too, was the gauntlet flung down to every film company. For, by its tremendously constructive, superbly executed Chicago meeting, 20th Century-Fox demonstrated its awareness of the urgency of the industry’s problems and that it was moving to meet them head-on. Here one film production-distribution organization was giving dynamic proof of its determination to make 1950 business good for itself and for its customers by stimulating showmanship by means of the talent of its manpower and by its money.

There was no doubt in the mind of anyone at the meeting that the movie theatre will face increasingly stiff competition in the years ahead. Indeed, there was frank discussion of factors that make the year or two ahead seem fraught with foreboding elements. But, as one tasted, chewed and digested the veritable feast of provocative and stimulating opinions, ideas and concrete plans served up at the Conference, it was impossible to escape the belief that all will be well with an industry that has so much to offer and that boasts the manpower to inspire such high confidence.

Two simple, positive facts were made crystal clear to every observer of the Chicago proceedings. One: The boxoffice can be sustained against present and future competitive forces only by a thorough revitalization of showmanship, intelligent and persistent. Two: Showmanship will be revitalized only by hard, heady, sweaty work — and money.

No words more aptly summed up the whole temper and promise of the Showmanship Conference than the unerrring observations of that veteran showman, Charles Skouras, who told the assembled theatremen: "You’re not kidding anyone as to why you’re here — you’re worried!" And, further: "If you want this showmanship plan to work, you must spend money!"

Heed him well, both exhibitors and distributors. If you want your business to be good, MAKE IT GOOD!

MO WAX
There are substantial reasons why exhibitors all over America (and the subscribers in Canada, Europe, England, India and Iceland, too) are agreeable to pay more for a subscription to FILM BULLETIN than for any other of the regular film trade papers (only Variety and Harrison's Reports get more per copy). The answer is that thousands of theatremen do more than just subscribe to FILM BULLETIN...They absorb it from cover to cover...They buy product by its production information...They book by its frank reviews...They form their views of industry policies by its editorial pages...They have faith in it... They regard FILM BULLETIN as the trade paper with something important to say!
SPEARHEADING WHAT MAY well develop into an industrywide drive to stimulate a revival of aggressive showmanship, 20th Century-Fox played host to some 300 of the nation's leading theatremen at a two-day Showmanship Conference in Chicago last Wednesday and Thursday.

The impressive and successful conference was keyed at the outset by 20th-Fox president Spyros P. Skouras, in a clarion call for a "renaissance of the showmanship spirit" that made the motion picture the world's greatest popular entertainment. He pointed to new competition for films and urged exhibitors to meet the challenge with "dynamic showmanship."

Following addresses by company officials, the opening day's sessions were devoted to the presentation of a full-range program of film merchandising and theatre institutional advertising ideas by the 20th Century advertising-publicity-exploitation staff under the direction of their chief, vice-president Charles Einfeld. This was followed on Thursday by a provocative four-hour open forum conducted by the attending theatre owners, with Mitchell Wolfson, Wometco Theatres, acting as moderator.

A veritable tidal wave of constructive suggestions for improving business poured from the rostrum as veteran showmen stepped forward to express their views on what is ailing movie theatres and what might be done to revitalize public interest in movie-going. All speakers were unanimous in their praise of the 20th Century-Fox organization for arranging the precedent-shattering Showmanship Conference.

Vice-president Al Lichtman announced that his company would broaden and carry forward the program laid down in Chicago through similar regional meetings in every exchange center on March 21 or 23, the date in each territory to be at the discretion of the individual branch managers, who will conduct the meetings. The plan calls for invitations to such local meetings to be extended to theatre owners and their managers.

STANDING UNDER banners heralding the twin slogans: "1950 BUSINESS WILL BE GOOD FOR THOSE WHO MAKE IT GOOD!" (for the industry) and "MOVIES ARE BETTER THAN EVER!" (for the public) Spyros Skouras delivered an impassioned plea for "the highest courage, the boldest imagination and hard work" to cope with the problems the industry faces.

He declared that during the war years when boxoffice returns were abnormal, "those methods of showmanship and those techniques which the exhibitors of the nation used to build up this great industry were put aside." Now, business has returned to normal, he said, but that normalcy is faced with competition by other forms of recreation.

"As men who have generated a vogue that has spread around the world by building great palaces for the amusement of the millions — monuments to showmanship — you demonstrate by your presence here that you recognize the momentous purposes of this rally.

I appeal to you today — to you exhibitors who have changed the ways of life, styles and habits of populations throughout the world, to begin here and now to create a renaissance of the showmanship spirit that has produced such miracles in the past."

IN A SPEECH crammed with vital statistics, Lichtman stated that despite a 13 per cent increase in the national population in the last decade, a shift of millions from rural areas to cities, and a huge increase in the purchasing potential of the population, "boxoffice returns for the first two months of 1950 are about on a 1940 level, which brings us to the real question of "how come?"

His answer: "That great industry of ours that produces and serves the best form of mass entertainment yet devised is not keeping pace with the increase in population and the increase in the purchasing power of the people.

"In too many cases we have lost the will to sell to the hilt, and thus the public has lost the will to buy our picture entertainment."

It is our considered opinion that the problem for the motion picture exhibitor today is to go to work with the same kind of vigor and ingenuity that he practiced in the early days of this business when he enjoyed the highest force of the will to sell the benefits of his theatre to the community, and thus create on the part of the public the will to buy motion picture entertainment."

POINTING TO THE FACT that the average "A" picture draws a total audience of only 13 million people, Andy W. Smith, Jr., 20th Century-Fox vice-president and general sales manager, declared that the industry's job is to sell...
motion pictures to a large segment of the untapped 97 million able-bodied Americans who are potential moviegoers. He stressed that his company does not regard the task of selling pictures as being one for exhibitors exclusively but for the distributor as well.

Smith illustrated how boxoffice returns can be improved by cooperative effort between distributor and exhibitor as in the case of the campaign on "Father Was a Fullback." Theatres which participated in Fox's special campaign on this picture, he said, showed higher grosses than they did on other films which registered a greater national take.

However, Smith stated, "Showmanship is not exclusively a question of proper advertising, ingenious exploitation, or startling publicity — important as all these are. There other angles we should explore."

"One idea that we have tried out very successfully is that of saturation booking. Our objective is to increase the grosses of every theatre in every town in a selected area by permitting them to play a picture day and date with the bigger situations around them. Thus all are able to take immediate advantage of the publicity and advertising campaigns in the bigger cities and the real showmen in the area are given a wonderful opportunity to use their talents. That showmanship has paid off at the boxoffice. This is not a guess. We know from experience."

BEFORE THE CONFERENCE got down to the basic issue of practical showmanship, it heard from a professional critic of the motion picture, Bosley Crowther, of the New York Times. He urged a more intelligent approach in the technique of film promotion and warned against the ill effects of the "bad advertising — inflated, misleading, absurd—that has accounted for the ultimate reluctance of many people to either believe or pay attention to ads."

Crowther said that the industry faces the problem of "re-estimating the whole motion picture audience — and the whole potential audience — and then approaching it with aptly placed techniques." He expressed the view that "the American public contains untold millions of potential patrons for the better pictures who are waiting to be wooed" and cited the surprising business rolled up by such class pictures as "Hamlet" and "The Red Shoes" in small towns and in neighborhood houses.

Speaking of what he terms the "found audience" — the audience that wants entertainment on an adult, intelligent plane — Crowther had this to say: "With the competition that motion pictures are getting today from all sorts of demands and attractions that are clamoring for the consumer's time, this is the audience to which you will have to reach out if you want this business to expand. This is an audience which you will have to study and analyze in your locales and convince and inspire with confidence if you want the margin of profit that used to come in popcorn sales."

VICE-PRESIDENT Charles Einfeld, the man who has been credited with creating the idea of showmanship symposiums, called for a "return to fundamentals" in selling motion pictures. He said that in offering his company's program, he and his associates did not strive for anything new or startling, but merely sought to induce a reaffirmation, in modern form, of the tried-and-true "essentials of showmanship" which can be utilized by theatres of every type and size. Einfeld lauded the quality of film product in recent years and reiterated Lichtman's thesis that there is a greater fund of cash and customers than ever before available for the exhibitor to draw on. "You must go after them!" he told the assembled throng.

The Fox showmanship chief then called upon the departmental heads of his staff for presentation of the various elements in 20th Century's program of the "essentials of showmanship." A 40-page, idea-crammed manual, titled "A Showman's Guide to Better Business," was presented to each of the guests at the conference. The foreword petitions all showmen to join "in a concerted effort to inform the world of the resurgence of our great industry," and informs that the booklet had been prepared by 20th Century-Fox as an industry service. "It is designed to rekindle the spark of showmanship which is to stimulate an aggressive attitude in selling motion pictures to the public. Many of the suggestions herein are already employed by the successful showman, but many more are not being practiced."

The Showman's Guide was reviewed at Wednesday's opening session by press book editor Earl Wingart. It contains articles on diverse phases of theatre operation and exploitation by such prominent showmen as A. J. Balaban, executive director of the Roxy Theatre, New York; Morton G. Thalheimer, of Richmond, Va.; Leo Brecher, of the famous Plaza Theatre in New York City, and Senn Lawler, director of advertising for Fox Midwest Theatres.

Copies of the Showman's Guide will be made available for everyone, theatre in the U. S., it was announced.

JONAS ROSENFELD, 20th-Fox advertising manager, declared that his company is ready to match with exhibitors dollar-for-dollar the cost of running two 600-line institutional advertisements in newspapers guaranteed circulation. The ads, in the form of personal messages from the theatre manager, are adaptable for use by any type of house. One is titled "Your Pleasure is All Ours!" (see opposite page), the other, "I'm the Proudest Man
Showmanship Conference

EXHIBITORS PROMISE FULL SUPPORT

in Town!" Asserting that there are no strings attached to the offer, Rosenfield expressed the hope that these ads would obtain wide circulation.

He also urged the widest possible use of local slogans—"MOVIES ARE BETTER THAN EVER!"—while maintaining a variety of newspaper slugs, available on one mat. These slugs should be used in all newspaper ads, on posters and postcards, and as well as on grocery bags, envelopes, etc., through tie-ups, Rosenfield recommended. The slogan is also contained in bannermen, 60 x 30 poster. These accessories are all to be distributed at cost by National Screen Service.

A door-knocking campaign and good will speeches by theatre managers to local organizations were advocated by Stirling Sillifant, in charge of special promotion for the film company.

RODNEY BUSH, exploitation manager, and David Goldberg, publicity manager, spoke of the importance of conducting a barrage of the public with ballyhoo and publicity.

Ralph Pulea, manager of 20th-Fox's radio department, asserted that the screen is a theatre's greatest advertising medium and asked the exhibitors: "Have you been using your screen to sell your theatre?"

The meeting heard two recorded talks which are available to further exploit the slogan "Movies Are Better Than Ever!" and to institutionalize the theatre. They are entitled "The Manager Speaking" and "The Voice of Your Theatre." These discs run 60 seconds each.

The conference witnessed a preview of a newly prepared two-minute short to sell movie-going. Titled "Our Town, U.S.A.," this subject depicts a typical family discussing movies and movie-going, without any reference to Fox pictures or any other particular product. It is especially designed to precede the theatre's trailers. It, too, will be distributed by National Screen Service.

"As fine, as courageous, as inspirational a meeting as I ever attended," was the tribute of Eric Johnston, MPAA president, who added that there aren't entirely too much pessimism in the industry. He admonished exhibitors against nurturing fear and advocated courage, faith and hard work to solve the problems they face.

SAM PINANSKI, president of the TOA, declared that his large New England circuit will go "all out" to push the Fox showmanship plan. He urged wider use of special television trailers.

Alied president Trueman Rembusch reiterated his stand against showing films with stars who have fallen into public disfavor by their personal conduct. If the industry sincerely seeks good public relations, it must keep faith, he said.

Leonard Goldenson, head of the Paramount theatre chain, offered the opinion that films play off too quickly to allow favorable word-of-mouth to help the boxoffice. "We must spend money to make this showmanship idea work!" was the straight-from-the-shoulder observation by Charles Skouras, president of the huge National Theatres chain. His circuit will spend $100,000 as its share of the proposed institutional newspaper campaign, Skouras stated.

He spoke frankly about the threat of television and warned against minimizing its effects. Where TV has not reached, business is off approximately 12 percent in National Theatres, the circuit operator said, whereas in Los Angeles, where there are some 400,000 sets, grosses are down about 40 percent. He urged that the industry strive to capitalize the new medium, rather than fight it.

SI FABIAN termed the meeting the "most stimulating" one he has ever attended. He warned, however, that he had some words of criticism for his hosts, as well as for other film companies.

Distributors have become lax, in exploiting their product, he declared, citing inadequate budgets as the reason why there is not sufficient pre-selling of pictures. Fabian laid some of the fault for inadequate exploitation at the doorsteps of the large circuits, which became dependent on their favorable runs and clearances and neglected showmanship. He had criticism, too, for the lack of co-

(Continued on Page 26)

special institutional advertisements

Your pleasure is all ours

MOVIES ARE BETTER THAN EVER!

SEE THESE GREAT COMING HITS!

(List your forthcoming Twentieth Century-Fox pictures here)

It's our pleasure... when you have a good time at the movies.

It's our pleasure... when you laugh and thrill and sometimes cry at the things you see on the screen.

It's our pleasure... to see the whole family choosing motion pictures as their best entertainment buy.

It's our pleasure... that youngsters have come to know and love the movies as a very special treat.

It's our pleasure... that Hollywood is constantly searching for new ideas... and bringing them to life.

It's our pleasure... that today you are finding movies better than ever...gaining a greater pleasure in seeing them.

STRESSES TV TRAILERS

Means of turning television screens to the advantage of movie houses received considerable attention at the Fox Showmanship Conference. Great stress was placed by several speakers on the importance of developing TV trailers, especially designed for home video. Circuit operators Leonard Goldenson, Sam Pinanski, Si Fabian, Charles Skouras, and Harry Brantl, among others, advocated greater attention in the future to this means of advertising.

In the connection, the editorial entitled, "Go Into Their Homes After 'Em!" which appeared in the February 27 issue of FILM BULLETIN, was reproduced and distributed by 20th-Fox at the Chicago meeting.

MARCH 13, 1950
COMPO APPROVAL COMPLETE BUT WITH PLENTY CONDITIONS

"With reservations" seemed to be the keyword as ratification of the Council of Motion Picture Organizations was completed. The last two of the ten representative groups composing the all-industry organization, Theatre Owners of America and the Society of Independent Motion Picture Producers, placed their stamp of approval on the COMPO setup, but each made it clear that certain conditions must be met for their continuation as members.

SIMPP, last of the component units to ratify, did so "with the specific understanding that SIMPP in no way obligates itself for financial support or outlay and that the matter of voluntary contributions be and remain purely a matter between independent producers, their distributors and COMPO, without involvement of SIMPP therein".

The TOA ratification was much more conditional. No less than five points were made in the process:
- Participation for one year only.
- Moderate budget.
- Exhibitor autonomy to be inviolate, with COMPO to act only in an advisory capacity.
- Operations to be carried on with as much "free" services from within the industry as possible.
- No program or policy to be carried out without unanimous consent of all constituent members, as prescribed in the COMPO plan of organization.

TOA's approval, aside from the budgetary restrictions, was much the same as Allied's, which also voted a one-year trial period and emphasized no restriction on individual autonomy.

ALLIED LEADERS COOL TO NEW ONE-GROUP PITCH

The perennial proposition that all exhibitors merge into one national organization, again cropped up at the 20th Century-Fox showmanship meeting in Chicago last week. The proposal made by Harry Brandt, New York exhibitor, was received coolly by Allied leaders present at the confab.

While evincing a willingness to cooperate with the distributors and TOA in any programs in which the interests of independent exhibitors, the large circuits and the film companies run parallel, Allied spokesmen still persist in the view that there are some areas of industry operations in which the independents must retain freedom of action.

There was great enthusiasm among the Allied delegates in Chicago for 20th Century-Fox's leadership in revising aggressive showmanship.

COUNTRY'S TREMENDOUS EFFORT SPEARHEADED BY COMPO'S TAXATION AND LEGISLATION COMMITTEE

As the hearings drew to a close, Myers issued a bulletin urging notes of thanks to be sent to all Congressmen who had safeguarded their intention to vote against the tax. He suggested also that theatre screeners carry the names of these legislators, noting that "some Congressmen have indicated that they propose to support repeal of the admission tax indicate they would not be averse to "screen credit" for their attitude".

COMPO's spokesmen chairman also pointed out the recent assurances given by Treasury Secretary John Snyder to Loew's Carter Barron in a private interview. Emerging from the discussions, Barron revealed that Snyder had authorized him to say that the Treasury's attitude toward admissions tax relief was "not frozen" and the Secretary had so testified before the House Ways and Means Committee. Snyder cited his statement in which he declared: "If it is clearly shown that someone has failed to come forward and show us a very distressing situation, we would be glad to consider it."

TREASURY NOT "OPPOSED"

Myers urged exhibitors writing their Congressmen to emphasize the Treasury's attitude. He asked that petitioners point out that "the Secretary's failure to include the admission tax among those recommended for repeal does not mean the Treasury's opposition to repeal of that tax. In other words, the Treasury is not playing favorites; it is concerned only that the Government's revenue be not impaired."

That continuation of the admissions tax might do just that was the point made by a Michigan theatre circuit owner. E. R. Holtz, head of the Grand Riviera Theatre Co. in Detroit, packed a set of statistics to Washington which he had compiled to show his Congressmen, which, he said, showed a loss to the Treasury of "at least $125,000,000" in income taxes because of the Federal admissions tax.

Holtz based his figures on financial reports of three of his Detroit theatres, all of which suffered drops in attendance over the past few years, due in great measure, he feels to the admissions tax.

(Continued on Page 13)

REVIEWs IN THIS ISSUE

The Reformer and the Redhead 14
Under My Skin 14
Woman on Pier 13 14
Perfect Strangers 15
Barrage 15
Please Believe Me 15
Three Came Home 16
The Outing 16
Mother Didn't Tell Me 16

HALF DOZEN ADDED TO U-I SCHEDULE FOR 49-50 SEASON

A 20 per cent increase over the original schedule of Universal-International studio-produced films was the good word from President Nate J. Blumberg last week. U-I will turn out 36 "high budget" features during the current fiscal year ending in October, six more than the 30 first planned. The hiked number was revealed by the U-I president after a series of conferences with production chiefs Leo Spitz and William Goetz.

"Each of the six pictures to be added to the program will be selected with the same care given and the same special attention that we are devoting to our previously announced films," Blumberg said. "The program, as it stands, will give our company the most ambitious list of pictures that we have ever undertaken."

Three of the 36 are completed and five are before the cameras, with the balance to be filmed during the next eight months, Blumberg revealed.

THANK CONGRESSMEN VIA 'SCREEN CREDITS' — Myers

The House Ways and Means Committee got busy last weekend formulating the new tax bill which will decide whether the industry is to continue to be burdened by a 20% Federal admissions levy. As hearings closed on March 3rd, the outlook appeared much brighter, at least for reduction of the levy, than the gloomy prospect which followed President Truman's tax message several weeks before.

The improvement was due to the industry's tremendous effort, spearheaded by COMPO's taxation and legislation committee under Abram E. Myers, to eliminate the obnoxious levy, the mountains of mail that came from industryites and moviegoers urging repeal and the testimony before the Senate committee by Myers and Gael Sullivan which presented the industry's arguments with telling force.

Names On Screen

As the hearings drew to a close, Myers issued a bulletin urging notes of thanks to all Congressmen who had safeguarded their intention to vote against the tax. He suggested also that theatre screeners carry the names of these legislators, noting that "some Congressmen have indicated that they propose to support repeal of the admission tax indicate they would not be averse to "screen credit" for their attitude".

COMPO's spokesmen chairman also pointed out the recent assurances given by Treasury Secretary John Snyder to Loew's Carter Barron in a private interview. Emerging from the discussions, Barron revealed that Snyder had authorized him to say that the Treasury's attitude toward admissions tax relief was "not frozen" and the Secretary had so testified before the House Ways and Means Committee. Snyder cited his statement in which he declared: "If it is clearly shown that someone has failed to come forward and show us a very distressing situation, we would be glad to consider it."

TREASURY NOT "OPPOSED"

Myers urged exhibitors writing their Congressmen to emphasize the Treasury's attitude. He asked that petitioners point out that "the Secretary's failure to include the admission tax among those recommended for repeal does not mean the Treasury's opposition to repeal of that tax. In other words, the Treasury is not playing favorites; it is concerned only that the Government's revenue be not impaired."

That continuation of the admissions tax might do just that was the point made by a Michigan theatre circuit owner. E. R. Holtz, head of the Grand Riviera Theatre Co. in Detroit, packed a set of statistics to Washington which he had compiled to show his Congressmen, which, he said, showed a loss to the Treasury of "at least $125,000,000" in income taxes because of the Federal admissions tax.

Holtz based his figures on financial reports of three of his Detroit theatres, all of which suffered drops in attendance over the past few years, due in great measure, he feels to the admissions tax.

(Continued on Page 13)
it's time to put that Paramount Spring in your box office.

Here it is for you to examine and appraise—Paramount's Sensational Spring Product From Now Thru May...
Everybody's Waiting for the sign.

CECIL B. DE MILLE'S
Paramount Masterpiece
Samson and Delilah
Color by TECHNICOLOR

HEDY LAMARR • VICTOR MATURE
GEORGE SANDERS • ANGELA SANDERS
HENRY WILCOXON
Produced and Directed by Cecil B. DeMille
Screenplay by Jesse L. Lasky, Jr., Fredric M. Frank
From original treatments by Harold Lamb and Vladimir Jabotinsky
Based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16

“Crosby directed by Capra—in Mark Hellinger's famous story! The hot tip is that this is Bing's biggest picture in years. Can't wait to see that photofinish race and hear Bing sing six songs includin..."
Tell Your Congressman to Vote To Repeal The Movie Tax

Robert Cummings
Lizabeth Scott
Diana Lynn
in HAL WALLIS’
production
PAID
IN FULL

with EVE ARDEN
Directed by WILLIAM DIETERLE
Screenplay by Robert Blees and Charles Schnee

"There’re 66 million American women like me who’ll want to see this famous story from Reader’s Digest. It’s about two sisters who loved and married the same man—and are trapped by a strange secret"
If It's A Paramount Picture, It's The Best Show In Town!

No Man of Her Own

starring

BARBARA STANWYCK
JOHN LUND

with JANE COWL
Phyllis Thaxter • Lyle Bettger • Henry O'Neill
A MITCHELL LEISEN production

Produced by RICHARD MAIBAUM
Directed by MITCHELL LEISEN
Screenplay by Sally Benson and Catherine Turney

“Hollywood columnists say this is Barbara Stanwyck’s best with a change of pace for her in a warm and sympathetic part. Sort of a ‘Stella Dallas’ role for Barbara and the picture’s got suspense like ‘Sorry, Wrong Number.’ And I’m going to see it, too, because she’s co-starred with John Lund.”

The EAGLE and the HAWK

Color by
TECHNICOLOR

starring

JOHN PAYNE
RHONDA FLEMING
DENNIS O’KEEFE

with
Thomas Gomez • Fred Clark
Frank Faylen • Eduardo Noriega

Directed by LEWIS R. FOSTER
Screenplay by Geoffrey Homes and Lewis R. Foster
Produced by WILLIAM H. PINE and WILLIAM C. THOMAS

“We fans love this kind of a big Technicolor outdoor picture! Sure remember the thrills I got in ‘California’ and I hear this one’s got plenty like it. Fast action, explosion of a huge arsenal and a fire that sweeps an entire mountain!”

PUT THAT PARAMOUNT SPRING IN YOUR WHOLE SHOW WITH PARAMOUNT NEWS AND SHORTS!
COURT GRANTS DIVESTITURE
PLEAS, MGM APPEAL STAY

With the film industry anti-trust case apparently tucked safely in its trophy case, the Government was disposed to be indulgent. It raised no objections when RKO asked for an extension until May 13 to file its plan for partnership separation. United Paramount's request for two years in which to divest itself of some 69 theatres, instead of 35 in each of two years, also met no objection from the Department of Justice. Both were granted.

The only company which showed any indication of fighting the District Court's decree, Loew's, was granted a stay of 60 days in the divestiture and divestiture provisions of the final decree in which to prepare an appeal to the U. S. Supreme Court, and an additional 30 days in the event of the board closing. The Loew petition, filed by J. Robert Rubin, vice-president and general counsel, was accompanied with an affidavit in which the company stated that it wanted to obtain a final ruling from the Supreme Court before it got busy on the intricate separation plan. One of the main principles enunciated by the court, according to Rubin, was the refinancing of the company's 346,000,000 outstanding debt.

Meanwhile, the board of directors of Paramount Pictures this week heard President Barney Balaban declare that earnings for the first quarter of 1950 were inestimable at this time, then voted a quarterly dividend of one cent a share on the common stock, payable March 29 to stockholders of record March 16th. The dividend declaration laid low doubts that the new company would be in a position to do any pie-cutting in its initial operational quarter. The wisdom of this move was immediately reflected in the active trading which lifted the company's common to 19, after it had sunk well below that figure.

Balaban also reported that as of March 1st, approximately 86% of the outstanding stock of the old company had been exchanged for Rothchild stock of the two new companies in accordance with the plan of reorganization. He urged the "small percentage of stockholders who have not yet made this exchange to do so promptly."

He also declared his expectation that Paramount Pictures "will continue to shrink its capital structure as rapidly as possible and as conditions justify so that the structure will bear a realistic relation to the current outlook for future earnings," adding that the Corporation has purchased 73,710 shares of its stock for retirement since the first of the year.

RKO EXECUTIVE COMMITTEE

An executive committee, consisting of Ned E. Deitch, Noah Dietrich and Howard Hughes, to govern the overall affairs of RKO, was appointed by the board of directors in Hollywood last Wednesday (8th).

Dietrich, executive vice-president of Hughes Tool Co., was also elected chairman of the board, but there was no doubt in anyone's mind that the final word in all matters of company policy would be that of Mr. Hughes.

STUDIO BOSS WARNER
Not 50, Only 52, He Says

WARNER DENIES BIG LAYOFF, SETS TWENTY IN 4 MONTHS

The flurry of conjecture following published reports that Warners studios had made wholesale slashes in its personnel, allegedly up to 50 per cent, and would operate on a token production basis for the next several months, was branded "ridiculous" by studio chief Jack L. Warner, and then nailed down conclusively by his subsequent announcement that Warners would put 20 properties before the cameras in the next four months.

The story of the WB layoffs was carried in the New York Times, as well as a trade paper, and brought an immediate reply from the Warner executive. The layoffs amounted to about five per cent, he declared instead of the estimated 50 per cent, noting that they merely coincided with "production seasons," and the cutback was "proportionate to the amount of actual productions." Only those employees not directly involved in the present production program, including pictures being readied for future production, will be laid off, he said.

"It is not possible to produce in these times by hamstringing production operations," Warner stated. "We don't intend to do that at any time. We intend always to retain the number of personnel necessary for the production of quality motion pictures which will succeed at the box office. Any economic measure taken by the studio is in the interest of good business and not on account of panic ascribed to the industry because we did not choose to comment on a private business operation which is essentially our business."

"The history of the industry shows periodic fluctuations in employment and production, all based on the availability of shooting scripts. The present situation is one of those and certainly not the basis for such depression stories. If anything, the present circumstance is a healthy one and indicative of a careful regard for business operation which does not permit the carrying of unproductive expenditures. Every employee at the studio must carry his full responsibility and we cannot carry those who do not have jobs to do."

NCA CHARGES MGM RENEGES ON NO-PERCENTAGE PLEDGE

North Central Allied, headed by Ben- nie Berger, traditional firebrand who, with Ohio's Pete Wood, is famed for blistering blasts at distributors, Thursday shot a verbal bombshell at M-G-M and its sales chief, William F. Rodgers, for allegedly forcing percentages on "Battleground" despite the conditional promises made by Rodgers and other members of the committee of flat rentals in certain small situations.

In a bulletin to its members last week, NCA regretted that the company had decided to sacrifice the "big picture" in the smaller situations on principles. NCA claimed that "no theatre in the $750-$1000 gross class can operate at breaking even, let alone the other distributors would follow suit if M-G-M won out on "must percentage" pictures. The other evils which are by-products of percentage playing are local checkers, auditors, and possible percentage fraud actions — would follow inevitably, the bulletin claimed.

The final paragraph of NCA admitted that "when Bill Rodgers made his commitment, he casually made the reservation; in approximately these words, that 'of course Metro reserves the right to come some future day to ask percentage on an exceptional picture,'" but added, "That was merely the door that is historically and traditionally left open when a display of 'friendliness' is made. We suggest you slam it shut in Metro's face."

PRESS RIGHTS FOR FILMS DUE FOR HIGH COURT RULING

Are motion pictures in the same category as the press? The $64 question to the question in question is whether the case called by the United States Supreme Court as a censorship action in Atlanta took on the aspect of a test case to decide whether the same inviolability which applies to newspapers and radio under the Constitution can also be attached to films. The Supreme Court ruling became a distinct possibility last week when an Atlanta Federal District Court ruled that motion pictures are subject to censorship because they are not a part of the press and if it was immediately announced that the decision would be appealed. The case was brought by Louis de Rochemont on behalf of his brother-in-law, Isadore de Rochemont, who said he was prevented from screening the film "The Green Parrot," after the Atlanta censor board had banned the film in that city. De Rochemont's counsel, Judge Samuel Rosenbluth, indicated that an immediate appeal would be taken to the Circuit Court, and to the Supreme Court if necessary.

Owens Door To Ruling

At a subsequent session it was seen that the ruling, handed down by Federal Judge M. Neil Andrews, opened the way for (Continued on Page 17)
Here is an amusing little romantic comedy which promises an entertaining cluck. Some 90 minutes for moviogers who want something more from the screen than simple enjoyment. The boxoffice result should be gratifyingly gross for every unconditioned audience. Fittingly, it finds its way into the category of family fare, "The Reformer and the Redhead" boasts a cast with fairly potent marquee power and countless rib-tickling situations. The latter, though not of the ultra-sophisticated species, will send the average moviegoer out of the theatre smiling approval, and will work up favorable word-of-mouth reaction. The basic plot of this Metro offering deals with a group of idealistic animal lovers led by a phony reform candidate for mayor, who clashes with the using entrenched politico and emerges victorious, and the redemption is accomplished after a chain of uproarious encounters with assorted jungle basis, some wild and some domesticated. Reminiscent of the school trapper, Oklahoma City leopard hunt is the unspared killer-lion episode which embellishes the film with one of its funniest scenes.

In the familiar boy-meets-girl pattern are Powell and June Allyson, the reformer and the redhead, respectively. Powell has a double take after any hilarious effect and is wholly believable in his love scenes with June, development of the picture. As its slyfire partner-in-no magic, Miss Allyson is both appealing, and charming in her efforts to display her thespic and comic talents. Many genuine guffaws are provided by the underpaid, clerk, and David Wayne, whose particular brand of humor is a welcome importation from the Broadway stage, Ceci Kelly, Ray Collins and Robert Keith offer adequate performances in their supporting roles. The screen story, was capably adapted by Norman Panama and Melvin Frank, who also collaborated in the production and direction.  

**STORY:** Gabby little June Allyson, whose father, Cecil Kelly, has been unjustly ousted from his position as zoo superintendent, displays her fiery temper in a situation that could be handled with a game hunter by Kathy Freeman and is arrested for inciting the subsequent riot. Judy, a lawyer by Powell, reform candidate for mayor, to act as her counsel and help her dad. Meanwhile, Powell is asked by Ray Collins, Freeman's running mate and a political machine leader and the person responsible for firing Kelly, to run for office with him. As a result of her incriminating information from Kelly, amazing damage information which gives Powell a club to hold over Collins. Prevailing Powell to be sincere and romantically, Allyson accepts his engagement ring and helps him conduct his campaign. When she finds out the truth about Powell's relationship with Collins, she breaks the engagement. On the eve of the election, with victory in the bag, Powell's conscience comes to the fore, aided by the prodigies of his law partner and campaign manager, Daniel Ryan, in a radio speech, opposes Collins and the machine, and wins over the voters, then is reunited with Allyson after he 'courageously' captures an election in which he believes is tame. TAYLOR.

**'UNDER MY SKIN' STRONG DRAMA WITH UNUSUAL BACKGROUND**

Rates  3  3  3  — in metropolitan and action houses, less in small towns

20th Century-Fox  85 minutes


This melodrama contains a diverse mixture of some very brilliant qualities and some that are only so-so. It offers superb direction by Jean Negulesco; it is enveloped in a bizarre and often exciting atmosphere; many of its scenes pack an emotional punch in the virile, hairy-chested, hot-blooded vein. Perhaps its weakest short story, "My Old Man," serves as the basis for the Casey Robinson screenplay. Counter-balancing these exceptional merriments are a wavy story line and a noticeable stiffness in some of the performances. It remains a superior drama that just misses being a great one. With only fair name values, to exploit, returns will be regular and the picture should hit its stride in the big town spots, particularly the action houses.

The present day short story merely sets the scene for a conventional development. (The change of title was a dubious improvement.) In expanding this material, Casey Robinson, who produced as well as scripted, has effectively captured an American expatriate and the tough affection. High spots in the picture are the thrills of a French steeplechase, and the decanted atmosphere of a Parisian boite where Micheline Preble sings.

Miss Preble, in her first Hollywood assignment, shows promise of the artistry that made her a continental star and Garfield also turns in a fine dramatic performance, although it remains within his familiar groove.

**STORY:** Garfield, an unscrupulous jockey banished from American tracks, is practicing his profession in Italy, where he pulls a double-cross on gambler Luther Adler. He barely escapes a beating, goes to Paris with his young son, Orley Lindgren, who worships his "old man," is curious about his native land that he only dimly remembers. Out of pity for the boy, Micheline, a chanteuse, tries to help Garfield, now in desperate trouble, as Adler hounds him for revenge. Garfield tries to leave France but he is arrested for the steeple-chase. When it becomes a favorite to win the Grand Prix, Adler orders him to come clean and, instead of doing this, would break the boy's heart. Garfield rides an honest race and wins. But crossing the finish line, he is thrown and killed.

**'WOMAN ON PIER 13' EXPLOITATIVE ACTION MELLER**

(This Review Appeared in the Oct. 10 Issue Under the Title, "I Married a Communist")

Rates  3  3  3  — in action spots

RKO  75 minutes


Taken as outright melodrama, "Woman on Pier 13" is solid film fare. Its artificialism serves mainly as an exploitation asset and is treated without department in a way that doesn't slow up its punchy pace. The Communists here are pictured as being typical underworld character, hard-faced, brutal, given to dashing out violent death to their enemies and the whole thing, with just a few changes here and there, could have been another gangster meller. This approach isn't conducive to much serious consideration of the problem involved, but it makes for exciting and suspenseful screen entertainment. And fortified with all-around strong performances and the capable direction of Robert Stevenson, it measures up as very promising boxoffice material. Some of the recent newspaper headlines, will touch off considerable word-of-mouth, but since it is essentially a sook action thriller, it could be best generally to play it up as such.

Tall and rugged Robert Ryan is especially effective as the ex-Cop, while Laraine Day is well cast as his solicitous wife. Thomas Gomez, as the venemous party leader, and John Agar, as the unscrupulous newspaper reporter, are both well cast. The new comer is Janis Carter, cast in a bristling, sophisticated role, who makes the best impression and looks definitely set for a place in the screen. The situations are quite satisfactory, blending well with the virile format.

**STORY:** As she embarks on her honeymoon, Laraine Day is unaware that the man she married, Robert Ryan, was once an active member of the Communist party. He is now a west coast shipping executive in charge of labor relations and is on close terms with union leader Richard Rober, the man who gets their books into him. His old flame and former party comrade, Janis Carter, kills the book over the brush-off and reports him to his boss, Thomas Gomez. Upon threat of exposure as a criminal, Ryan is forced to antagonize the union and encourage a strike. Meanwhile Janis falls for Laraine's brother, John Agar, and eventually spills the whole story to him. Both are arrested and it is new comer Janis Carter, cast in a bristling, sophisticated role, who makes the best impression and looks definitely set for a place in the screen.

**STORY:** As she embarks on her honeymoon, Laraine Day is unaware that the man she married, Robert Ryan, has been unjustly ousted from his position as zoo superintendent, displays her fiery temper in a situation that could be handled with a game hunter by Kathy Freeman and is arrested for inciting the subsequent riot. Judy, a lawyer by Powell, reform candidate for mayor, to act as her counsel and help her dad. Meanwhile, Powell is asked by Ray Collins, Freeman's running mate and a political machine leader and the person responsible for firing Kelly, to run for office with him. As a result of her incriminating information from Kelly, amazing damage information which gives Powell a club to hold over Collins. Prevailing Powell to be sincere and romantically, Allyson accepts his engagement ring and helps him conduct his campaign. When she finds out the truth about Powell's relationship with Collins, she breaks the engagement. On the eve of the election, with victory in the bag, Powell's conscience comes to the fore, aided by the prodigies of his law partner and campaign manager, Daniel Ryan, in a radio speech, opposes Collins and the machine, and wins over the voters, then is reunited with Allyson after he 'courageously' captures an election in which he believes is tame. TAYLOR.
As a study of a wide assortment of characters thrown together and forced to live with each other as members of a minor league gauders, "Perfect Strangers" offers some amusing moments, but not enough. As a romantic melodrama of two of the jurors, each married but drawn inevitably into love for each other, there are a few poignant moments, but not enough. And, as a detailed exposition of the way the jury system works, there are several interesting moments, but not enough. In brief, this Warner offering never quite jells as either amusing, poignant or interesting movie entertainment. The fragile story thread, burdened with an overabundance of dialogue and a dearth of action, is unequal to the demands of interesting audiences, who, of late, seem to have grown to significant size. The Ben Hecht-Charles MacArthur stage play may have been a suitable vehicle for the less stringent requirements of the legitimate theatre, but for the screen it is slow-moving, talky and unconvincing. Exploited as a woman's picture with the co-operation of all concerned, once again, it may reach slightly better-than-average grosses in a top dual spot. The current marquee value of the stars, Ginger Rogers and Dennis Morgan, is dubious, however. For action houses the exploitation tack would be toward the murder scene, but, for the fans will be a squirmily lot as they wait for the液 ending.

Miss Rogers does a creditable job as the young wife separated from her husband who finds that she has become the "other woman" in Dennis Morgan's happily married life. Morgan alternates between a worried look and sickly smile in an unconvincing performance as he has ever given. The supporting cast, however, does much better. Standouts are Thelma Ritter as a not-too-bright housewife and Anthony Ross as a self-styled ladies' man. These two are responsible for the film's laughter.

The performances, also, are of competent caliber. The stock figure of the murdering P.I. in Raymond Massey's portrayal, with his sonorous voice and grandiloquent manner, is called upon for little more than to absorb an incredible number of lines. Massey, in looks and talent, is more than adequate for the role's requirements. Robert Douglas particularly excels in his bit roles, especially George Stern, are surprisingly effective.

STORY: Tossed together in a Jury hearing a wife-murder case are a group of assorted men and women including Ginger Rogers, a minor department store executive separated from her, and Jeanne Crain, a single female of the faculty of two girls. Rogers and Morgan are attracted to each other, eventually finding in love as they are forced to share their nights and days together in the isolated jury quarters, and plan separate divorces and ultimate marriage. Although most of the jurors feel that the death of a man is a matter of course, one of them, however, does not.

BARRICADE* "ACTION-LADEN TECHNICOLORED WESTERN"
Rates ▲ ▲ ▲ — for action houses; good dualler elsewhere.

Warner Bros.
75 minutes

Dane Clark, Raymond Massey, Ruth Roman, Robert Lowery, Emmett Vogan, A. Caron Naish, Spring Byington, Carol Savage, Druc Mallory, George Cleveland, Ian Wolfe, Bridget Carr, Henri Letondal, Gary Maclean, Elisa Costello, Oscar葬

Directed by Peter Godfrey.

"Barricafe*" is somewhere between the minor league gallopers and the super-deluxe westerns. For the latter category, it is a bit shy in the big name department, but it won't take a back seat as far as rip. It makes for mild entertainment that is more than its share of that raw violence to surfeit the most avid of action fans. Almost none of the effort is put into the production fairly bristles with brutality as it exploits the sock in the jaw, the kick in the stomach, with crunching versimilitude. This emphasis on primordial physi-cal can, i.e., though much too heavy, for the week-stomached will by no means dim its prospects on the action half of a twin bill and can stand alone adequately in a theater. Indeed, after its rugged appeal is a soundly worked out plot, while the excellent Technicolor adds much to the gory proceedings.

The performances, also, are of competent caliber. The stock figure of the mercenary given larger-than-life dimensions in Raymond Massey's portrayal, with his sonorous voice and grandiloquent manner, is called upon for little more than to absorb an incredible number of lines. Massey, in looks and talent, is more than adequate for the role's requirements. Robert Douglas particularly excels in his bit roles, especially George Stern, are surprisingly effective.

STORY: Massey is the brutish overlord of a desert mining camp, manned by outlaws, where two fugitives from justice, Dane Clark and Ruth Roman, converge. She has been dangerously injured in a stagecoach wreck and her companion, Robert Lowery, decides to help her. Clark stiffs his defiance of the tyrant, in fear of being turned over to the law, and meanwhile he and the girl plan to escape. (Both being ex-jailbirds, they immediately strike a romantic chord.) Clark blows up the mine, trapping Massey in the debris, and the pair set out across the desert. Forced to turn back because their water has been salted, they find a scene of havoc and desolation. Massey has escaped from the tunnel in time to rally his renegades against an attack by the rightful owners of the mine. All are killed except Massey who escapes to a safe hideout. In the hard-hand-to-hand encounter with Clark. To evade Douglas, who has been critically wounded, the couple return to face the law.

PLEASE BELIEVE ME* "MILD AMUSEMENT IN STRAINED farce COMEDY"
Rates ▲ ▲ — on name values; n. g. for action spots.

M-G-M
87 minutes

Deborah Kerr, Robert Walker, Mark Stevan Cohn, Edward Brophy,2 Harvey Berke, 4 Carole Landis, 5 June Store, 6 Dona Drake, 7 Carole Mackenzie, 8 Peggie Castle, 9 John White, 10 Betty Craig, 11 Ethel Shaver, 12 George Zucco, 13 Billy Bevan, 14 Lucile Watson, 15 John McGuire, 16 Dorothy Hoon, 17 Hermine Tilmann, 18 Constance O'Callaghan, 19 Marjorie Bennett, 20 Edith Evanson, 21 Paul McVey, 22 Whit Bissel.

Directed by Bregal Uwindust.

"Please Believe Me* is a light, romantic comedy that won't displease anyone; neither will it get any raves of appreciation. It makes for mild entertainment that will register only so-so grosses in most locations; n. g. for action spots. From its立项 is an extension of some of this, but for it is only moderately amusing at its best; at its worst, moderately tedious. The fault seems to be somewhere in a commonplace script which whips up some farcical situations around some make-believe characters and gives them some would-be sparking quirks to recite. This dizzy year of three guys chasing after a girl, who also is chasing after them, is pleasant enough diversion for the easy-to-please. But when it's over, the patrons will be expecting something stronger out of such a feature.

The slick details of Val Lewton's production are one of the few major assets in its favor. All of the performers work hard to squeeze out their quota of laughs. Too hard and too obviously. Of them, Deborah Kerr seems to be the most rounded, but not so deliberately at home in this type of frothy comedy. Since it is apparent from the very beginning that nothing is going to happen, the story of Walker, Peter Lawford or Mark Stevans is slated to win the contest, there is little novelty left for the ending.

STORY: Deborah Kerr sets out from England to claim her inheritance, a huge ranch in Texas. On ship-board, she is pursued by Robert Walker, a weak-witted fortune hunter, and Peter Lawford, a mil-lionaire play-boy. Walker is in debt to a New York gambler who has posted James Whitmore to see that he makes a lucrative marriage. Lawford also is in debt—his wife is a lawyer, Mark Stevans, whose duty it is to ward off scheming females. He is convinced that Deborah is in league with Walker to deceive his client, but nothing falls for her charms. In New York his suspicions are confirmed when he learns that her inherited property is coming to her as a result of a court case and not the gambler for the gambler for his debt as well as for the money he spent in his efforts to keep her away. With the evidence at hand to raise the money and it eventually comes out of Lawford's capacious wallet. Then she picks the lucky fellow — it is Stevens. YORK.
**THE OUTRIDER'S** SUPERIOR TECHNICOLOR WESTERN

**MGM**

95 minutes

Joel McCrea, Arlene Dahl, Barry Sullivan, Claire Trevor, James Whitmore, Ramon Novarro, Jeff Corey, Ted de Corsia, Martin Garralaga.

Directed by Roy Rowland.

"The Outrider's" set out to be superior western fare and never once falter along the way. This actionful account of one of the highlights of the Civil War, elaborately filmed in Technicolor by Metro, is blessed not only with the standard ingredients which make for rip-roaring horse opera, but boasts also the class production which movie-goers have come to expect of major films. In short, "The Outriders" is a top-drawer outdoor attraction, a Moving Picture Week treat for all exhibitors whose audiences reserve their one patronage only for the deluxe westerns.

Under the able direction of Roy Rowland the story moves smoothly and quickly, avoiding the usual "they went thataway" dialogue and gestures found in the run-of-the-mill cowboy picture. There are several scenes, however, that will remain in memory. Among them is the memory of Borneo where the butterfly hunters are chased by Oriental pirates and a native cannibal. The last of the two scenes is a striking representation of the war in the Orient. The battle of Borneo is one of the most effective and thrilling sequences in the entire war picture, and the last scene is a magnificent demonstration of the power of the movie camera.

The lonesome Confederates who undertake a destitute task for the "cause" is played in his usual stolid manner by Joel McCrea. His romantic partner, Arlene Dahl, whose part calls for more than just her decorative qualities fills the role, and the screen, very nicely. Barry Sullivan and James Whitmore (of "Battle-ground" distinction) portray McCrea's sidekicks Corey, a Confederate deserter, and Claude Jarman, Jr., and Ramon Novarro round out the strong supporting cast.

**STORY:** Three Confederate prisoners-of-war, Barry Sullivan and James Whitmore escape from a Union prison camp in the waning days of the Civil War and take refuge with a band of rebel raiders led by Jeff Corey. Convinced that Corey is fighting for the Southern cause, McCrea agrees to ride to Santa Fe, join as outriders a Mexican band of Confederate sympathizers who are raising money for the Northern forces, and lead the unsuspecting entourage into a "buzzing-again" party, staged by Corey, who will carry the gold to the Union for Confederate matters. McCrea finds for Arlene Dahl, who has talked Ramon Novarro into letting her and her young brother Morgan join train East. After the boy is drowned while fording a flooded river, McCrea is relieved to hear the news that the war has ended, thinking now he will not have to lead his sweetheart into the trap. Sullivan tells him Corey intended to keep the money for his own use, and Corey, who is a Confederate deserter, makes his ex-friend a prisoner and leads the caravan into the ambush. Novarro kills Corey under a flag of truce, while the rest of the raiders, including Sullivan, are wiped out in the ensuing battle. TAYLOR.

**MOTHER DIDN'T TELL ME** DELIGHTFUL MARITAL COMEDY

**MGM**

38 minutes


"Mother Didn't Tell Me" is a delightful domestic comedy-drama, with action on coming and going, planned by Dorothy McGuire back to the screen in the type of role that first brought her screen fame, the girl-wife blessed with a combination of innocence and coy coyness. It is also a thoroughly entertaining treatise on the woes of a doctor's wife and explores that field with the same freshness and comic inventiveness that characterizes the novel, Mary Hart's best-seller, "The Doctor Wears Three Faces," from which writer-director Claude Binyon adapted the screenplay. Binyon's script abounds with snappy dialogue, some of it bordering on the risque, and intriguing situations. His direction, too, bears out the oft-proved thesis that a writer-director combination is a happy one. While most of the situations are somewhat variety, they often come in clusters that drown out some of the dialogue, and the whole leaves one in a happy mood and good humor andITH no real reason. "Mother Didn't Tell Me" makes a fine family entertainment that should be good for some top-heavy grosses in all but the action scenes.

Dorothy McGuire carries off the principal role with all the charm and personality that characterizes her performances. William Lundigan, as her doctor-husband, is well-suited to the part and some stand-out performances are given by Gary Merrill, Jessie Royce Landis, Joyce MacKenzie and Leif Erickson. The latter, particularly, registers strongly in a brief bit as a wolfish psychiatrist who takes advantage of his profession to make love to every woman he sights. Miss Havoc, too, gets off some sly cracks and makes every minute she appears on the screen pay off. **STORY:** Dorothy McGuire visits young, good-looking William Lundigan and sets her sights on marriage with him. After a brief courtship, they are married over the disapproval of his mother, Jessie Royce Landis, who conducts into the hardships of a doctor's wife. Added by a veteran of the tribulations of a professional wife's life, Dorothy makes a go of it despite an unfortunate catio into the medical circle, and soon becomes the mother of two twins. She soon finds herself in the company of a young doctor, Joyce MacKenzie, who shares her husband's office and works with her mother-in-law. MacKenzie is successful in alienating the pair, but a near-tragic incident which threatens the twins' life brings McGuire and Lundigan together again and wins over the contrite mother to Dorothy's side. BARN.
films to receive official blessing as a recognized member of the press with all its privileges. Had Judge Andrews ruled against the Atlanta censor board, the action would have stopped at that point, in all likelihood. However, should the Supreme Court receive the case and rule in favor of films as eligible to receive the benefits the Bill of Rights as applied to freedom of speech and press, an entire new vista of opportunity might be opened. The Federal admissions tax, for example, would have little chance of survival if movies were accorded a rating on a par with press and radio.

Judge Andrews' ruling opened the door for the high court to make the decision. In his decree, he cited the 1915 Supreme Court decision which permitted censorship of films by local and state governments. "Unless motion pictures can be offered the coverage extended the press, it is clear that the police power of the state has not been exceeded," he declared. Judge Andrews refused to accept the Supreme Court dictum in the industry anti-trust case in which the high court declared: "We have no doubt that motion pictures, like newspaper and radio, are included in the press, whose freedom is guaranteed by the First Amendment," on the basis that this was not part of an actual decree. The Supreme Court, once it receives the "Boundaries" case, can make a specific ruling on this issue.

"Curley" Ruling
The Supreme Court may rule on this question even sooner. It will be petitioned for review of the Memphis censor board's ban on "Curley," by Hal Roach, United Artists, and the Motion Picture Ass'n of America, all of whom are actively fighting censor action by Lloyd Pinford, Memphis censor czar. The issue of violation of the Bill of Rights is the principal one here, also, and if the high court rules on "Curley," the same effect will be obtained.

Paradoxically, the MPA's battle against censorship apparently did not apply to its own organization. Vittorio de Sica's "The Bicycle Thief," prize-winning Italian film, distributed here by Mayer-Burstyn, was denied the MPA's Seal of Approval by Production Code Administrator Joseph Breen until two of the scenes in the film were cut. The two objectionable sequences were "the shot of the little boy about to make his toilet against the wall" and "all the interior shots in the bordello, into which the man chases the thief."

State Censor Approve
Oddly enough, censor boards in three States, New York, Pennsylvania and Ohio, had approved the film without requesting these cuts. It was pointed out by the American Civil Liberties Union, which took up cudgels on behalf of distributor Burstyn and de Sica. Elmer Rice, chairman of the CLU's National Council on Freedom from Censorship, in a letter to Eric Johnston, said, "It behooves us to recognize that which is carrying the fight on this vital issue to the US Supreme Court to lay down more rigid standards than the very censorship bodies it opposes."

In a cable from Rome, de Sica refused to make the deletions, pointing out that the film had been shown intact in every other country, "including England" and noting that the bordello scene had been "judged everywhere simply candid."
Their NEWEST, most Hilarious Adventure!

Starring Marjorie MAIN Percy KILBRI D

with RICHARD LONG • MEG RANDALL

Story and Screenplay by MARTIN RAGAWAY—LEONARD STERN
Directed by CHARLES LAMONT • Produced by LEONARD GOLDSTEIN
A UNIVERSAL-INTERNATIONAL PICTURE

It's the BIG Family Fun for Easter!
**Short Subjects**

**By BARN**

HOLLYWOOD'S AURA of glamor and the golden touch has become the springboard for a number of racketeers and other illegal promotions throughout the country. In a warning to its regional affiliates last week, TOA says that reports from various sections of the nation indicate an alarming growth of these rackets and requests members to be on the lookout for their development within each unit's territory. Any suspicious characters claiming Hollywood identitites, says Gae Sullivan in the bulletin, can be confirmed simply by getting in touch with Art Arthur, executive secretary of the Motion Picture Industry Council in Los Angeles, for accurate identification and any available information on their credit standing. Sullivan cited the action taken by local and Federal agencies in Hollywood recently to halt operations of seven of Movie-town's television talent agencies, who allegedly have been mulcting clients of an estimated $20,000 weekly. He pointed out that "whenever shady promoters are driven out of one town, or disappear when their operations come under official scrutiny, they invariably turn up in another to resume their nefarious trade, unless they are apprehended and sent to jail. The publicity which accompanies their operations reflects on the entire industry and it is therefore essential that every exhibitor exercise constant vigilance and promptly report all such operations within his territory." Watch particularly, he added, for any promotions involving talented schools, dancing schools, contests for screen tests involving free trips to Hollywood, etc.

**THE DAYS WHEN exhibitors were told by exchange men, "Sorry, Joe, your prints was burned up in that fire here yesterday," seem to be over. For the last four years, according to the Motion Picture Assocation, there was no reported fire loss in any of the more than 400 regional film exchanges of the MPAA's member companies. This was made known in the Association's Conservation department report for 1949, which incidentally, was the tenth of the 24 years since the department was established in which member company exchanges enjoyed fireless records. The average annual fire loss from 1926 to the end of 1949 is $202, a record low which is probably unmatched by any commercial organization of similar operational scope, regardless of the product handled.

Department director John B. McCullough credits the amazing success of the program to the thoroughness of the self-regulatory system wherein each of the companies' exchanges is inspected monthly by firm managers who are appointed on a rotating basis as field conservation directors for periods of six months.

**THE ADVANTAGE OF setting up regular release dates for many months ahead is readily apparent with the disclosure of M-G-M's long range exploitation, publicity and advertising plans for all its releases, now set up to the end of August by sales vice-president William F. Rodgers. Following conferences at the home office, Howard Dietz, v.p. and director of advertising, publicity and exploitation, is huddling with the West Coast with Rodgers and studio toppers Louis B. May- er and Dore Schary for the series of pro-motions dubbed the most ambitious for the company since GWTW and "Battle-ground." Some typical examples: For "Annie Get Your Gun," an entire line of feminine Western apparel and accessories will be merchandised, while a nation-wide tour of Dot Linder and "Modern Annie Oakley" sharp-shooting beauty, began March 1. On that date, also, a national tour began on behalf of "Yellow Cab Man" in the form of a cross-country run of a taxi cab driven by cast member Bridget Carr on a tour sponsored in cooperation with the National Safety Council. Other films will be similarly deluged with advance exploitation. The much-heralded "Guo Vadis," finally set to begin production in May for release next year will get a full year's worth of national advance campaign pro-motion.

**PARAMOUNT HOPES to add another commemorative day to the American calendar. With "Mother's Day" and "Father's Day" reasonably well-established, M.F. Youngstein and his exploitation staff have embarked on a campaign to bring deserved recognition to the wives of America with a "Dear Wife Day." The idea of promoting, however, will vary in most areas to coincide with the playdates of Paramount's "Dear Wife." The plan aims at influencing local Chambers of Commerce to declare "Dear Wife Day" on the last Sunday of June and enlisting the help of local merchants and newspapers in promoting the celebration. One town, Van Nuys, Calif., has already carried through the idea with reportedly huge success, both from a standpoint of commercial value to the theatre and the theatre which opened the film. To carry the idea to all parts of the nation, a special kit is being sent out to all the theatres describing the mechanics of organizing the "Dear Wife Days."

**UNIQUE PROFIT-SHARING plan being followed at Tool Company was announced by Frank Melford and John Rawlins, partners heading Ventura Pictures, whose first picture, "Boy From Indiana," starring the Eagle Lion. The plan works this way: In each territory, the E-L branch has been assigned a nominal quota in an arrangement worked out with between the producers and the E-L sales organization. Beyond this quota, 20% of all revenue derived by that branch will be distributed among the salesmen in that exchange. Melford claims that by making the Eagle Lion salesman in effect, partners in our venture, we are giving them a real incentive and a just reward for their efforts." If this system catches on, other producers may have to jump on the bandwagon in the interest of self-preservation. It would be awfully hard for any salesman to resist plugging a film out of which he may get some extra cash, possibly at the expense of other product.

"CINDERELLA" OPENING in New York garnered a valuable hunk of publicity when the New York World-Telegram gave the early-morning line waiting to get in to the Mayfair a four-column cut right at the top of the front page. Headed "Once Upon a Time There Was a Line," the photo showed the predominance of adults in the queue, going on to explain: "And the line was outside a theatre called the Mayfair at 830 in the morning. There a moving picture named "Cinderella" was opening at 8:30 in the morning. It was a holiday for school children, and the line numbered about 200 when the time came for the doors to open. But do you know what? There were about ten grownups for every child, even counting mothers with multiple children, like the staircase-shaped group at right."

**OF MEN AND THINGS:** Leonard H. Goldenson, United Film Theatre's president, and head of the newly-organized United General Palace Associations and named Max E. Youngstein as public relations chairman for the UCP's national campaign this May. Two executives of the Hughes Tool Company and one bank executive figured in RKO board changes last week. Noah Dietrich, exec-utive vice-president of the Hughes Tool Co., was elected chairman of the board, while Thomas A. Shack, v.p. and general counsel of Howard Hughes organization, and A. D. Simpson, vice-chairman of the Houston, Texas, National Bank of Commerce, were named directors to succeed George H. Shaw and J. Miller Walker, resign-...
'THREE CAME HOME' DUBBED
REAL, STARK, MEMORABLE

The New York newspaper critics were generally agreed upon the more important achievement of the 20th Century-Fox's treatment of Agnes Newton Keith's novel, 'Three Came Home.' They were unanimous in their opinion that the production was a weakness of integrity and sincerity, sharing, though in varying degrees, an uncomfortable reaction to the film's portrayal of brutality and cruelty in the Japanese prison camp.

"It will shock you, disturb you, tear your heart out," writes the Times' Bosley Crowther of "a bold and heroic screen drama... which feels like a lie and stands as one of the strangest of the year."

In the Herald Tribune, Howard Barnes finds "terrifying... but it has guts," He calls it a "different kind of war film," one which "will be remembered long after one has seen it."

Rose Pelswick, in the Journal American, also describes it as "a harrowing picture... obviously made... written, directed and acted with integrity and genuine emotion."

"Not a pleasant nor inspiring experience," concludes the World-Telegram's Al Crowther, who found it rather "a grueling experience."

Seymour Peck, in the Compass, sees "a strong and stark film... not the outlaw and the gangling beat of the kind of movie. It is not, he writes, "to put it gently, a pretty picture... Leaves one worn and shaky when it is done."

When William H. Ruskin says it "is extraordinary in many ways," questioning the justification for filming the story, it should not be regarded popular because it "tries harder than most to capture actuality."

"WOMAN IN HIDING"
UNIVERSAL-INTERNATIONAL

"One of the major virtues... is that at least it gets you in out of the cold... No demands for any spyness in thinking will be made on the audiences."—COK, N. Y. WORLD TELEGRAM.

"Starts off with a good measure of suspense but becomes pretty wild-eyed as it goes along."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Although it pretend to be anything but melodrama... adds some convincing characterizations to its suspense story... A more thrilling entry... Has its share of genuine excitement... Presented in a brisk manner."—A. W., N. Y. TIMES.

"A great mistake for Ida, for Universal Pictures, you and for me."—S. P., N. Y. COMPASS.

"Fair amount of hard work... wasted on an implausible melodrama... Drags on and on."—PIHODNA, N. Y. HERALD TRIBUNE.

"CHAIN LIGHTNING"
WARNER BROS.

"Jet plane is the star... Maintains a high degree of suspense and tension throughout!"—PELSWICK, N. Y. JOURNAL AMERICAN.

"Most wildly exciting Bogart picture since this vibrant dynamo ceased his expiring role in movie versions of the last war... Story may be synthetic and cut to standard pattern but the excitement definitely is not."—COOK, N. Y. WORLD TELEGRAM.

"A thoroughly routine product... Successively dull, thrilling, stale and propitious of the future. Public response should be as varied as the picture itself."—WINSTEN, N. Y. POST.

"Moves with exciting speed when it is airborne, but slows down to a plodding walk as a mailman's rounds when it hits the ground... Only a neatly-turned action yarn..."—A. W., N. Y. TIMES.

"Biplane and jet-propelled airplanes are tangled up in the threads of complicated, illogical emotional patterns... An exhausted, defeated show... Lacks sensibility..."—GUERNSEY, N. Y. HERALD TRIBUNE.

"WHEN WILLIE COMES MARCHING HOME"

20TH CENTURY FOX

"Highly humorous... One of the winter's most bright delights and joys... Comedy of errors and no more."—CROWTH, N. Y. TIMES.

"John Ford... turned to fantasy and hilarity... Has considerable zest and pictorial excitement... Has a richly sardonic wit. Rarely does it fall flat, but it has a deep fund of laughter."—BARNES, N. Y. HERALD TRIBUNE.

"A very best... Sincerely careful away from the customary gag strategy comedy path... To balance the recent war movie menu, it comes at just the right time."—A. C., N. Y. N.WORLD TELEGRAM.

"A fresh and funny joke... Has some thin and slow moments... also moments when it gets genuinely mad... A slightly and original tall tale of the war."—PECK, N. Y. COMPASS.

"Genle fun-making, bit bitter... Funny in its sardonic, intellectual way... Laughs are good, freshly-minted stuff."—WINSTEN, N. Y. POST.

"A diverting piece, a light and breezy comedy that should keep... audiences chuckling."—PELSWICK, N. Y. JOURNAL AMERICAN.

"YOUNG MAN WITH A HORN"

WARNER BROTHERS

"Pat, happy ending... shrinks the film's size and propels a story of a rise-fall-and-recovery drama. The farther it goes toward Drama with the capital D, the less real it becomes."—WINSTEN, N. Y. POST.

"A large, glamorous and sick production... Happy ending... is shocking evidence of the boxoffice mentality at work. Sometimes powerful, but generally a lusht, tear-stained product of the Hollywood steam roller."—PECK, N. Y. COMPASS.

"Tantalizing combination of fascinating movie and other parts that are not so good... Has plenty of pretty good jam sessions... Tells most of its story well."—COOK, N. Y. WORLD TELEGRAM.

"Has less resemblance to life than to a conventional show-business success story... Barely manages to stand up under the heavy load of excess baggage... Takes revenge on romantic cliches... Overall pattern is irritatingly familiar."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Pedestrian story... Overly-long and frequently stumbles over its eloquently meaningless dialogue... Yet... not without merit... Result is... considerable good entertainment... despite the production's lack of balance... Soundtrack... is the very soul of the picture."—T.M.P., N. Y. TIMES.

"STAGE FRIGHT"

WARNER BROTHERS

"Entertaining, polished, thoroughly Hitchcockian, and good fun to boot... without a meaningful story."—WINSTEN, N. Y. POST.

"Hitchcock not quite up to his old form... when it comes to the melodrama... A most pleasant, if not too exciting, tale... Keeps a smileful familiarity to its sense of fun..."—CREELMAN, N. Y. WORLD TELEGRAM.

"A smooth and diverting film if not a fingernail-chewing one... Handled more in the manner of a polished conversation piece than a whodunit."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Very little sustained excitement or suspense... Hilter-skelter film... Dazzlingly stilly but it is far from frightening."—CROWTH, N. Y. TIMES.

"Complicated murder melodrama... There is a laggard rhythm... which a coast-to-coast excitement cannot overcome... Unfortunately, he (Hitchcock) has let what should have been a taut melodrama unravel."—BARNES, N. Y. HERALD TRIBUNE.

"A rather sad reminder of the glory that was Alfred Hitchcock's... Place murder mystery in a pork-chop, fresh-faced, colorfully-minted, Hollywood-type movie... A mild afternoon with a murder."—PECK, N. Y. COMPASS.

"TWELVE O'CLOCK HIGH"

TWENTIETH CENTURY-FOX

"There hasn't yet been one from Hol-lywood which could compare in rugged realism and punch to 'Twelve O'Clock High,' a top-flight drama... Tremendously vivid fictional story... has cut and polished up the spurious sardonic integrity, genuine emotional appeal and a sense of the mood of an air base that absorbs any and all violent and exciting picture of actual war fare and the ruggedness of men."—CROWTH, N. Y. TIMES.

"Drama of the men, not of battles... One fault is the confusing familiarity of the men... 'Comrade and Decision' handled it superbly a few months ago and now even that achievement has been surpassed."—A.C., N. Y. WORLD TELEGRAM AND SUN.

"Worthwhile motion picture reminder of the war... Ties knots in the pit of the stomach... Searches the spirit of Americans in desperate battle with a clear, bright spotlight of film drama... Snaps tight in the opening scene and in creases the tension to the final breaking point... Tough stuff but you won't soon forget."—PELSWICK, N. Y. JOURNAL AMERICAN.

"This picture also has a couple of fresh events which grab a significant crisis point in the bombers air war to ballast its virile doings."—WINSTEN, N. Y. POST.
Behind the Scenes of Film Production

COLUMBIA

TEN HIGH-BUDGETERS GIVES
STUDIO BUSIEST THREE WEEKS

AFTER several months of coasting
along with a comparatively unimpress-
ive product, Columbia inaugurates its
high-gear this month, with its hevi-
est program of top-budgeters in more
than a year. In all, ten purported "A"
class features will be in front of the
cameras between mid-March and the first
week in April. In addition, two lower-
budgeted pictures will go into produc-
tion during the same period.

Four of the high-budgeters kicked off
early this month: "The Fuller Brush
Girl," "Prowl Car," "Freddie the Great,
" and "The Brave Bulls." The latter, to
be used in Mexico, is a Robert Ross
t production, and promises to be one of
Columbia's biggest productions of the
year.

Remaining starters and the dates they
will go before the cameras are: "Last
of the Buccaneers" and "The Lady of
the Lake" with Robert Mitchum and
Joan Fontaine, February 15; "Indian
Territory," March 27; the long-awaited
"Born Yesterday," March 29; "Lost Stage
Valley," April 3, and "When You're Smil-
ing," April 4. On the "B" schedule are:
"Streets of Ghost Town," rolling in mid-March; and "Reve-
ne Agent," April 4.

But to most observers in Hollywood,
one of the most encouraging signs on
the horizon street lot, is the heavy line-up
of productions that have been readied by
William Dozier in the three months since
he checked back into the studio. Dozier
has no less than five productions ready
to go as soon as casting can be ironed
out and shooting schedules arranged.

Eddie Buzzell has also gone back on
the Columbia payroll, after a five-months'
absence. The director's new pact is a
five-year deal.

In short, there is every reason to be-
lieve that 1950 may be one of the best
for Columbia, and certainly vastly more
important than 1949, when only two pro-
ductions of consequence were turned out.

If Harry Cohn will only loosen the reins
and give some of his co-workers a free
head, Columbia might very well move
into the ranks of the majors.

MARCH 13, 1950

EAGLE - LION

"ROBINSON" BOOKED INTO
CIRCUIT BEFORE COMPLETION

THERE'S just one topic of conversa-
tion around Eagle-Lion these days, and
that's "The Jackie Robinson Story." Judg-
ing from the enthusiasm being reg-
istered by the ordinary phlegmatic
studio workers who more or less take
any picture in stride, it would seem that
E-L's first production in approximately
a year, has triggered real optimis-
tive of this enthusiasm is the announce-
ment that Harry M. Popkin has already
booked "The Jackie Robinson Story" into
chain theaters, although it is still shooting.

Furthermore, this department hears that
Pop-
kin plans to pay the highest price he's ever
offered for a film.

Jack Schwarz gave further cause for
enthusiasm around the lot, with the
launching of his program of 22 features
and Westerns — all for E-L release —

on March 7. "Narcotics Squad" was the
kick-off feature on his program, and will
be followed late this month by "Unborn," an
expose of the abortion racket. From that
time on, Schwarz plans to keep a steady
flow of productions before the

THE LIMELIGHT

Hollywood's in-the-money screen
stars should find considerable food
for thought in a recent poll con-
ducted by a fan magazine, which
indicated, beyond a doubt, that a
player must appear on the screen
at least three times a year in order
to maintain his fan following. Stars
must stay in the limelight to live.

During the past five or six years,
one big star after another has
suffered for the fallacy that it's
foolish to make more than one pic-
ture a year as long as Uncle Sam
collects such big income taxes.
Financially, from the short-range
viewpoint, that belief may be true.
The star who can command a wage
of, say, $150,000 per picture, gets
mighty little of his gross earnings
if he makes a second, third or
fourth picture in any given year.
His net, from the first picture, may
be sufficient for his needs and nine
or ten months of leisure is very
attractive.

But the short-range viewpoint,
unfortunately, is deceptive. There's
reason to believe that many of the
top-fighters are going to pay a
heavy price, in the long run, for
the leisure they have won. The
fans who would have been loyal
to them for years, had they been will-
ing to pitch in and work, are turn-

ing to new idols. By refusing to
make more than one picture a year,
established stars have not only in-
duced their own fans to forget
them, they have also forced the
studios to build up their rivals.

Even in Hollywood it's difficult
to have a cake and eat it, too.

But the real screegeolos of their
fallacious reasoning are the pro-
ducers who meet their fabulous
salary demands on their one-picture
per year, and the exhibitors who are
forced to pay higher rentals on
these pictures, under the misappre-
hesion that the name is still box-
office. Look back over your own
play-dates of the past year and see
how often you have been victimized.

JAY ALLEN.

METRO-GOLDWYN-MAYER

METRO BALLY CAMPAIGNS
TO EMBRACE ENTIRE ROSTER

METRO's advertising and publicity de-
partments have been ordered to roll
up their sleeves and go all-out in selling
the company's future product —
both major productions and those of lesser
importance. In the past, it has been the
policy of the studio to concentrate on
only those half-dozen or so pictures a year
which, because of budgets, cast or story,
outrank the rest of the products.

In short, company toppers seem to
have finally come to the realization that
even pictures, in order that be a boxoffice
success, requires proper salesmanship.

One gimmick that is being discussed for
carrying out the new order is that of
commercial tie-ups, which has been
largely ignored by the majors, but which
has paid off so handsomely for some of
the producers of Westerns. One needs
only to look at the success of William
Boyd's comeback as a television star, to
relate the value of these tie-ups.

Despite the fact that television is still
limited to the metropolitan centers in
this country, Boyd's television appearance
does very well in every town and hamlet, due in no small
degree to the lines of kid wearing apar-
chic by the name of "Young Cab Man." One
appar it is possible to link a similar tie-up on
women's western garb, to plug "Annie
Get Your Gun." Other pictures already
slated for heavy ballyhoo are: "Yellow
Duck Cab Man," "Nancy Goes to Rio," "The
Duchess of Idaho," "The Father of the
Bride," "The Reformer and the Red-
head," "Outriders" and "Stars in My
Crown."

When other studios decide to buck
leek down and sell their product, instead of
screaming at exhibitors about their lax-
ity in properly exploiting the pictures
they show, the boxoffice will pick up
again. Watch the boxoffice receipts dur-
ing 1950 and see if the upcoming-Metro features don't top the list.

MONOGRAM-AA

MONO IMPROVES STANDING
WITH QUANTITY, BOLDER PICS

ALTHOUGH there is still much to be
desired in the Monogram product, there are
strong indications that the company is

WHENEVER you see this symbol, you can be assured that STUDIO SIZE-UPS is representative of a complete and detailed profile of the current entertainment industry. Our comprehensive coverage includes all the major studios, producers, and filmmakers, providing in-depth analysis and insights into the latest trends and developments in the industry. Whether you're a film buff, a movie critic, or a content creator, STUDIO SIZE-UPS is your go-to source for the most up-to-date information on the world of film and entertainment.
gaining stature and, in 1956, will make its strongest bid for wider recognition. Improved casting, greater quantity of product and a branching out into new types of film undertakings have all been evident here since the turn of the new year. From two to four pictures have been before the cameras at all times, with four new starters pegged for March. Already started this month are: "Joe Palooka in Humphrey Takes A Chance" and "Bomba and the Lost Volcano." Today (March 13) Wallace Fox puts "Six Gun Mesa" before the cameras, and on March 20, William Brody, who has just been promoted to a full-fledged producer, launches "Sideshow."

In all, the company has canned nine pictures since the first of the year — a record unequalled by the company, for a comparable period, in many years. The nine newcomers to the company's backlog are: "Over the Border," "Killer Shark," "Square Dance Katy," "Guns Roar in Rockhill," "Mystery at the Burlesque," "Jiggs and Maggie Out West," "Henry Does It Again," "Young Daniel Boone," and "A Modern Marriage." In the last-named Monogram presents its first important message picture — a condemnation of divorce — and thereby gains new stature as a motion picture company. Although most folks will probably agree that Monogram is not suited to go into this type of moviemaking on a heavy scale, it is nonetheless commendable that it is striving to expand. And the recent boxoffice success of the better message-films could bode benefits to Monogram not only in prestige, but in dollars.

This much seems certain, however: top budgets on the 1956 product will be considerably below the average of $1,600,000 expended on the company's output of 12 features last year. The general opinion seems to indicate that the average this year will much more likely run in the neighborhood of $1,200,000. This is in keeping with the industry's average of a level of a 25 cent studio overhead.

During this period of readjustment, production will, of necessity, be considerably slowed down, with the result that the major portion of the studio's production program will be held off until the last six months of the year. According to the best available information at this time, 12 features will roll between July and December, bringing the year's total to 19.

In the company's favor during this period, is the strong backlog of 22 completed films. By and large, it appears to this reporter that the backlog of unreleased pictures is much more impressive than the current releases, and the exception of "Samson and Delilah" and "The Heiress" — both top quality films of which any company might justifiably be proud.

After thoroughly surveying the situation here, calm heads in Hollywood seem to agree that the general outlook, instead of being gloomy — as the above mentioned trade papers would indicate — is actually encouraging. After all, the personnel cutbacks amounted to less than five percent, and thinned out a lot of deadwood the backlog is as strong as any the studio has had in several years, and the up-coming productions have the ingredients of good money-makers. To indicate otherwise is doing a grave injustice to Henry Ginsberg, one of the most brilliant business men in the business.

**PARAMOUNT**

**STUDIO SLASHES PERSONNEL, BUDGETS AS BACKLOG HITS 22**

Henry Ginsberg and his associates have been wielding the hatchet here since the first of March, cutting down overhead to an absolute minimum before launching a production pick-up that will bring seven new features before the cameras between now and the first of July. Massive layoffs have been in order for the past two weeks, with as many as 100 employees stricken from the payroll in a single day. As of this writing, still further personnel cuts are being contemplated.

In justice to Mr. Ginsberg, it must be pointed out, however, that most of the employees who have received pink slips are the ones who have failed to produce the maximum demanded by their jobs. Certainly, it does not herald a great impending slump at the studio to certain trade journals published here in Hollywood, would have their readers believe.

**REPUBLIC**

**IMPROVED FINANCIAL PICTURE BODIES PRODUCTION INCREASE**

Republic continues to be one of the bright spots on the Hollywood scene. Six new pictures were slated to roll this month, and the newly-released fiscal statement clearly paves the way for bigger and better production plans for the remainder of the year.

According to President Herbert Yates, his company's gross earnings during the fiscal year ending October 29, 1949, amounted to $1,413,762 — an increase of $836,567 over the previous year. After deductions of $602,184 in frozen foreign earnings and $325,000 in estimated federal taxes, the company shows a net for 1949 of $486,578. Republic has liquidated $2,700,000 in bank loans and has only $1,423,522 outstanding in loans on specific productions. Furthermore, it should be pointed out that "Sands of Iwo Jima," which will undoubtedly be the company's greatest grosser of all time, did not go into release Until the current fiscal year, which is just a little more than four months old.

New pictures rolling on the valley lot this month are: "Covered Wagon Raid" (Alan "Rocky" Lane), "Phantom Rider," a 12-episode serial; "Sunset in the West," a Roy Rogers Trucolor eater; an untitled outdoor drama starring Vera Ralston; "The Golden Tide," a big-budgeter assigned to associate producer-director Joseph Kane, and "Prisoners in Petticoats," assigned to Lou Brock.

**RKO**

**RKO MAPS HEAVY SCHEDULE DESPITE FINANCIAL SNAFUS**

As this edition of FILM BULLETIN goes to press, RKO executives are huddling over troublesome financial snarls growing out of the impending divorce, due May 8. Nevertheless, Howard Hughes has just completed mapping the heaviest production program since he took over the studio — a slate of 35 films to be turned out during 1950-51.

While all of the present financial commitments with the banks in preparation for the split-up are in order, the studio has been unable to secure a new production loan agreement from the banks which hold current notes, according to reliable sources. Largely because of that, company tops have appealed to the government for an extension of the divorce deadline.

More and more, Mr. Hughes is beginning to totally dominate the company. At an election held this month, two new directors — both sponsored by the millionaire producer — were named to the board of directors. They were: A. D. Simpson of Houston, Texas, vice-chairman of the National Bank of Commerce, and Thomas A. Slack, vice-president and general counsel of the Hughes Tool Company.

The Howard Hawks-Erwin Lasher deal, previously forecast, was signed this month, under terms of which the duo will make three pictures for RKO over the next two year period. Hawks will produce all three films, and direct two of them.

**20th CENTURY-FOX**

**PRODUCTION SPURT GETS GO SIGN AFTER DATE SHUFFLES**

The full-steam-ahead production program which Darryl F. Zanuck exclusively forecast for FILM BULLETIN a couple of months ago, is just about to go into high gear; right on schedule. Within the next two months, Zanuck will give the green light to eight top-budgeted
films, and within two weeks from this writing, no less than five or six features will be shooting simultaneously.

As Mr. Zanuck pointed out in his recent interview with FB, the past two months have been devoted to arranging starting dates so as to get the maximum efficiency from the studio's manpower, and thereby exercise the greatest economy in production. Furthermore, he is making every effort to schedule productions for fast release, in order to capitalize on the topicality of many of the film subjects.

Scheduled for starts this month are: "I'd Get By," a William Perlberg Technicolor production starring June Haver and William Lundigan; "Stella and the City Man," a Sol C. Siegel production starring Linda Darnell, and "All About Eve," to be produced by Joseph Mankiewicz, and starring Anne Baxter. Tentatively set for April starts are: "Trumpet to the Morn," a Julian Blaustine production, with a cast headed by Cornel Wilde, Richard Basehart and John Peters; "Old 899," to be produced by Casey Robinson, and starring Dorothy McGuire; "Midlark" (Irene Dunne), to be shot in England, with Norma Shearer producing and Jean Negulesco directing; "American Guerilla in the Philippines" (Tyrone Power), and "The Halls of Montezuma," a Marine story to be directed by Lewis Milestone.

**UNIVERSAL-INTERNAT'L**

**SOUND STAGES LOADED AS SEVEN FILMS FACE CAMERAS**

Production-wise, the studio is in the midst of one of its biggest splurges in many a month. With the rolling of three new films within the past two weeks, all of the sound stages were busy, with seven pictures shooting simultaneously. They are: "Louisa" (Ronald Reagan-Charles Coburn-Ruth Hussey-Edmund Gwenn), "Ma and Pa Kettle Back Home" (Marjorie Main-Percy Kilbride), "Panther's Moon" (Maureen O'Hara-David Hudd), "Winchester 73" (Seymore Twiders-James Stewart), "The Milkman" (Donald O'Connor-Jimmy Durante), "Saddle Tramp" (Joe McCrea-Wanda Hendrix), and "Smuggler's Island."

As a tip to exhibitors, make plans now to get an early booking on "Louisa." Seasoned critics who have seen some of the rushes are predicting it will be the top comedy of the year. Which all goes to prove, if U-I will only get good scripts, it can hold its own with any major in town.

Jack Gross has returned to the U-I fold, where he once produced over 40 pictures under the old Universal banner. At the time of the surprise announcement, Gross was preparing two new productions for RKO, where he has been under contract for the past seven years. Under his new term ticket at U-I, Gross will produce only top-budget jobs.

Another newcomer to the rapidly growing list of U-I contractees is John Horton, former White House aide and special liaison officer in the Office of Public Information of the Department of Defense. He will serve as a special public relations representative for the company, with offices in Washington.

**WARNER BRO'S**

**PRODUCTION TO CONTINUE STEADY DESPITE CUT SCARE**

As in the case of Paramount Studios, certain Hollywood trade papers have been prone to sensationalize in their reporting of personnel cut-backs on the Warner Bros. payroll. In bold, scab headlines, one paper estimated lay-offs at 50 per cent of the total studio personnel, and drew comparisons with the mass lay-offs leading up to the long, drawn-out production hiatus on the lot, a little more than a year ago. In reality, the cuts have been much lower than reported and the production picture, instead of being a gloomy one, is quite the opposite. A source close to Jack Warner tells this department that production starts are all but set on 12 to 14 features for the next four-month period.

On the other hand, a great many people in Hollywood find it hard to go along with Warner's reasoning on the cut-backs. According to a statement he issued a few days after the pink slips were passed out, the payroll paring is only temporary and "wisely" conceived for economy purposes. He contends that, although four pictures are shooting, it is a comparatively dull period, and therefore it is to the best interests of the company to effect these cut-backs.

Certainly no one can deny that dead-wood should be weeded out of all of the studios, nor can there be any doubt that for reasons of economy it is often necessary for studios to make temporary lay-offs. But depriving loyal employees of their livelihood every time there's a slowdown, is no way to maintain the kind of morale a studio needs in order to operate efficiently.

**INDEPENDENTS**

**FILM CLASSICS**

Film Classics will increase its 1950 distribution by at least 50 per cent over 1949, in a strong bid for leadership in the independent releasing field. Fifteen pictures have already been scheduled for release in the new year, and numerous other deals are near the inking stage, whereas in 1949, there were only 12 releases by the company during the entire year. Of the 13 already set, 10 will be filmed outside this country, and three were made in New York. The announced releasing slate: Anson Bond's "The Vicious Years," "The Wind and My Lover" (Vivica Lindfors), English-speaking film made in Sweden; "Blackjack" (George Sanders), directed by Julien Duvivier on the island of Majorca; "Rapture" a Godredge production; "Good Time Girl," a Sydne Box production; "Tess-Twice," filmed in the Congo; "It Happened In France;" "Pirates of Capri;" "Guilty Bystander;" "Four Days Leave," and "Cry Murder." Soon to be filmed for FC outside are: "East is East," "St. Benny, the Dip," "A Game of Cards" and "Toreador."

**LIPPERT PRODUCTIONS**

Lloyd Bridges and Hugh OBrian have snagged the top roles in the science-fiction yarn, "None Came Back," announced here in a recent issue. The plot concerns a scientific exploration to the moon on a rocket ship. In a race to get the picture completed and into release ahead of George Pal's "Destination Moon," which deals with the subject, Lippert has already rushed the property into production in location on Death Valley.
EXPLOITATION PICTURE

TEASER TITLE "MOTHER'S BIG GUN"
McGuire, Theme, Contest Add Incentive

DOCTORS' WIVES
The Fledgling Is Inducted Into the Suffering Circle

A TITLE, a story, a star, a novel and, by way of special incentive, a contest, all combine to make "Mother Didn't Tell Me" top-drawer exploitation fare for theatremen. First off, be it known that this 20th Century-Fox comedy-drama is a film that no exhibitor should have qualms about showing in his theatre. It's funny and fast, heartwarming and suitable for the entire family. If he goes all-out in his exploitation campaign, he can look forward not only to boxoffice gratification, but to audience satisfaction as well.

No, I'm in his ballyhoo barrage is the title. The tie-ups, displays, stunts, co-op ads, contests and all the other promotions that can be built around this provocative label has been explored most comprehensively by the pressbook, and some of the suggestions are listed in greater detail in the next column. Suffice it to say that there is a wealth of material that can be put to wonderful use if the showman gives the title a real workout in his campaign.

The story, while it has many of the earmarks of "Claudia," the film which brought Dorothy McGuire screen fame, adds an extra fillip in the basic premise, what a doctor's wife must endure and how a young girl adjusts herself to the grievances inherent in the task. With Miss McGuire again in the type of role she plays so engagingly, here is an angle which must not be overlooked in the picture's promotion.

And, finally, 20th-Fox adds a special payoff for some 134 exhibitors who give "Mother Didn't Tell Me" a rock selling campaign, with a $7500 contest that offers prizes beginning with a $500 U. S. Savings Bond or an all-expense paid, two-week vacation trip at the swank Lake Tarleton Club in New Hampshire.

TITLE PROMOTION

How the title can be used for department store tie-ups, window displays, full-page co-op ads, newspaper contest, school promotions, limerick contests, special lobby displays, in-store advertising, and more is detailed in the pressbook, which has an unusually large exploitation section.

Department stores can be enlisted on a veritable scale. In windows, the title can be featured in all sorts of apparel, cosmetics, jewelry, candy etc., and offered on a department store or individual shop's co-op basis, a full-page layout for a "Mother Didn't Tell Me" sale would tie the department or store in with the title in the individual week's edition.

"Oh-Deh-Mother"! Miss McGuire's costumes are particularly handsome and would be ideal settings to fashion ads and displays.

Walking advertisements are also suggested in the form of boys and girls wearing T-Shirts with the title stenciled on, Get about two dozen of them and distribute them to youngsters from various schools and ask them to wear them to school for ten days prior to opening and get signatures on the shirts from their schoolmates. A local store might be promoted to supply the shirts or even to have a special sale on them. Instead of signatures, perchaps the most clever follow-up lines to the title would be good for foot traffic to the theatre.

A teenage essay contest can be fashioned on the title in cooperation with your local newspaper. Some possible topics for the essays: What learned the hard way that my mother should have told me? What mother didn't tell me that I couldn't tell my mother? What should mothers tell their children about intolerance? etc. The committee of judges should consist of a high school principal, a prominent local child psychologist and a member of the local School Board, with possibly a Saving Bond or prize passes as prizes.

Another good contest based on the idea of "Mother Didn't Tell Me" is a limerick contest, either in the newspaper, or passed out in the lobby up to a week before playdates. Six suggested limericks with the last line blank are outlined in the pressbook.

LOBBY DISPLAYS

As a pair of good teaser displays for your lobby, it is suggested that a large blow-up of a head shot of Miss McGuire be used with the wording: "Can You Guess What Mother Didn't Tell Her?" and a sequel to it with the wording: "What Did Mother Tell H? See the Answer Inside!" With this display, use a still of Miss McGuire and William Lundigan and their screen twins, and with the caption of "we could tell you, we would." But see Dorothy McGuire and William Lundigan here next week in "Mother Didn't Tell Me" the picture with all the answers. You'll love it!"

SHOWMANSHIP CONTEST

The $7500 showmanship contest for the best campaign on "Mother Didn't Tell Me" gives an extra bonus to theatremen for making the picture pay. Any manager and/or ad manager of a theatre in the U. S. or Canada who plays the picture between Feb. 21 and May 7 is eligible to win $131 prize ranging from a $500 Savings Bond to $25 Bond. All entries must be postmarked on or before Mar. 21, 1956.

Judging will be based on how the most productive ad-exploitation-publicity campaigns for the film and consideration will be given to nature of run, class of house, location and business produce in order to permit equal competition between small town houses, neighborhood and downtown deliveries.

NEWSPAPER ADS

The teaser quality of the title predominates all of the ads, some of which are shown at
The lovely and capable Dorothy McGuire returns to the type of role that enabled her to make such a notable debut on the screen, the “Claudia” films. Once again, she is the lovable girl-wife, this time faced with the responsibility of being a doctor’s wife—the disappointments, the sudden break-up of social affairs, the uncertainty of a night’s sleep. On top of this, her marital problems are heightened by an unsympathetic mother-in-law and a young and beautiful associate doctor in her husband’s office, both of whom deliberately set out to break up her marriage. The humorous aspects of the situation are brought in consistently so that, essentially, this is a comedy with serious overtones. Some scenes are delightfully pointed, interpolating the doctor’s indifference to vital (to the patient) ills, to the woes of pregnancy (except when he is the father) and jealousy of his wife while decreeing any suggestion that he might take more than a purely impersonal interest in either his patients or his female associates.

With Miss McGuire in her element and William Lundigan, fresh from his success in “Pinky”, as her doctor-husband, the stars are neatly cast. Just as ideal is the high-powered supporting cast. June Havoc as another doctor’s wife has a snappy and sympathetic role; a top-flight actress from Broadway, Jessie Royce Landis, gets the plum role of the mother-in-law, and a newcomer, Joyce McKenzie, makes an attractive and venomous female medico. Brief but hilarious is the character played by Leif Erickson, a psychiatrist, who plies women with tricks of his trade on a perpetual wolf-hunt.

At right, Dorothy McGuire gurgles happily at the prospect of meeting the handsome young doctor, William Lundigan, as she feigns illness.
hesion among distributors to avoid the release of too many pictures of the same type at the same time.

To survive and prosper, Fabian offered several proposals to the Conference:
- Put your theatres in apple-pie order.
- Urge Hollywood to continually improve product.
- More intensive pre-selling of pictures by the distributors.
- Greater use of television trailers.

At the Open Forum session on Thursday, moderator Mitchell Wolfson, of Florida's Wometco circuit, assured the guests that all would be privileged to speak their minds.

First to take the floor was Emil Bernsteek, of the Wilby Circuit, who spoke of his organization's plans to bring in new blood to carry forward the ideas already tested by the circuit's veteran showmen.

Fred Scott, Fox Midwest, discussed means of previewing audience reaction to exploitation campaigns, the importance of developing juvenile trade and the production of special "studio trailers" that will forthcoming pictures at once.

Oscar Brotman, Chicago independent, recommended that movies be sold for their therapeutic values. He pointed out that the public might be convinced that movies are good for their health through the relaxation they afford. He rapped the Hollywood old-timers who are "parasites" on the industry body.

David Idzal, managing director of the Fox, Detroit, struck out at those within the industry who "tell the public our private lives." He called on those who lack faith in the business to "get the hell out!"

Louis Schine recommended a return to "old-fashioned circus showmanship," while Seymour Morris, publicity director of the Schine Chain, warned that the industry is being damaged by "notoriously bad press agencies" emanating from Hollywood. He suggested that the Johnstown office hold a press agents' meeting on the West Coast to correct this condition.

Tom James, St. Louis exhibitor, advocated shorter features, a series of three- or four-reel comedies, and more family life stories.

Harry Brandt delved into certain phases of trade practices, among them the advisability of selling larger groups of pictures which have been completed and trashedown. This, he said, would enable exhibitors to sell their future shows sufficiently in advance. The New York circuit operator expressed the view that "We have gone too far in selling individual pictures; we must sell 'movies.'"

Praise for Personnel

President Skouras had high praise for the 20th-Fox staff members who handled the arrangements for the showmanship meeting. He intro-
duced Ahlstrom, Sonneman, Ira Tulipan, William Bentley, all of the home office, force, and Ed Sodoma and John Conway, Chicago field men for 20th-Fox.

As each man took a bow, he re-
cived a rousing ovation from the assembled group, who seemed unanimous in their agreement that it was the most competently staged affair of its kind they ever attended.

13 REGIONAL MEETINGS SET

The following regional showman-
ship meetings have been definitely set by 20th-Century-Fox sales officials. On March 21: St. Louis, Chase Hotel; Washington, Washington Hotel; Cleveland, Balter Hotel; Des Moines, Standard Club; Indianapolis, Antlers Hotel; Memphis, Peabody Hotel; Philadelphia, Benjamin Franklin Hotel.

March 22nd meetings will be held in Pittsburgh, William Penn Hotel; New Haven, Taft Hotel; Minneapolis, Radisson Hotel; Charlotte, no site announced.

Kansas City will hold its meeting on March 22nd at the Continental Hotel.

M. A. Lightman, Jr., Malco, Memp-
phis, evinced his belief that box-
offices could be hopped by sneak pre-
views of good pictures to set off favor-
able word-of-mouth before the picture goes into first-run. He suggested that the pre-view prints be supplied to the distributors without charge to theatres.

Harry Vinneco, Los Angeles circuit operator, urged greater courtesy to and comfort for theatre patrons.

M. M. Mesher, Portland, Ore., stressed the need for favorable public relations to fight unfair taxation, both Federal and local.

Myron Blank, Des Moines, revealed how his Paramount-Blank circuit's public information formation campaign last year corrected false and damaging impressions created by bad propaganda from Hollywood. The campaign included a speaking tour, not only by Blank and other circuit executives, but by municipal opinion molders who were persuaded to assist in the campaign.

Robert Doob, commenting that 20th-Fox theatres felt drop-offs in grosses less and later than other territories, said that the meeting had completely wiped away the "smug complacency he had felt about the trade practices. He also felt that the much-publicized Phonevision, (TV over wires into the home on a paying subscription basis) was not a threat to theatres because of its handicaps, such as illegiti-
mate "unscrambling" of the image, boot-
leg reception, etc. He also warned the producers that they would have to deal with a small and powerful group if they supplied films for Phonevision.

Gael Sullivan, TOA executive director, discussing the fight on the Federal ad-
missions tax, warned that theatremen must quell Congressional fears that in eliminating the Federal tax, it would mere-
ly mean transferring the prerogative to the State and local governments.

Max A. Cohen, Cinema Circuit, N. Y., authored a wire, unanimously backed by the assembled exhibitors, to Secretary of the Treasury John W. Snyder, calling upon his support to repeal the Federal ad-
missions tax. He argued that a greater number of theatre patrons would then be available for solicitation by theatres in the forthcoming U. S. Savings Bond cam-
paign.

Walter Reade, Jr., New York, called for young blood in theatre operation, particu-
larly in the showmanship phase. The circuitman urged more Hollywood star junk-
eis to small towns.

Oscar Doob, head of Loew's Theatres, N. Y., pledged the circuit's all-out effort in reviving industry showmanship.

The close of the meeting came with the presentation to Mr. Skouras of a testimon-
ial scroll signed by all the guests at the conference and with a stirring standing tribute to the 20th Century-Fox president.

News & Opinion

(Continued from Page 17)

Burstyn charged that the PCA ban was part of an effort to "subrogate" foreign films in this country, an accusa-
tion which Breen promptly labeled "un-
terly false." The PCA administrator de-
clared that only the "morale content" of pictures influences its decisions, which are based solely on the provisions of the Code adopted in 1930 to "assure decency and good taste" in films.
YOUR BUDGET
Allied of Iowa - Nebraska

About Theatre Budgets or the Atomizing of the Boxoffice Dollar. There have been a number of tables published recently showing the differing ideas about the breakdown of the boxoffice dollar in theatre operation. We have but one basic argument with all of them: the small amount left for profit, which is achieved by a majority of our Iowa and Nebraska theatres which are small, individually operated propositions, with limited grossing possibilities. Obviously if the small exhibitors attempted to live on 2 to 15 per cent of their $250 to $500 weekly grosses they better dig ditches or clerk in a store, without investment and no worries except how to do less work. Let it be said that of course we understand the overhead of circuits and large house in his provinces and the salary and administration columns substantial salaries for their executives and managers, and the net profit remaining is a slim fraction of the investment. Few if any of the small exhibitors do this, depending on the net profit to compensate them for their time and efforts. We are critical of the method of breakdown of the boxoffice dollar. The first is that of the Intero bro Circuit in New York, operating 37 theatres; the second is that devised as an average of all sizes and types of theatres by Allied of Indians; the other two are unidentified. Look these over and compare them with your theatre operation:

<table>
<thead>
<tr>
<th>Item</th>
<th>25%</th>
<th>25%</th>
<th>20%</th>
<th>15%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Rental</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payroll</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rent</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heat, Light, Power</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Insurance-Taxes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advertising</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miscellaneous</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net Profit</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

All percentages are based on the theatre's gross, but include advertising and other taxes such as sales taxes.

It is quite obvious that these are breakdowns of high grossing theatres, and just an plain that good salaries are provided for the management and executives before net profit is arrived at. The moral we may draw from this is that every exhibitor must determine his exact overhead (send to Anamosa for our Theatre Overhead Form if you haven't one) and not depend on the administration and other taxes for adequate and decent salary for himself. Your time is worth money. John L. Lewis' miners get $14.03 per day with no overtime, and when you have done this, then you can treat your theatre as an investment, and the net profit has a return on that investment, just like any other business. The amount of net profit will, of course, depend on the necessary overhead, and, the theatre gross.

SHOWMANSHIP YEAR
Allied of Iowa - Nebraska

1950 should become known as the Showmanship Year in our business, for to hold our own against TV and the 1001 activities competing for the public's diminishing entertainment dollar, we are going to have to put really effective effort behind the selling of our theatres and pictures. The first line is the "facelifting": the renovation, painting, remodeling if necessary, making more inviting and comfortable the theatre itself. Don't expect your public to get very enthusiastic about it if your theatre is dingy, uncomfortable and uninspiring. Be sure your equipment is in good repair and useable. A clean screen, new carpets, curtains, decorations; a new screen does wonders for a theatre! Change your lobby around if possible, and the entrances too; make your popcorn machine and candy counter more attractive. New drapes for the boxoffice. Next, rear back and take a picture of yourself on the stage. Well, maybe there isn't much you can do about that! A few new clothes, a bit neater appearance down the line. But that wasn't what I really meant. How do you and your staff look out? What are the general tone and like? Let's hope not; but many do! Get smiles on every face in your; staff, including your own, and if you feel ugly, then surgery, and keep them there! A smiling face is like a good mirror—everyone smiles back; if they smile in the theatre, you'll be back. Treat your public just like you loved them, even to the dirty littleurchins who squirm and run all over the place. If you don't then I don't think they should drive out to the nearest drive-in.

*STROMBOLI* BOOMERANG
ATO of Indiana

On Tuesday RKO proclaimed via double page spread in the daily trade papers that the cat customers were saying they wanted to see "Stromboli" at "crowded theatres all over America." But on Wednesday RKO's trade papers reported business on the picture as "mild"! Reports to the Motion Picture Daily said the "bottom fell out" in a number of cases and it's obvious whether or not the picture would run full contract time in all circuits. According to Film Daily, "Stromboli" proved a one-week wonder. The Broadway engagement at the Criterion Theatre started with a smash but fell off so rapidly that it was estimated that the first week business would be 33% under the second week of "Man On The Eiffel Tower," the previous booking at the Criterion. Our Nebraska co. correspondent advises that all "Stromboli" will get is the one week on Broadway. Observation in Indianapolis and Columbus, Ohio, indicates that the picture will fall 25% below average business.

RKO in condoning the Mitchum antics set up the stage for the "Stromboli" fiasco. RKO figured that "Joan of Arc" was good for two and a half million profit at regular admissions. That a release of "Bells of St. Mary" would garner another $2.5 million profit this implied that as it now appears, neither one of these pictures, due to Bergman's presence, has a ghost of a chance. On Tuesday RKO put out a RKO profit window. This should give RKO pause for thought in the future and they should be more amenable toward disciplining errant stars.

ILLEGAL CLEARANCE
ATO of Iowa - Nebraska

Nasty little clearance circles between towns are still in existence in some parts of this Iowa-Nebraska territory, nurtured and kept alive by greedy exhibitors and distributors who can get an extra few bucks rental or percentage from the boxoffice theatres, because of the clearance. Of course we have all heard the old one that "clearance is fine if you have it over the other fellow in your town." But we also read the law that says such clearance now between towns is illegal. The wise distributor will cease two million dollar to the profit trail, if the smart exhibitor in such situations will cease demanding more than an equal split of any product, because we are going to see a lot of such suits tried out in the courts according to the law, even if someone has to go to jail over it. That's a promise!
NEW PRODUCTIONS

UNTITLED

Drama—Started Feb. 28

Cast: John Carroll, Vera Resilin, Walter Brennan, Marla Palmer

Director-Producer: Allan Dwan

Story: Not available.

COVENTED WAGAN RAID

Western—Started March 3

Cast: Rocky Lane, Eddie Waller, Byron Barr, Lynn Thomas

Director—Springsteen

1948-49

Producer: Gordon Kay

Story: Not available.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Half-Breed</td>
<td>Carroll-Gray</td>
<td>2-14</td>
</tr>
<tr>
<td>Four Sons of the Desert</td>
<td>O'Brady-Durant</td>
<td>2-14</td>
</tr>
<tr>
<td>The Great White Way</td>
<td>Eller-Durant</td>
<td>2-14</td>
</tr>
<tr>
<td>The Great White Way</td>
<td>Carroll-Gray</td>
<td>2-14</td>
</tr>
<tr>
<td>The Half-Breed</td>
<td>Carroll-Gray</td>
<td>2-14</td>
</tr>
<tr>
<td>The Great White Way</td>
<td>O'Brady-Durant</td>
<td>2-14</td>
</tr>
<tr>
<td>The Half-Breed</td>
<td>Carroll-Gray</td>
<td>2-14</td>
</tr>
</tbody>
</table>

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Half-Breed</td>
<td>Carroll-Gray</td>
<td>2-14</td>
</tr>
<tr>
<td>The Great White Way</td>
<td>O'Brady-Durant</td>
<td>2-14</td>
</tr>
<tr>
<td>The Half-Breed</td>
<td>Carroll-Gray</td>
<td>2-14</td>
</tr>
<tr>
<td>The Great White Way</td>
<td>O'Brady-Durant</td>
<td>2-14</td>
</tr>
<tr>
<td>The Half-Breed</td>
<td>Carroll-Gray</td>
<td>2-14</td>
</tr>
<tr>
<td>The Great White Way</td>
<td>O'Brady-Durant</td>
<td>2-14</td>
</tr>
<tr>
<td>The Half-Breed</td>
<td>Carroll-Gray</td>
<td>2-14</td>
</tr>
</tbody>
</table>

RKO RADIO

1949-50 Features

Completed (48) In Production (6)

THE WALL OUTSIDE

Drama—Started Feb. 27

Cast: Jane Greer, Dennis O'Keefe, Lizbeth Scott

Director: John Cromwell

Producer: John Houseman

Story: Girl tries to rehabilitate herself after release from prison.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maltesse Moon</td>
<td>Rains-Cromwell</td>
<td>2-17</td>
</tr>
<tr>
<td>Maltesse Moon</td>
<td>Rains-Cromwell</td>
<td>2-17</td>
</tr>
<tr>
<td>Maltesse Moon</td>
<td>Rains-Cromwell</td>
<td>2-17</td>
</tr>
</tbody>
</table>

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maltesse Moon</td>
<td>Rains-Cromwell</td>
<td>2-17</td>
</tr>
<tr>
<td>Maltesse Moon</td>
<td>Rains-Cromwell</td>
<td>2-17</td>
</tr>
<tr>
<td>Maltesse Moon</td>
<td>Rains-Cromwell</td>
<td>2-17</td>
</tr>
</tbody>
</table>

20TH CENTURY-FOX

1956 Features

Completed (25) In Production (6)

1949 Features

Completed (44) In Production (6)

GROUP FOUR

Dane Danger (79)

Details under title: Dane Danger

Huntley and Cargo (87)

Details under title: Huntley and Cargo

Riders of the Range (90)

Details under title: Riders of the Range

They Were Like the Others (96)

Details under title: They Were Like the Others

GROUP FVE

Hart of Miami (9-9)

Details under title: Hart of Miami

Mitchell-Leigh (11-1)

Details under title: Mitchell-Leigh

Ride of the Range (96)

Details under title: Ride of the Range

O'Shea-Gray (6-11)

Details under title: O'Shea-Gray

GROUP SIX

Not Disguised (3)

Details under title: Not Disguised

O'Keefe (1-17)

Details under title: O'Keefe

On the Eve (9-12)

Details under title: On the Eve

Paint-Stroke (9-9)

Details under title: Paint-Stroke

Sisters of the Silver Slipper (97)

Details under title: Sisters of the Silver Slipper

Terror in the Hills (99)

Details under title: Terror in the Hills

Westward Ho, the Range (97)

Details under title: Westward Ho, the Range

GROUP SEVEN

completed (28) In Production (6)

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bury Me with My Dixie (79)</td>
<td>Flower-Cruikshank</td>
<td>2-02</td>
</tr>
</tbody>
</table>

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bury Me with My Dixie (79)</td>
<td>Flower-Cruikshank</td>
<td>2-02</td>
</tr>
</tbody>
</table>

SELECTED S.R.O.

1949-50 Features

Completed (48) In Production (6)

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rawhide (49)</td>
<td>Power-Harmon</td>
<td>2-17</td>
</tr>
<tr>
<td>Where the Sidewalk Ends (49)</td>
<td>Andrews-Taylor</td>
<td>2-17</td>
</tr>
</tbody>
</table>

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rawhide (49)</td>
<td>Power-Harmon</td>
<td>2-17</td>
</tr>
<tr>
<td>Where the Sidewalk Ends (49)</td>
<td>Andrews-Taylor</td>
<td>2-17</td>
</tr>
</tbody>
</table>

FILM BULLETIN
**UNIVERSAL-INTERNATIONAL**

1949-50 Features (Completed (26) In Production (1))

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title (Running Time)</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>WithTitle (Running Time)</td>
<td>Cast</td>
<td>Details</td>
<td>Rel. No.</td>
</tr>
<tr>
<td><strong>COMPLETED</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adam and Eve (12)</td>
<td>B.B.</td>
<td>2-6</td>
<td></td>
</tr>
<tr>
<td>After (12)</td>
<td>B.B.</td>
<td>2-6</td>
<td></td>
</tr>
<tr>
<td>All for All (12)</td>
<td>B.B.</td>
<td>2-6</td>
<td></td>
</tr>
<tr>
<td>Aman and Eve (12)</td>
<td>B.B.</td>
<td>2-6</td>
<td></td>
</tr>
<tr>
<td>Another Man (12)</td>
<td>B.B.</td>
<td>2-6</td>
<td></td>
</tr>
<tr>
<td><strong>IN PRODUCTION</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **WARNER BROTHERS**

1949-50 Features (Completed (29) In Production (1))

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title (Running Time)</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COMPLETED</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>IN PRODUCTION</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **THEATRE MANAGERS and OWNERS**

We thank all theatre managers and owners who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

**IMPORTANT**

Don't put your return film in the lobby until all your patrons have left after the last show.

**HIGHWAY EXPRESS LINES, Inc.**

236 N. 23rd St., Phila., Pa. — L.0.74 7-4823

Member National Film Carriers
Mirror, Mirror, on the Wall
Who's the FAIREST of Them All?

"20th IS FAIREST!"

and the Fairest Company of Them All delivers not just words BUT...

PRINCE OF FOXES • TWELVE O'CLOCK HIGH • WHIRLPOOL DANCING IN THE DARK, Technicolor • WHEN WILLIE COMES MARCHING HOME • MOTHER DIDN'T TELL ME • THREE CAME HOME • OH, YOU BEAUTIFUL DOLL, Technicolor • I WAS A MALE WAR BRIDE • WABASH AVENUE, Technicolor • DAKOTA LIL, Cinecolor UNDER MY SKIN • CHEAPER BY THE DOZEN, Technicolor • PINKY

There's No Business Like 20TH CENTURY-FOX Business
SENATOR SNYDE URGES BILL LICENSING SENATORS!

Solon Labels Personal Conduct Of Some 'Disgusting'; Calls For Ban On 'Low Characters'

News Story on Page 7

The Story Behind the Production News

STUDIO SIZE-UPS

The Exclusive FILM BULLETIN Feature

Starts on Page 21
"Thanks Leo, you make the best comedies of all! I feel a MIRTHQUAKI coming on!"

THE WORLD WANTS TO LAUGH!
"I really cannot tell a fib. 
You know how gay is 'ADAM'S RIB' 

But now 'REFORMER AND THE REDHEAD' 
Will fill your house, without a deadhead!

And soon 'THE SKIPPER SURPRISED HIS WIFE' 
Will bring the laughs of daily life.

**BUT HERE'S A SHOW YOU'D BETTER GRAB, MAN**

**READ THIS REVIEW OF 'YELLOW CAB MAN'!**

---

**Read every word of this Money Review from FILM BULLETIN** *(Feb. 27, 1950)*

**'YELLOW CAB MAN' RIOT OF FUN. WILL TOP 'FULLER BRUSH'!** The phenomenal popularity of 'The Fuller Brush Man' is sure to be duplicated—and probably surpassed—by this new Red Skelton sarrer from M-G-M. Sure to make the masses howl. Top attraction."
SHOWMANSHIP IS

SPECIAL INSTITUTIONAL ADS!
Launching the biggest business-building campaign in industry history, with 20th backing you dollar for dollar! See your 20th representative for full details!

SPECIAL SHORT!
2 minutes for your screen and TV to build the movie habit. N. S. S. has it! Use it!

RECORDING:
For your theatre and radio — two unusval 60 second hits transcriptions.

There's No Business
ON THE MARCH!

SHOWMANSHIP IDEAS!
Get your copy now!
Slugs, 40x60's, burgees, banners, services, new angles and methods!

....AND PRODUCT!
backing your campaign to prove to the world that "MOVIES ARE BETTER THAN EVER!"

* CHEAPER BY THE DOZEN
  Technicolor
* WABASH AVENUE
  Technicolor
* THE BIG LIFT
* A TICKET TO TOMAHAWK
  Technicolor
* NIGHT AND THE CITY
* BROKEN ARROW
  Technicolor
* LOVE THAT BRUTE
* THE GUNFIGHTER

and remember:—PINKY * PRINCE OF FOXES * 12 O'CLOCK HIGH * WHEN WILLIE COMES MARCHING HOME * MOTHER DIDN'T TELL ME and UNDER MY SKIN!

ike 20 CENTURY-FOX Business!
"Should I let him go back to his wife?"

...WOULD YOU?

GINGER ROGERS
DENNIS MORGAN

"Perfect Strangers"

WITH
THELMA RITTER
SCREEN PLAY BY EDITH SOMMER
ADAPTATION BY GEORGE OPPERHEIMER
PRODUCED BY
JERRY WALD
BRETAIGNE WINDUST

FROM WARNER BROS.
A BIG BOLD AND
BEAUTIFUL
PICTURE
EDITOR'S NOTE

Two weeks ago, a U. S. Senator with an appetite for headlines made the front pages with the introduction of a bill to license the PEOPLE in the motion picture industry on the basis of PERSONAL CONDUCT! The following day, we imagined that a colleague of the Gentleman from Colorado introduced a similar bill licensing senators and congressmen by the same yardstick and that the Gentleman from Mississipi paraphrased the speech of the Gentleman from Colorado to suit the purposes of his measure. Variations of the quotations contained in the following dispatch may be found in the Congressional Record, March 14, 1950, Pages 3332 to 3339.

URGES BILL LICENSING MEMBERS OF CONGRESS

Washington, Mar. 15 (IP).- In a resounding blast against the "disgusting conduct" of certain senators and congressmen, Senator Stupford Snyder of Mississipi today introduced a bill to license the personal lives, habits (smoking, drinking and headline-hunting) and the customs of all members of the legislative body. The senator pointed out that his proposed law is based on the fact that senators and congressmen are interstate products.

"The object of this measure," declared Snyder, "is to insure wholesome, sensible senators and congressmen and to eliminate persons of low character from gaining admittance to this august body. Revenues from the license fees imposed by my law should produce revenue of more than $17,63 annually," he said.

The senator, a ranking member of the powerful Committee on Censorship of Personal Conduct, hurled vitriolic condemnation upon the heads of "those members of this body who have wronged their voters by taking kickbacks, by padding government payrolls and by robbing the pork barrel. "As if this were not enough," he continued, "I am chagrined to point a finger at the good senator Schott of Tennisippi and his shady morals. It is no secret to anyone in this august body that he has been observed going in and out of a well-known hotel right here in the shadow of the capitol dome itself, at strange hours and in the company of a young woman who is not a young lady.

"If the Gentleman from Tennisippi feels the urge to go on an immoral binge, as a few of us do now and then, he should have respect enough for his position in this august body to retire from it and forever remain in retirement. Is that asking too much?"

HITS "MAD DOGS"

Warning up to the attack, the irate Snyder struck out with stiff blows at the "mad dogs" of congress, who, he shouted, should be "put on a leash!"

Rising to evangelistic heights of oratory, the senator declared: "This wicked element in our midst, like the wicked element in Hollywood, for instance, is totally irresponsible. No one wants to invoke unnecessary blue laws and lay down unreasonable restraints upon human beings, but it is for the

(Continued on Page 20)
The Cover-to-Cover Trade Paper

There are substantial reasons why exhibitors all over America (and the subscribers in Canada, Europe, England, India and Iceland, too) are agreeable to pay more for a subscription to FILM BULLETIN than for any other of the regular film trade papers (only Variety and Harrison's Reports get more per copy). The answer is that thousands of theatremen do more than just subscribe to FILM BULLETIN... They absorb it from cover to cover... They buy product by its production information... They book by its frank reviews... They form their views of industry policies by its editorial pages... They have faith in it... They regard FILM BULLETIN as the trade paper with something important to say!
JOHNSON FILM LICENSE BILL STARTS BOOMERANG REACTION

The rootin’, tootin’ Senator from Colorado seemed a little frightened at the deluge that followed his little rain-makin’ pill.

The film-licensing bill proposed by Sen. Ed Johnson (D., Colo.) to save the American people from “immorality”, presented to a Senate which heard the former cowboy’s words and rolled him into RKO, Bergman, Roberto Rossellini, Rita Hayworth, and Eric Johnston, in his attempt to make the industry subject to Government censorship, did exactly what Senator knew it would do — give him reams and reams of newspaper space. The proposal frankensteinied, however, into fodder for newspaper editorialists throughout the country which did the Senator no good.

Most of the comment followed the Motion Picture Association’s immediate denunciation of the Johnson Bill as a “police state act”. In the Senate itself, four Republicans took the opportunity to attack the bill and the Democratic Senator. Sen. Alexander Wiley of Wisconsin declared that the bill would undoubtedly be declared unconstitutional, and called for a public boycott of objectionable pictures and films which featured unsavory players.

Dictatorial Powers

“Every movement that the individual isolated case of ‘Stormblot’ misconduet and to ask that a whole system of Federal reg- ulation be set up to prevent such comparatively rare abuses is, I believe, to commit a grave mistake,” Sen. Wiley said. “I fear, therefore, would be the only practical way to stop every member of the Senate would oppose this bill with its tremendous implications of a European police-state, a Soviet-type GPOU. The bill would vest in the Department of Commerce dictatorial powers which could mean life and death over the entire motion picture industry.”

Commenting on Sen. Johnson’s bill, National Allied general counsel Abram F. Myers said it was “invaluable”, point- ing to Allied’s two-year battle for inter- industry as dispensing of erring stars. He called the Johnson proposal “the Finnmare plan put into legislative siature”, saying that it was a natural result because the industry had ignored Allied’s “constant warnings”.

Boycott No Answer

Myers also felt that Sen. Wiley’s statement of a public boycott was not a satisfactory method of curing the situation, reiterating his stand for “internal regulation.” “I imagine if the industry made a real effort to cure these conditions,” Myers declared, “Senator Johnson might be satisfied.” The latter, ap- preciated of Myers’ statement, agreed that “if they do it themselves, that’s what I want.”

Sen. Johnson, however, seemed doubtful that the industry was capable of adopting a satisfactory code, and said that even if the MPAA should make pro-

ERIC JOHNSTON

Wlio’s a Czar? A Consirnissor?

10,000 THEATRENMEN ACCLAIM 20th SHOWMANSHIP REGIONAL

In Chicago a few weeks ago, Charles Skouras told almost 400 of the nation’s top exhibitors, who had assembled as guests of 20th Century-Fox for its Show- manship Meeting, “You’re not kidding anyone as to why we’re here — you’re worried!” Mr. Skouras undoubtedly knew what he was talking about. Last week, when the waves tossed by the 20th Century rock into the industry’s troubled waters had spread out to engulf the nation’s exchange centers in a series of regional showmanship meetings, approximately 10,000 worried theatre- men showed up in 29 cities in an effort to hit upon means and methods of checking the slumping boxoffice.

Each conclaves was a replica of the master meeting in Chicago, both in fer- tile presentation of ideas and in enthusi- astic response by the exhibitors. Each was an all-day affair, beginning in the morning with a presentation of the fam- ed “Showmanship Guide” by a repre- sentative of 20th-Fox, then a luncheon, with speakers and an open forum in the afternoon. It didn’t end there. In the evening, all the waves tossed by the theatre- men and invited them via sneak previews to view as sample of what its “Movies Are Better Than Ever” slogan stands for.

Without exception every meeting drew a greater turnout of theatremen than was expected. In many cities howling snow- storms and rainswept streets did not pre- vent the theatremen from being on hand, although several openings were delayed until the latcomers scrambled soggily in, often after traveling hundreds of miles for the occasion.

Despite the inclement weather, more than 200 jammed the grand ballroom of the Hotel Astor last Thursday to hear Mayor William O’Dwyer, 20th-Fox pres- ident Spyrous P. Skouras (by cable), vice-president Andy W. Smith, Jr., and other prominent industryites reiterate their confidence in the future if films return to aggressive showmanship to bring moviegoers back.

They heard Mayor O’Dwyer place moviehouses’ standing in the community and their influence on the citizens to schools and churches as disseminators of education, information and a force for good. They heard, also, the principles of basic showmanship presented at the Chicago meeting reiterated by Messers.

(Continued on Next Page)
News, and Opinion

(Continued from Preceding Page)

Skouras and Smith, division manager Martin Moskovitz, branch head Sam Diamond, Harry Brandt, Leo Brecher, Wilbur Snapper, Louis Nizer, Spyros Spathis and many others who were present at the initial meeting, relate with enthusiasm and conviction their praise of the back-to-showmanship movement instituted by 20th-Fox. The open forum in the afternoon, with Fred Schwartz as moderator, culled a wealth of additional ideas to swell the showmanship snowball initiated in Chicago.

In Boston, the principles crystallized into a concrete drive as more than 50 exhibitors from four New England states attended plans to form an organization to press the institutional ad campaign suggested by 20th-Fox, with the slogan, "Movies Are Better Than Ever." Martin Mullin, who acted as cosponsor, with Sum Finanski, was named chairman. The meeting also approved creation of a committee of New England theatre owners to work in cooperation with distributors' exploitation field men, engaged an ad expert for full time work on the campaign.

The Rhode Island exhibitors, it was disclosed by Ed Fay, of Providence, will each contribute $10 weekly for an indefinite period to finance the institutional advertising in the State's newspapers, to be matched dollar-for-dollar by 20th-Fox as promised at the Chicago meeting by advertising manager Jonas Rosenfield and affirmed at each of the regional meetings by Fox representatives.

Among the 20th-Fox home office representatives and field men who traveled to all phases of the country to attend the meetings were Al Lichman, Los Angeles; Rodney Bush, Philadelphia and Pittsburgh; Jonas Rosenfield, Dallas; W. C. Gehring, New York; Sam Shain, Memphis and New Orleans; Abe Goodman, Albany and New Haven; Herman Wobber, San Francisco; Al Pala, Atlanta and Charlotte; Roger Ferri, Boston; Dave Golding, Buffalo; Ed Solomon, Cleveland and Cincinnati; Len Jones, Des Moines and Omaha; gim; Des Plaines, Chicago; Indianapolis, Minneapolis; Ted Tod, St. Louis and Kansas City; Stirling Silliphant, Washington; Ed Yarbrough, Salt Lake City, and Jimmy Gillespie, Oklahoma City.

DISTRIBS THEATRE OPERATION CAUSED B.O. DROP—GOLDMAN

"The greatest disaster that ever hit this industry was the day the exhibitor stepped into exhibition," Willard Goldman, prominent circuit operator famous for his tenacious battle for divorce and his successful struggle against the Warner first-run monopoly in Philadelphia told 418 exhibitors at the 20th-Fox Showmanship Meeting in Philadelphia. Goldman claimed the entrance of film distributors into the theatre field was the principal factor in the boxoffice decline. He said the resultant "consumer management" with its automatic, impersonal operation of theatres, and the "milking" of product in distributor-owned circuits, turn end independent exhibitors to "run anything they could get their hands on." The necessity of filling in on last-run pictures, he said, led to discouragement of the moving-going habit and to the current sad state of the boxoffice.

"KING'S MEN" SCORES IN THREE OF TOP FIVE OSCARS

— Best picture: Columbia's "All the King's Men." Best actor: Broderick Crawford in "All the King's Men." Best actress: Olivia de Havilland in Paramount's "The Heiress." Best director: Joseph H. Mankiewicz for 20th Century-Fox's "Letter to Three Wives." That's how they fanned in the Oscar dashes. "They're the natural gauge of the film industry's efforts each year, and the favorites came in just as expected. The 1949 Academy Awards saw a veteran of 20 pictures, Crawford, make the grade in his first role in a big-time production, and Miss de Havilland, a two-time winner ("To Each His Own") in 1946 as best actress and runner-up last year for her "Snake Pit" performance, captured the Oscar easily for her exceptional work in "The Heiress."

Top honors for supporting work went to Dean Jagger for 20th-Fox's "Twelve O'Clock High" and to Mercedes McCambridge for her initial role in "All the King's Men." Mankiewicz turned out to be the only double winner of the evening, adding to his director's Oscar, the gold statuette for best supporting performance. In winning best picture honors, "King's Men" beat out "Letter to Three Wives," "The Heiress," "Twelve O'Clock High," and M-G-M's "Battleground."

Several special awards were awarded: Cecil B. DeMille for "35 years of pioneer leadership in the motion picture field;" "Bicycle Thief," most outstanding foreign language film; Jean Hersholt for his many outstanding contributions to the film industry; Bobby Driscoll for most outstanding juvenile performances in "The Window" and "So Dear to My Heart;" Fred Astaire for "raising the standards of all musical pictures through his unique dance stylings."

Other awards included:
Best song from a film: "Baby, It's Cold Outside." (M-G-M's "Neptune's Daughter").
Best motion picture story: "The Stratton Story," M-G-M.
Best cinematography (black and white): "Battleground," Paul C. Vogel.
Best 20th-Fox.
Best sound recording, "Twelve O'Clock High."
Best art direction: black and white, "The Heiress;" color, "Little Women" (M-G-M).
Costume Design, black and white, "The Heiress;" color, "Adventures of Don Juan," WB.
Documentary short subject — Tie between "A Chance to Live," March of Time (20th-Fox) and "So Much for So Little" (WB).
Special Effects Award, "Mighty Joe Young," RKO.
Best Editing, "Champion," UA.

U-I PRODUCTION-PUBLICITY CO-OP PAYS OFF, SAYS LIPTON

The head-to-head planning on a picture-by-picture basis, distributor and publicist from the early script conferences, through all phases of production and, finally, distribution, is what is needed to apply this kind of showmanship that pays off. Such was the pronouncement of David A. Lipton, Universal-International national director of advertising, publicity, and exploitation, at a trade press conference in U-I's home office soon after his arrival in New York.

It is this policy of continuous liaison between the film-maker and the film-seller, Lipton declared, which enabled U-I to start selling "Francis" from its very inception, and resulted in a merchandising campaign which is making the film one of the company's best grossers. The campaign on "Francis," he added, is vitally important to the entire industry "because it demonstrates that showmanship pays off," as it illustrates how long-range planning can enable a film to utilize its greatest potential.

The U-I ad-publicity chief spends much more time on the West Coast than he does in the Eastern office, acting as a personal liaison between production and promotion on his periodic trips to distribution headquarters.

The "creative" planning which is such an important factor in showmanship noticeab:le particularly in small towns like Louis said, where "variations in boxoffice figures are simply astounding when you do something the right way." Showman

(Continued on Page 1)
STAGE FRIGHT' HITCHCOCK THRILLER HAS SUSPENSE, BUT TOO MUCH TALK

Rates • • • generally; less in small towns

Warner Bros. 110 minutes. Jane Wyman, Marlene Dietrich, Michael Wilding, Richard Todd, Kay Walsh, Dame Sybil Thorndike, Alistair Sim, Miles Malleson, Hector MacGregor, Joyce Grenfell, Andrew MacLaren, Patricia Hitchcock.

Directed by Alfred Hitchcock.

Traditionally the master of suspense, Alfred Hitchcock's stamp is evident throughout "Stage Fright." There are multitudes of those touches in this movie drama, and the result is adequate suspense drama. But, Mr. Hitchcock has also larded his film with a lot of talk, much of it superfluous, and he has lingered lovingly but too long on various characterizations so that there are many moments which will seem tedious and drawn out to average moviegoers who are accustomed to a greater amount of action in films of this type. Consequently, "Stage Fright" is likely to garner varying reactions, the best coming from discriminating patrons who will appreciate the wealth of subtleties in characterization and dialogue, the worst coming from those who look for moving pictures to move. Even the former, however, may find the 110-minute running time the least of the others' certainly will. Although the film was shot in England with an all-British supporting cast, the American principals should carry enough weight to offset any British flavor that might accrue detrimentally. Jane Wyman, Marlene Dietrich and Richard Todd, whose appearance in "The Hasty Heart" has zoomed him to popularity, are names that should look good on any marquee. Best returns should come from class houses in metropolitan centers. It will be weakest in small towns and lesser naborhood spots.

Finely etched portrayals are delivered by the entire cast under Hitchcock's guidance, right down to the last bit. Miss Wyman, as an amateur actress who becomes enmeshed in a murder in an attempt to help a friend, uncorks a well-shaded, versatile and highly sympathetic performance. Miss Dietrich is properly exotic and cruel and Todd reveals that his acclaimed "Hasty Heart" portrayal was no flash in the pan. Of the British names, Michael Wilding has had some recognition in this country and makes a thoroughly likeable detective. Despite the high quality of the principals' efforts, it is Alistair Sim who runs off with the acting laurels. Sim's characterization as Miss Wyman's eccentric father, whose pallidiated exterior covers a wealth of wisdom, is a real gem. Director Hitchcock building to the terrors of one-liner, injects plenty of shocks along the way and lightens the tour with more than the usual quota of humor. His probing camera and striking lighting effects further stamp the Hitchcock brand on a superior film.

STORY: Appealing to Jane Wyman for aid, Richard Todd tells her a story of how he became a suspect in the murder of actress-singer Marlene Dietrich's husband, in an attempt to shield the entertainer, whom he love. Wyman hides him in her father's cottage, thereby Dietrich's visit. But, Miss Wyman and Mr. Todd are discovered by the police. The plot works and she admits to Wyman in her dressing room that both she and Todd killed her husband, a confession which is carried over a hidden microphone into the theatre. Still believing in Todd's innocence, Wyman discovers him in the theatre and hides him. But, however, has discovered that Todd is a killer and tries to warn Wyman. Now insane, Todd tries to kill Wyman, but she disarms him and forces him onto the stage where he is killed by a falling safety curtain.

THE BIG HANGOVER' EASY-GOING COMEDY WILL PLEASE

Rates • • • + on name values; weak for action houses


Directed by Norman Krasna.

Two popular boxoffice personalities, Van Johnson and Elizabeth Taylor, are engagingly presented in a pleasant comedy that is light and amusing and quite free of overtones. These two names alone will automatically insure a good turn-out, especially from the younger crowd, and, by large, the picture appears to be in the winning category. The series-como vein has been tapped for agreeable results by Norman Krasna, who works capably in all three capacities of writing, producing and directing. An old hand at sneaking over a "message" concealed in palatable form, Krasna has sandwiched an important theme between layers of comedy fluff. The comedy stems from a hilarious twist about a man with the "world's biggest hangover," so sensitive to liquor that the most insignificant whiff sends him off on a severe spree. There is even a running dog involved. And the unobtrusive note of serious solemnity dwells on intolerance in our society and, in passing, delivers an aggressive poke at the ethics of some corporate lawyers.

Of course there is also a good deal of raucous comedy, plus a great deal of laughter from two of its most artful exponents. Van Johnson is particularly good here in a made-to-order part, that of a sincere affable young fellow with problems. As for Elizabeth Taylor, suffice to say that she is incredibly beautiful. From the stage (Life With Father) Percy Waram supplies a good characterization and Leon Ames and Gene Lockhart are also well featured.

Altogether an amiable session of entertainment.

STORY: Van Johnson is fortunate in having (1) the best scholastic record of his law school (2) a fine job in an important law firm (3) the affectionate interest of the boss' daughter, Elizabeth Taylor. But he has a peculiar affliction, allergic to alcohol acquired during the war when he was almost drowned in a cellar full of brandy. Elizabeth is sympathetic and tries to cure him through some advanced psychotherapy to cure him. His illusions about his job are shattered when he learns that the firm is about to go under and he is to be cut loose from a swank apartment. He is furious. At an alumni dinner, one of the lawyers slips him a drink and he makes a spectacular spectacle of himself. But then he tells them all off for their intolerance and scheming hypocrisy. He resigns to take a low-paying job with the ever busy attorney and, despite their quarrel, Elizabeth eagerly plans to be his help-mate. YORK.

THE GOLDEN TWENTIES' NOSTALGIC DOCUMENTARY OF AMERICA'S JAZZ AGE

Rates • • • as added attraction

RKO-MARCH OF TIME 68 minutes. Commentary by Frederick L. Allen, Robert Q. Lewis, Allen Prescott, Red Barber, and Elmer Davis.

Produced by Richard de Rochemont.

"The Golden Twenties," a nostalgic historical piece about America's fabulous jazz age, makes an unashamedly serious overture to the March of Time documentary treatment, boasts of little in the way of boxoffice appeal. However, it qualifies as a novelty supplement to a strong top attraction for most situations. After some expert clipping of the newsreels and motion pictures of yester-year, this 68-minute film emerges crammed full of interesting and educationally valuable factual information by some of the better-informed personalities and authorities on the affairs of that notorious decade. The narrators, who collect all their material in life in the last generation, include Frederick L. Allen, author and student of that era; Red Barber commenting on the prominent figures and events in the sports world; Robert Q. Lewis, Allen Prescott and Elmer Davis handling the remarks on entertainment and the social and political trends of the time. Their voices will remind adult America of the "good old days" when the nation was in a period of unprecedented prosperity to the inevitable, devastating depression, the interim dominated by Prohibition and bootleg liquor, the initial public exposure of the feminine leg which accompanied the legal emancipation of the American woman, necking parties and native jazz, and (remember?) the Republican Party, TAYLOR.

MARCH 27, 1950 11
'TARZAN AND THE SLAVE GIRL' GOOD ENTRY IN SERIES

Rates 3 3 + as dualler for action and rural houses

RKO Radio
74 minutes.

Directed by Lee Sholem.

Even a mile more fantastic than previous entries in the venerable Tarzan series, "TARZAN and the Slave Girl" is an entertaining and often exciting piece of jungle make-believe, enhanced by much more than the usual quota of artfully attired, curvaceous lovelies. Principal among these is Denise Darcel, buxom Parisienne of "Battleground" fame, and a new "Jane" in the person of Vanessa Brown. In addition, a supporting cast which includes such capable performers as Robert Alda, Hurd Hatfield and Arthur Shields, raises the standard to encompass a wider area of the adult audience to make this a good bet for the dual bills, especially in the hinterlands and the action spots. The new, streamlined Tarzan, Lex Barker, has some pretty rugged going in this one, for this role he shares the jungle beasts are reduced to a minimum, there is plenty of action and suspense as he pits his fabulous strength and wits against the impersonator-dart-blowing savages in wierd camouflage, and slave-seeking raiders of a lost Egyptian-like civilization. The erudite chimpanzee, Cheta, is once more in risible prominence.

Miss Darcel gets quite a bit of screen footage as a fairy native of uncertain ancestry, but some very definite physical assets. Alda, Hatfield and Shields, all of whom, have, at one time or another, had much more prominent roles, are definite assets to the film. As in the previous entries, however, it is Cheta who runs off with the major chunk of entertainment value. Lex Barker manages to squeeze out some surprising suspense from the outlandish screenplay by Hans Jacoby and Arnold Belgard.

STORY: When some strangely-barbered raiders kidnap several young girls from a native tribe, Tarzan (Lex Barker) is called upon for revenge. The raiders, led by Anthony Caruso, a mysterious, paralysis disease attacks the tribe and their only doctor, Arthur Shields. With his half-caste nurse, Denise Darcel, and his assistant, Robert Alda, Shields fails the disease with a serum, then takes Tarzan on a hunt for the origin of the malady. Meanwhile, the raiders capture Darcel and Tarzan's mate, Vanessa Brown, and take them along with them, as they sail in their hidden ancient civilization, which turns out to be Tarzan's goal, too. After a series of unusual, and the least events, including being sealed alive in a tomb, Tarzan gets rid of the wicked influences around the king of the lost domain, Hurd Hatfield, saves his son's life, with romance and, releases the slave girls to return to their homes. BARN.

'SINGING GUNS' VAUGHN MONROE IN GOOD FILM DEBUT

Rates 3 3 + generally; slightly more for action and western houses

Republic
91 minutes.
Vaughn Monroe, Ella Raines, Walter Brennan, Ward Bond, Joel Corey, Barry Kelley, Harry Shannon, Tom Finlan, Ralph Dunn, Rex Lease, George Chandler, Billy Gray, Mary Bear, Jimmie Dodd.

Directed by R. G. Springsteen.

Republic has taken Vaughn Monroe, the singer with "muscular tonslils," out in front of the bandstand and placed him on a cayuse out on the open range. The conversion has been highly successful and the picture is bound to make money for everyone concerned. Curiosity is one factor that will bring out the fans to see how this top star of the radio stage turns out as a virile, hard-hitting western hero. He does fine — perhaps no competition to John Wayne or even Roy Rogers in the cowboy swashbuckles — but he gets by on the strength of his brawny appearance and smooth voice. As a production it is one of Republic's big jobs, with a script from a Max Brand novel and Trucolor for eye appeal. To support the singer they have surrounded him with a cast of veteran performers who really know their business. And then there is that song, "Mule Train." While it has passed its peak of popularity, it still offers an added selling angle. He also croons two other ballads, "Singing My Way Back Home" and "Mexicali Trail" during a few lulls in the shooting. What with Monroe and the picture has an unbeatable combination for exploitation purposes and it should garner above-par revenues generally, while returns will be heavy wherever westerners are popular.

Ward Bond gives one of his best performances as the sheriff, while Walter Brennan is again impressive in an "old codger" role. Ella Raines is sly and seductive in the low-cut gown of a dance-ball girl.

'STALLED A SATISFACTORY FOR LOWER SLOT

Rates 2 2 as dualler; better in small towns

Republic
60 minutes.
Dorothy Patrick, Arthur Franz, Barbra Fuller, James Lydon, Harry Shannon, Don Beddoe, Byron Barr, Alex Gerry, Hal Price.

Directed by Harry Keller.

"Tarzished" is a modest offering designed to fit the lower half of twin bills. It is similar to this company's recent "Flame of Youth" with its emphasis on the problems of a group of people in the temporary world of crime. And, like that picture, it gives an acting break to some fresh talent, a group of young (and little known) performers. Although the names values are negligible, as a programmer it is quite serviceable with all the obvious ingredients given proper attention in its next sixty minutes running time. Romance, a few fist fights and even an action climax, with some unlikely business about a bear-trap, are included in a thin mixture of melodrama. The maliciousness of small town gossip is well described in the John Butler script and the background makes it particularly acceptable for the small town trade. Perhaps the best known of the cast is James Lydon, but he doesn't have much of a part. Dorothy Patrick and Arthur Franz adequately handle the lead roles, while Barbra Fuller and Byron Barr get their lumps as their ungracious antagonists. Don Beddoe, as a characteristically narrow-minded villager, is well cast.

STORY: Arthur Franz gets a cool reception when he returns to his home town after a seven year absence. The folks won't forget his reputation for wildness as a youth and it is rumored about that he has just come out of jail. He stubbornly keeps silent about his war record in the Marines. The only person who has any faith in him is Dorothy Patrick, who helps him get a job in a boat yard. Their romance progresses nicely despite the vehement objections of her father, Don Beddoe, and the under-handed tactics of his rival, Byron Barr. There is also his old flame, Barbra Fuller, who tries to keep the embers alive. He and Dorothy plan to elope to be free of state, but are unable to get a license and, upon their return Franz is arrested for a robbery. Although both men are learned by fate and James Lydon, he doesn't want to offer his alb at the expense of the girl's reputation. Meanwhile Barr and Lydon are out for another robbery and catch fire with Lydon caught in a bear-trap. To the rescue comes Franz, bravely saving Lydon's life. The real culprit is arrested and soon Franz finds himself the town's favorite son.

BOXOFFICE RATING

- Poor
- Average
- Good
- Excellent

Please note that the rating often varies for different types of Theatres

FILM BULLETIN
The lovable, clever, crazy Marx Brothers are with us again, and this time, they have a film that gives them a break. "Love Happy" will leave exhibitors happy, except in those theatres that do not fare well with comedies. Small wonder that the slapstick antics fit the Brothers like a glove — Harpo wrote the story which was turned into a script and helped himself to the funniest role of his career (still not uttering a word). He is assisted ably by Groucho who narrates the story and does some humorous sleuthing as a "private eye." Chico, who is the translator of Harpo's pantomime language, also contributes many laughs. A fantastic chase on the roof tops of New York is one of the highlights of the picture, but gives rise to a number of electric signs which were obviously contrived for advertisement purposes — and for which exhibitors should charge UA at the rate of some something for patronage! Harpo and Chico performing solos on the harp and piano, respectively. A "Sadie Thompson" type story, is handled well by Vera Ellen and "Who Stole That Jam," sung by Marian Hutton, keep the movie going at a lively pace.

**STORY:** As a good natured tramp living in a shack in Central Park, Harpo steals food from the rich in order to feed a poor theatrical troupe who have no financial backing. Harpo steals a can of sardines, which, unknown to him, contains a valuable diamond necklace smuggled into the country by a gang of international thieves headed by Illona Massey. Upon realizing the theft of the sardines, Miss Massey traces it to the theatrical troupe and invests in their show for the purpose of finding the diamonds. This leads her henchmen to chase Harpo along the rooftop electric signs of Broadway. Groucho (a private "eye") is also searching for the diamonds and Miss Massey join the chase. Harpo waltzes off with the jewels and Groucho with Miss Massey. GRAN.

**STORY:** Tommy Wonder, a sailor on leave in Havana, meets up with café dancer Doris Dowling. He teaches her the Sarumba in one easy lesson and they polish up a dance routine. They are going great guns at the local club until the wolfish owner, Michael Whalen, starts leering at Doris. He wines and dines her and even gives her an orchid. Tommy gets very jealous. He gambles away all his money. Then he gets mad. He strikes Whalen a mighty blow on the chin. Whelan changes his leer to a sneer and orders Tommy arrested for jumping ship. But then he changes his mind when Doris's girlfriend, Sheila Garret, wins at him. So it's Sheila's turn to get an orchid and Tommy gets Doris. YORK.

**MESSENGER OF PEACE** reflects a special category that is acceptable for particular situations. It should bring satisfactory returns in small towns and in city neighborhoods where religious films have previously clicked. In such selected situations, its run should merit the exhibitor, not only tidy returns, but also the valuable good will of his community. It takes for its inspiring story the life of a Lutheran Pastor who "carved a church out of the wilderness" and spent his years in unselfish toil for the good of his flock. To create particular interest, endorsement by local religious groups is quite feasible, since the picture represents a denomination that has too rarely been given a place on the screen. Its commendable production aspects are the result of long experience by the Roland Reed Studios in turning out this type of film in shorter versions for church presentation. Budget-wise, it is a little skimpy, but the script is well constructed; it carefully refrains from maudlin sentiment and most of the performances are very good. Two fairly well known Hollywood names, John Beal and Paul Guilfoyle, give it a slight marquee boost. Beal does a convincing job of portraying the Pastor from youth to old age.

**STORY:** Upon graduation from semi-

---

**Check FILM BULLETIN Reviews with your boxoffice grosses and you will find an amazing degree of ACCURACY**

(MARCH 27, 1950)
Tours the in will lifting rival, is "box-score" 16 or vision of office the teers period company's after disclosure The and of company's treasurer; ported year, Seidelman, meanwhile, its second profits as best the film 20th-Century-Fox showmanship meetings, attended by some 8,000 theatre owners, and reaffirmed Myers' declaration, following a strategy conference of the COMPO committee in Washington, that "nothing less than complete repeal will be accepted as victory." Compromises were out, insofar as the COMPO committee was concerned. "Half the tax would be as unfair as all of it," one member said, and it was resolved that if the House Ways and Means Committee were to report out a bill that does not call for total repeal, the battle will be carried to the floor of the House, and, if necessary, to the Senate Finance Committee, then to the floor of the Senate even to a fight against a Presidential veto.

**Shovemanship Meets Here**

In a message read at each of the 20th-Fox regional showmanship meetings in the company's exchange cities, Myers reiterated the "urgent necessity of carrying on a campaign in each and every theatre and particularly in those Congressional Districts where the Congressmen have not yet decided themselves in favor of total repeal of the twenty percent Federal tax. Please bear in mind," the Committee chairman cautioned, "that when a Congressman replies that he is merely in favor of repeal of 'war imposed excise taxes,' he has not committed himself to total repeal since that still would leave us burdened with the old ten percent tax.

Myers urged that Congressmen "who are not on the line for total repeal should be given the full letter-writing treatment recommended in our press book." The urgency of continuing the fight with greater vigor than ever was hammered home at each of the meetings by regional COMPO tax committee representatives, who also revealed a "box-score" two-thirds of the way along and two-thirds of the way away.

**COLUMBIA 6-MONTH NET NEARS MILLION-DOLLAR MARK**

Columbia Pictures' estimated net profit for the six months ended Dec. 31, 1949, jumped to $945,000, compared with a net of $148,000 for the same period in 1948. The 1948 figure is equivalent to $1.22 per share of common, better than the $1.08 for the previous entire fiscal year.

At present the company's 1949 estimate, operating profit for the 1949 six-month period rose to $1,650,000; estimated provision for Federal income taxes, $765,000.

**CARRYING ON THE TAX FIGHT**

At its recent Washington meeting, chaired by A. F. Myers (senior), the COMPO tax committee, from left: DaNa Deroros, Jack Blyson, Catler Barron, Oscar A. Dool, Mrs. Bertie M. Taylor, Henderson M. Richey, Jay Emanuel, Art Arthur, A. Julian Blyshue, Morten Sunshine, Mrs. Catherine Marlini.

**SUPREME COURT PETITIONED FOR FILM CENSORSHIP RULING**

The long-awaited test case to decide the question: Shall motion pictures be subject to censorship?, finally reached the top rung of the ladder — petition for hearing before the United States Supreme Court. Whether it will step off onto the platform of final decision depends on the high court's agreement to sit in judgment on the petition file by United Artists and Halt Roach for review of the Memphis censor board ban on "Curley," on the grounds that it is unconstitutional.

The film industry was watching the case with more than ordinary curiosity. Involved was the question of the movies' niche in the American scene, whether it fell into the category of the newspaper and radio as a means of dissemination of information and opinion, and subject to the inviolability guaranteed under the First Amendment to the Constitution to freedom of speech and press. A Supreme Court ruling to that effect could be the wedge in lifting oppressive taxation, principally the Federal admissions levy, as well as opening the door to other possible benefits.

**TOPS NEWSPAPER INFLUENCE**

According to the petition, "Talking motion pictures are now universally recognized to be one of the most effective mediums for the dissemination of information and opinion. Their opinion upon the masses of the people is so great as to rival, and perhaps even exceed, the influence of newspapers and other publications."

The petition said the case was a "particularly striking illustration of the evil inherent in censorship." The picture was banned by Lloyd Binford, head of the censor board in Memphis, on the grounds that the film showed a Negro child playing with white children, a tenet which was not acceptable in that city. The Binford ban was upheld by the Circuit Court of Shelby County, Tenn., and when an appeal was taken to the State Supreme Court, the latter refused to hear the case.

The petition was filed by Edward C. Raffery, UA counsel, and Hamilton Little and Lowell Taylor, local attorneys. The action has the backing of the Motion Picture Association of America, whose legal staff lent its aid in preparation of the petition.

**NOTHING LESS THAN TOTAL REPEAL IS MOVIES BATTLECRY**

"Total repeal" was the keyword in the industry's battle to eliminate the 20 per cent Federal admissions tax. The two words were being drummed out with unflinching forcefulness by the COMPO tax committee, headed by Abram F. Myers, as the all-industry nucleus of film business strove to impress industries with the importance of settling for nothing less.

The "total repeal" battle cry inundated the William's exhibits at the regional 20th-Century-Fox showmanship meetings, attended by some 8,000 theatre owners, and reaffirmed Myers' declaration, following a strategy conference of the COMPO committee in Washington, that "nothing less than complete repeal will be accepted as victory." Compromises were out, insofar as the COMPO committee was concerned. "Half the tax would be as unfair as all of it," one member said, and it was resolved that if the House Ways and Means Committee were to report out a bill that does not call for total repeal, the battle will be carried to the floor of the House, and, if necessary, to the Senate Finance Committee, then to the floor of the Senate even to a fight against a Presidential veto.
Short Subjects

With ALL The SMOKE raised by Senator Ed Johnson about curbing the film industry's moral morals, a cold statistical report of the ratings given 1949's films by a national preview committee, which appraises films for ten of the industry's major organizations, and released just a few days before the Senator's blast, was almost obliterated by another report of how the most potent answer to Sen. Johnson's charges. According to the compilation, drawn up by the Motion Picture Producers. and Distributors of America, one of the best years in a decade for clean, wholesome motion picture entertainment. Of the 232 features previewed by the committee last year for its membership of some 21 million Americans, 177, or better than 76 per cent, were classified as suitable for general family patronage. Of these 177,89 received the previewers' OK for all members of the family, while 88 were rated suitable for all ages except children under twelve. The 76 per cent ratio is an improvement of eight per cent over 1948, and nine per cent over the three preceding years. Only since 1939 has this record been surpassed.

ONCE AGAIN, you know what years its ugly head. Chaste though SRO's "The Third Man" appears, it seems that the sound track is just loaded. If you'll excuse the expression, sex. That insidious other melody that runs throughout the film was voted the "sexiest tune of all time" by the Southwestern Models Association meeting in Galveston. It out-sexed such other sensual strains as "Deep Purple," "Laura," "From My Head," and "I Get A Kick Out Of You." SRO's models in that order, Senator Johnson, please note!

Showmanship as IT IS practiced in European countries is due for intensive study in the unprecedented 20th Century-Fox effort to revive old-time enthusiasm for its product and entice people back into the movie houses. 20th-Fox vice-president Charles Einfeldt, who created the famous little red peppermint promotions, is in London for a spectacular effort unleashed by his company. He is being accompanied by Mrs. Einfeldt and Leslie Whelan, foreign ad-publicity director. He expects to visit Fox exchanges in England, France, Germany, Switzerland, Italy, Spain, Greece, Holland, Belgium, Sweden, Portugal and Israel.

Although The TARZAN series seems to be indestructible, the author who created the fabulous character was not. Edgar Rice Burroughs died at his California home on Sunday, July 28, after reaping a financial harvest from some 28 films based on the ape man. Burroughs probably received more money for stories he didn't write than any other author in history. Of the 28 in the series, the first of which was made in 1914 with John Hart in the lead, 26 were written by Burroughs and one or two were scripted by Burroughs Ihe author. After that, the screen credits merely noted, "Based on a character from the novels of Edgar Rice Burroughs," while the creator sat back and collected his royalties, reportedly aggregating to close to two and a half million dollars. His son, Jesse Burroughs, producer of the series, currently released by RKO, was for 15 pictures during the next 15 years. They have been completed. Soon to go into release is "Tarzan and the Slave Girl," featuring the latest of the eight muscular players who have portrayed the character on the screen during the past 32 years.

The addition of two more divisions to MGM's field sales force has necessitated some reshuffling of home office assistants and their assignments. The number still remains at five, and each will handle these separate branches: Charles F. Deesen will have under his wing eight, Cincinnati, Cleveland, Detroit, Indianapolis, Pittsburgh, St. Louis, Oklahoma City and Memphis; Paul J. Richrath and Irving Helfert each have seven, the former handling Albany, Boston, Buffalo, Philadelphia, New Haven, New Jersey and New York; the latter with Los Angeles, San Francisco, Denver, Kansas City, Portland, Seattle and Salt Lake City; Leonard Hirsch and Sidney Leifikowitz each have five — Hirsch with Atlanta, Charlotte, Dallas, Washington and New Orleans, while the latter heads Chicago, Des Moines, Omaha, Milwaukee and Minneapolis.

Back in 1925, Samuel Goldwyn married Frances Howard in Jersey City. On April 28, 1950, Sam and Frances Goldwyn will celebrate their 25th Wedding anniversary in Paris. The veteran independent producer and his wife arrived in New York from Hollywood last week on their way to Europe for a combined talent hunt and vacation. The talent quest is to find new faces and young blood for "Billion Dollar B.B.," his next scheduled picture production. Their itinerary includes England, most of the Continental countries and Israel. They are scheduled to sail on the Queen Mary April 14th and will be aboard several weeks. While in New York, incidentally, he will confer with the newest producer on the roster of Samuel Goldwyn Productions, Samuel Goldwyn, Jr., who has been making arrangements to go abroad shortly to start work on "No Time Like The Present," Samuel, Jr.'s first for the company.

With 68 pre-release engagements, playing to 3,200,000 people, noted by "Samson and Delilah" for record or near-record grosses, Paramount Distribution chief A. W. Schwab discloses that another 250 openings have been set to break by April 15th. In New York alone, Schwab reveals, 876,000 moviegoers have witnessed the spectacle. Director of ad-publicity-exploitation Max E. Youngstein adds that the DeMille epic will be merchandised on the same large-scale basis that has met with such success in the original engagements. National penetration of the campaign thus far is estimated by Paramount at approximately 78%, one of the deepest penetrations of any film campaign in history.

Of Men and Things: Victor J. Hoare, David O. Selznick's London managing director, got the nod from his boss to head the expanding DOS foreign distribution and a new long term contract as a vice president in the Selznick Releasing Organization. He will have charge of all foreign SRO branches, including the newly set-up offices in Germany and Austria, as well as the Far East and Australasia. Another member of the crackerjack combo built up by Max Youngstein, when he headed the Eagle Lion ad-publicity department, has followed the latter to Paramount. With Samuel Goldwyn promoted to syndicate contact, Jack Alcose succumbs him as the company's trade press contact... E. T. Gomersall, who resigned last December as assistant to U.S. sales vice-president Bill Scully, after 20 years with Universal, has become an exhibitor. Gomersall has acquired two first-run Illinois houses, the Grove Theatre in Elgin and the Luna in Kankakee, two of the Paramount dimeses, as the nucleus of a circuit. Jack Kirsch was re-elected president of Allied Theatres of Ill., Van Nomikos, vice-president, and Ben Banowitz, Sec'y-treasurer... Emanuel Youngerman was named head of all domestic sales of overseas product for Eagle Lion, replacing Fred Stein.
EXPLOITATION PICTURE

A NATURAL FOR BING AND THE B. O.
‘Riding High’ Sold as Star’s Best in Years

BING CROSBY’S BEST film since “Going My Way,” is the way most critics have described “Riding High” and therein lies the basis for a many-sided showman-ship campaign. Let’s consider what the film has to sell: a top box-office star in Crosby; ace producer-director Frank Capra; a heartwarming and exciting Mark Hellinger story; Bing and the baubels, a combination that is ideal for the star’s easy-going manner and undoubtedly a labor of love for the horse-loving Crosby; songs by Johnny Burke and Jimmy Van Heusen, including the already-popular “Sunshine Cake”; surprise appearances by several entertainers in some sock comedy sequences; horse-racing scenes that are among the best ever to grace the screen.

That “Riding High” will live up to its advance acclaim is a pretty safe bet for virtually any theatre in the country. There are some who feel it is Crosby’s greatest, and they will have many sympathizers in your audience; the exhibitor who sells it as his greatest can’t be far wrong. The Capra touch is an assurance of high comedy and heart-throbs and there are enough moviegoers for whom the producer-director’s name is an important selling point for the theatremen to give it billing right along with Crosby.

It will be to the exhibitor’s advantage, also, to let his patrons know about the Mark Hellinger famous story, from which the picture is adapted, “Broadway Bill,” and to tie in the fact that here is a natural for Crosby.

The songs, too, are vital sales angles, and the unlisted appearances of such players as Oliver Hardy, Max Baer, Ish Kabibble and Joe Frisco could be capitalized by asking your customers to watch for these “surprise” characters.

And when you tell ’em that they’ll stand up and cheer at the exciting race scenes, you’ll be dead right as sneak preview audiences have attested in the several screenings already held.

Ad-publicity exploitation topper Max Youngstein and his staffs have added some boxoffice-booming suggestions in the campaign book. Exhibitors who take advantage of these can look for “Riding High” to be one of their top-grossers of 1950.

DISPLAYS

The picture’s race-track background should be good for some striking decorative effects in the lobby and for the theatre fronts. Blow-ups of some of the racing stills (see above) can be utilized with plenty of bunting and flags around the marquees and posters. Pennants, ball caps and horseshoes will help carry across the idea. A sign over the ticket window can read: “Plan Your Bet on a Sure Entertainment Winner — ‘Riding High’!”

STUNTS

The press-book suggests plenty of good stunts and ballyhoo that should draw attention to the theatre and playdate. Among these are a high wheel bicycle rider hampered, “I’m Riding High Because I’m On My Way To See ‘Riding High’ at the Blank Theatre,” or a stilt walker with a sign, “I’m Walking High to See, etc.”

Another good suggestion is a man in the garb of a racing jockey — wear sport clothes, derby, diamond stick pin, spots, etc. — either with a sign reading, “I’m touting a sure entertainment winner! It’s ‘Riding High’ at the Blank Theatre,” or handing out folded throw-aways surreptitiously with the imprint, “Here’s a sure tip on a winner, etc.”

NEWSPAPER ADS

Above are some of the newspaper display ads, as well as a two-column insert. These are well mixed, in an unusual variety of sizes, of living photo art and sketches along with some excellent cuts. The teasers are available also in three-column size.
Riding High

Bing Crosby and Frank Capra are a pair of names that are synonymous with screen entertainment of the finest quality in their respective fields. For the first time the two are combined and the result is a happy one. Bing could find no better background for his easy-going shenanigans than a race-track story, and producer-director Capra is ideally suited to delineate the laughs and heart-tugs, as well as the crowd-pulsating excitement that have characterized Mark Hellinger's stories, and particularly his racing classic, "Broadway Bill," from which "Riding High" is adapted. With Robert Riskin handling the screenplay and top tunesmiths Johnny Burke and Jimmy Van Herten swelling the enjoyment with four songs for Crosby to give his specialized treatment, the film is endowed with a multitude of blessings.

Der Bingle is seen as a happy-go-lucky guy who rebels against a regimented office job for his fiancée's strait-laced father, Charles Bickford, to give his ever-loving care to a potential thoroughbred champ, Broadway Bill, aided by a rebel daughter in the Bickford menage, Colleen Gray. After several minor and humorous crises, the horse finally runs in the big derby and wins despite a crooked jockey, only to fall dead after the supreme effort. Unsuspecting sneak preview audiences have been so gripped by the exciting race and its tragic aftermath, that they are actually cheering and yelling for the horse to win and the sudden hush as Broadway Bill drops dead is tribute indeed to a thoroughly entertaining film.


**EDITORIAL**

(Continued from Page 7)

decent and the righteous among us to govern the conduct of those who cannot comprehend the difference between right and wrong. What is proposed here is a practical method whereby the mad dogs of this legislative body may be put on a leash to protect the people’s well-being: nothing more.”

**NOT ALL BAD**

There was a kind word from the solon for the bulk of the legislators. “Congress”, he said, “for the most part is made up of fine, wholesome, clean, respectable, God-fearing politicians. Their standards with respect to decency are as high as those of most movie actors and actresses. Only a small contingency of our law-makers are moral outlaws. The senator Schouts among us, thank God, are few and far between. But due to the fanfare of publicity surrounding those elected to such high public office, sin receives a big play. Only evil makes news: good clean, wholesome things as a rule are not heard.”

Snyder stated, “America has three favorite national pastimes,” he continued. “All appeal to me strongly. One is baseball, another is the moving picture and the third is politics. Each has made an extraordinary contribution to our entertainment and to the way we live. Most of the people connected directly with these three splendid entertainment institutions are good, wholesome people. Evil influences are jealous of their prestige and threaten constantly to move in on them. A serious threat to all three today is television — to baseball and the movies because it cuts into their attendance, to politics because it throws a rather revealing light on the antics of some members of this august body.”

Senator Snyder’s voice fell to a dead sober tone as he went on. “I mentioned Hollywood above. I would like to digress from the purposes of my bill and step out of my role as ranking member of the powerful Committee on Censorship of Personal Conduct to say a few words in defense of this, as I was saying, august body.

**COMPARISON OF HOLLYWOOD**

“There are a great many people who are of the opinion that the patriotic work of the motion picture industry during World War II was unmatched by any other group or industry in the country. Certainly, I would be an ass to deny that the movie people in every branch performed services for the nation far beyond the call of duty, did so without asking a thing in return. I cannot deny that theirs was the greatest civilian volunteer contribution to the common effort during the most crucial period in our nation’s history. But, let me point out that the vast majority of the members of this august body also performed heroic services. The blind, misguided few who almost sabotaged the war effort cannot be held up as an example of the honest, patriotic majority. It is my sincere belief that congress is entitled to almost as much credit as is Hollywood for its great war job.

The senator, weary from his lengthy speech, was obviously reaching the end of his listeners’ generosity, and he seemed to sense it. Thus, he prefixed his following remarks with: “And may I say, in conclusion, that the purpose of the Committee on Censorship of Personal Conduct in introducing this bill to license all senators and congressmen is to eliminate the unfit ones among us.

“If out of the degradation associated with men like senator Schout and his ilk, decency and common sense can be established here, the Gentleman from Mississippi will not have sinned in vain. Out of his ashes may come a better congress.”

**News & Opinion**

(Continued from Page 16)

accounting of Congressional pros and cons are on the real issue.

**COMMITTEE FAVORABLE**

According to a COMPO survey, a majority of the Ways and Means Committee will vote for repeal, and 19 of the 32 members are committed to slaying the levy. Only one, Rep. Kean (Rep., N. J), is opposed to any cut. Indications were that a tax bill will be reported out by April 6th so that the Committee may recess for the holiday.

A report by A. Julian Brylawski, mem ber of the COMPO tax committee, before the New York Showmen’s Meeting in Washington, disclosed that 338 of the 435 mem bers of the House, and a majority of the Senate, are voting for reduction or repeal of the tax.

**WARS ON LOCAL SUBSISTENCE**

The COMPO committee pledged it support to dispel the idea that repeal of the Federal admissions tax would merely act as a transfer of the tax to the states and to the localities. Myers emphasized that the tax would merely be a mandate from the people and the municipalities would face the day when they attempt to pre-empt this discriminatory tax for local purposes.

Other senators said the tax campaign had developed into the finest industry-wide public relations job ever undertaken. Aside from pushing for tax elimination, he said, is bringing customers to the theatres and the industry closer together an gaining respect for the industry in every community.

**ASCAP DECREE ENDS THEATRE LICENSING OF SCREEN MUSIC**

Relations between ASCAP and the nation’s exhibitors were quietly interred when the Society entered into a pair of consent decrees with the Government freeing theatremen from any dealing with ASCAP in licensing music which used in the films they play. The last rite took place March 15 and brought to an end the tortuous anti-trust suits which had haunted the Society for years.

Under the terms of the first agreement ASCAP must offer a single license, covering all synchronization and performance rights of a song to the producers and television stations. It also provides that licenses with the producers can be made by individual members of the Society as well as by ASCAP.

The second judgment concerns to the Society’s role in an international cart and requires ASCAP to eliminate all agreements which give it exclusive control of a foreign country’s music, or which requires foreign societies to recognize that ASCAP is the only entity representing American composers and musicians to deal with the ASCAP. It must also terminate all memberships in international music organizations which would result in maintenance of a monopoly of foreign music in the U.S.

In the decree an ASCAP’s domestic operation, the Society acceded to the position that in establishing its fees to its producers, the burden of proof of what a reasonable fee would be was upon ASCAP and, in the event of disagreement, the Supreme Court would determine the fee. To judgment, which supplants a 1941 consent decree between ASCAP and the Government, also requires the Society to make changes as to eligibility for membership distribution of revenues, and members right to resign from the organization a make licensing agreements independent of the music organization.
HOLLYWOOD EDITORIAL

The B's Are Back

It looks like 1950 will mark the re-birth of the "B's" in Hollywood's motion picture output.

Ask almost any producer in town, and he'll tell you the same thing: "As a matter of economy, we're finding it necessary to again produce a certain percentage of Class B features in order to balance out our over-all budget." Then, in the same breath, these producers turn on the old salesmanship charm and attempt to temper their statements with glossily worded descriptions of some of their projected B features. Nine times out of ten their description runs along the lines: "It's got everything: a sexy, exciting heroine, a big knock-down-and-drag-out fight sequence, in fact, the whole works. It's just what the fans eat up."

I hope I'll be excused for wondering where these producers get their ideas on public taste. Certainly it's not from the recent boxoffice records. In fact, the records prove quite to the contrary, that the hackneyed themes of the produce plots has by and large been put to rest, and unadulterated boxoffice poisons.

If producers are compelled to make low-budgeted features, why not follow the example of Stanley Kramer, by supplementing those budgets with a little imagination and ingenuity. Kramer, who obviously has a much higher opinion of the public's entertainment tastes, has scored one boxoffice hit right after another — and all of them at a cost far below that which most of the producers are planning to spend on their time-worn Class B plots.

"The Egg and I". At least three other studios are known to have made bids on the novel and, although Cohn has not disclosed the price he paid or the movie rights, it is reputed to be very high one. Cohn's Feather-in-Cap

Cohn can take particular pleasure in securing the services of George Cukor from MGM to direct "Babysitters' Day Yesterday". This means that the last obstacle to getting the million dollar property before the cameras, has finally been hurdled. Certainly anyone who has seen Cukor's latest movies, "Baby's Day Yesterday", will agree that he is a director of comedy without peer in Hollywood. He is currently finishing the new Lana Turner picture, "A Life of Her Own", and will not report to Columbia until this property is in the can sometime early in April.

It seems evident that Cohn expects to go all-out in his campaign to build Judy Holliday, with the star of "Babysitters' Day Yesterday", into the big attraction she deserves to be. Already he has purchased follow-up property for her, and one that has much potential. In town would live her eye-teeth to play. I refer to Betty McDonald's novel, "Anybody Can Do Anything", which has all the topical possibilities of Miss McDonald's previous hit, "The Egg and I". At least three other studios are known to have made bids on the novel, and, although Cohn has not disclosed the price he paid or the movie rights, it is reputed to be very high one. EAGLE - LION

LOOM SETTLES ON E-L

As Studio Goes Dark Again

The sound-stages at Eagle-Lion have gone dark again, with the winding of "The Jackie Robinson Story". And the loom settles again. Meanwhile, two new pleasing deals have been set within the last couple of weeks, but these add just a touch of brightness to the dark picture.

The first and largest, is a 12-picture commitment made to Vice-President William C. McMillen by Kingswood Films, Inc., headed by Robert P. Cummings. The deal involves the release and partial financing of the even dozen features which Cummings has slated for production in Jamaica. The first of this group is slated to roll early next month. Experience with production in such locations has not been very encouraging.

The second releasing deal is with Albert J. Cohen, who has already started casting the feature, "Prehistoric Woman". Cohen will use location shooting on the picture. Greg Tallas will direct, and filming will be on the General Service lot.

All this is a far cry from the happy early days of E-L, just a few years ago when wallowing melodramas were being turned out and sold to the hilt. That's when Eagle-Lion looked as if it were headed for a spot among the industry's majors.

METRO-GOLDWIN-MAYER

SCHARY STREAMLINING CUTS

WEEK FROM 21-DAY SCHEDULE

Dore Schary gave Hollywood something to sit up and notice the other day, when he brought in a major production in the unprecedented shooting time of 14 days. Schary has long contended that speed is the answer to meeting present economy demands, but, up until now, he had been unable to get his format streamlined down to a point where he could actually test his theory.

In Schary's feature, "Next Voice You Hear!", was originally set for a 21-day schedule, but thanks to the close cooperation given the Metro production head by every one connected with the picture, a full week was shaved off that original time limit, and the total expense was pared down 33 percent.

It should be pointed out that the production is in no way to be confused with the ordinary Hollywood "quickie", although it does not boast any important major stars or names. The production values of a major-budgeted picture have been sacrificed. It is the hope of Schary that the picture will convince everyone that big budgets are not always essential to good entertainment. "I believe," he says, "that a good story and fine acting talent, backed up by sound direction, can be profitable at the box office, no matter what the budget."

Pre-Shoot Huddles

For 30 days prior to actual shooting on the picture, Schary and director William Wellman were engaged in daily huddles working out every available shortcut in the production. Participation in most of the huddles were the cast: James Whitmore, Nancy Davis, Jeff Corey, Douglas Kennedy and Gary Gray.

If there is one thing to be learned from Schary's experience on this picture, it should be: Full cooperation between all the units involved in a production can result in more efficiency than all the highly-technically trained experts and that producers have spent years in developing.

Studio toppers were busy during most of Schary's huddles working out the company's greatest sales-merchandising plan, which was first reported here last issue. It was learned that the 1950 release slate...
has definitely been expanded to 38 films, which marks an increase of six over the previous year. This was accomplished without campaign budget not been set, but it is generally conceded by those close to the principals involved that it will be the heaviest in the company's history.

MONOGRAM-AA
MONO PERKS UP WITH 9 SET TO ROLL IN 60 DAYS
MONOGRAM WILL STAGE an accelerated production drive during the spring months that will top anything on the lot since far back in 1949. At the present time, nine properties are in active preparation and scheduled to go before the cameras within the next 50 to 60 days.

Final screenplays have been completed on five of the properties, namely: "The Lost Volcano," "Sideshow," "County Fair," "Hiawatha," and "Six Gun Mesa." In addition, first drafts of the screenplays on the remaining four productions have been completed and will soon go back for final re-writes. This latter group includes: "Wolf Dog," "Fall Timber," "Amazon Jungle," and an un titled Bony Boys feature.

In addition to the above, Lindsley Parsons has five picture projects set to go later in the year, and Walter Mirisch has one more. The other Parsons entries for 1956 are: "Trail Drive" (Roddy McDow all), "Melody Club," "Rhythm Revue," "Wolf Dog" and "Tentacles of the North," the latter two based on James Oliver Curwood novels. Mirisch's final chore will be "Bomba and the Jungle Slave," tentatively set for a June 8 start.

Distribution-wise, considerable interest has been voiced in Hollywood over Steve Broder's announcement that he will release "Noose," a Carole Landis' final picture later in the year. "Noose" is an English produced film made by Miss Landis shortly before her death in 1948.

PARAMOUNT
NINETEEN NEW FEATURES, FOUR REISSUES PAR '50 SLATE
IN A REVAMPING of release schedules, Paramount is planning to release 19 new features and 4 reissues between now and the end of the year. This will clear the shelves of all but one picture in the company's backlog. The nineteen new releases represented in this new schedule were produced at a total cost of $26,500,000, or at an average per film of well over $1 million dollars.

Set for Easter bookings are Frank Capra's "Riding High" (Bing Crosby), and "Captain Carey, U.S.A." In May, the company will release "No Man of Her Own" (Barbara Stanwyck-John Lund), and "Pine-Thomas" "The Eagle and the Hawk."

During the spring and summer months four reissues will supplement the first run releases. They are: "Beau Geste," "Lavender Lady," "Beneath the Wake Island," and "So Proudly We Hail."

Both "An American Tragedy" (Elizabeth Taylor-Montgomery Clift-Shelley Winters), and "Montana Rides" (Alan Ladd) two of the company's highest productions of the year, will be held for release in 1951, FILM BULLETIN learns.

REPUBLIC
YATES OPTIMISM SHOWN BY REP. BUILDING PROGRAM
THE GREAT EXPANSION at Republic, which FILM BULLETIN has been predicting since early last fall, is now beginning to form, with the announcement, that the studio is about to embark on a $1,000,000 building program. Among the improvements which have been okayed are a new editorial building, a 16-office extension to the administration building, and at least one new sound stage.

In announcing the project, Herbert Yates, President, said the program is an expression of the continued confidence that he has in the future of Republic. The addition of the John Ford-Merrian Cooper Argoxy company, and more to come, indicates that the future of our company is more promising than at any time in its 15-year history. My confidence extends not only to Republic but to the outlook for the entire motion picture industry.

With that kind of confidence and progressive spirit, it's not surprising that Republic is making its strongest bid toward recognition as a major Hollywood studio. Perhaps if there were more motion picture executives who shared Yates' views, we might not be in the doldrums as it is today.

McGuinness Joins Ford
The Ford-Cooper combination gained added stature also, with the addition of James K. McGuinness to its ranks. Ford and McGuinness, you'll remember, worked as a writer-producer-director team in the old days at Fox. McGuinness later joined Ford at MGM, where they worked together on the wartime hit, "They Were Expendable." His first chore following the new reunion will be to script "Rio Bravo," the John Wayne starrer which will launch the Argoxy-Republic affiliation.

Yates continued to swell his company's contract list, with the signing of William Ching to a long term pact. This marks the sixth time that Ching has been taken on by Republic in the past year. Ching, who starred for almost two years in the Broadway and road companies of "Allegro," will first play the second lead in an untitled outdoor drama starring John Carrolli, Vera Ralston and Walter Brennan.

RKO
WHY THAT FAT CONTRACT FOR THIRD-RATER BENDIX?
NOW THAT BOSSMAN Howard Hughes has established his own "personal" executive committee, composed of himself, Neve & Hughes Toolman for Noah Dietrich. RKO publicists again announced that "full speed ahead" is the order of the day here.

However, if "full speed ahead" at RKO is spelled out in the kind of a contract just handed to actor William Bendix, some one should examine where this studio is headed at such breakneck speed. Bendix, always a minor league boxoffice figure, is reputed to have signed a one million dollar pact to do two pictures annually for seven years. In recent years, he has been doing feature shorts for Hal Roach and playing Riley on the radio.

If exhibitors were to be polled on the marquee value of Bendix, we are quite certain he would get a very low rating.

Goldwyn, Jr. Joins Dad
A news worthy development in the Samuel Goldwyn organization, which releases through RKO, was the addition of Samuel Goldwyn, Jr., as a full time producer in his father's company after a picture of "No Time Like the Present," will be filmed late this year in Italy and Germany, utilizing many assets in these countries.

This marks young Goldwyn's first professional association with his father, despite the fact that he has been working in the industry for the past four years. His most recent position was with U-1, where he served as associate producer to Leonard Goldstein on "One Way Street."

20th CENTURY-FOX
$5,000,000 EXPANSION OVER FOUR-YEAR PERIOD
FOX HAS STARTED paving the way toward greater production when devolopment becomes effective by launching $5,000,000 building program. When our first; the expansion will make it possible to almost double the present output, sides at the studio tell FILM BULLETIN. This is evidence of 20th-Fox's faith in its future.

The improvement program will be extended over a four year period, and will include four new sound stages, one of which is a two-unit stage, and a new craft building.

As an example of what can be expected from Fox in the years immediately ahead, Spyros Skouras has told associates the
he hopes to increase the output during 1951 to 26 pictures, and in 1952 to 42. This is against a 1950 slate which calls for 24 to 26 films.

Although no one at the studio is willing to discuss the matter, there are indications that at least part of the new sound stages may be used for television filming next year, and if, the company enters that field.

Plan in England

In line with the upper production schedule for the next two years, FJ hears that plans are underway to film at least four feature a year in England. Negotiations have just been completed to move Poet's British activity from the Korda studios to Rank's Pinewood or Denholm lots, some time in June.

An unusually interesting bit of casting has just come to light here, with the signing of Bette Davis to replace Claudette Colbert as the star of Blumberg's "4:20." The picture will be Darryl F. Zanuck's first personal production of the year, and is due to be released by UA this spring. Miss Colbert had to be replaced as a result of a serious back injury which has kept her in bed for the past several weeks.

UNITED ARTISTS

PRODUCTION AT STANDSTILL AS UA SINKS INTO DOLDRUMS

WITH THE TRANSFER of all business operations to the east, United Artists activities in Hollywood are at an absolute standstill. Production by the company itself has long since passed out of the picture, and there have been no announcements of new releasing deals. Thus, this outfit appears to be sinking deeper and deeper in debt.

James Cagney and his brother William, have negotiated for the cancellation by mutual consent, of their contract to make one more picture for UA release. Under terms of the contract, which was signed two years ago when the Cagneys' backed out of a multiple picture deal with the company, Cagney was committed to star in one additional film for UA.

One production company which releases through UA, however, is about ready to launch a four-picture program, on the basis of an intensive survey to determine what movie audiences want and what they don't want. Since the first of January, the King Brothers have been consulting with theatermen from coast to coast in order to best determine the type of pictures that will make money. All four pictures of the King Brothers slate will be slanted to take full advantage of those findings.

INDEPENDENTS

LIPPERT PRODUCTIONS

In line with Lippert's taking over the lead in Hollywood independent production, Marly Weiss, the company's new A studios head, is shaping up a top-drawer exploitation campaign, that should greatly enhance boxoffice appeal of the upcoming product. Special emphasis is being placed on "The Baron of Arizona," which promises to rival in grosses many pictures released by the major studios.

Production-wise, the company expects to hit a steady flow of releases within the coming months. The company all but cleared the company's offices and signed on a new deal to sell exploitation rights to the upcoming "The Million Dollar Bank Robbery." The play's wagon will be increased as the company continues to grow and gain in importance in the ranks of Hollywood movie-makers.
CRITICS CHIDE 'STRANGERS' AS 'DULL, STATIC, OBVIOUS'

Humor, of the byplay variety, and not the dramatic performances of the leading actors, the New York newspaper critics agree, offers the lone source of entertainment in a Warner Bros' courtroom drama, "Perfect Strangers." The reviewers were in accord in their findings that the film sparkled only when the supporting players appeared - in their characterization of jurors from all walks of life.

The majority of the scribes concur with Seymour Peck of the Compass, who wisely lowers the film "to the level of highly-embellished mediocrity." In the Journal American, however, report, finding it "an entertaining piece" Rose Pelswick delivers a more gentle which "stains a good measure of suspense."

"Patently jerry-built a-fair," writes Bosley Crowther, in the Times, terming it "an obviously hacked out affair which turns on a bit of terminal plotting that is flimsy, character and contrived. Most of the humor, he continues, "derives from the incidental characters, not from the activities of the stars."

Robert Barlow Herald, Tribune, also accliments the comic accents, which he finds "frequently delightful." As a whole, however, he feels that "jerked-out and stultified screen production . . . a bitter-sweet courtroom melodrama" which is "static and unresolved" and "extremely dull."

In the Post, Archer Weston indicates there is little that is good to say, describing it as "the sort of thinning circu- cts that can be expected when the efforts of five diverse writers are pyramided." His conclusion finds the "romance is flat, the humor is shallow, and the insinuation of crime and its punishment is singularly unprofitable."

'FRANCIS'

UNIVERSAL-INTERNATIONAL

"Talking mule -- star attraction of nonsensical comedy . . . All in fun, but not consistently bright enough to hold up . . . All too obvious and much too strong during a satisfying whimsey." GUERNSEY, N. Y. HERALD TRIBUNE.

"Takes one joke . . . and beats it nearly to death." PECK, N. Y. COMPASS.

"Moves in a pretty small circle around one cliche joke . . . (It) only to repeat but to grow dull . . . Can't say (it) offers comedy of rich and subtle nature. But it holds a few good laughs -- especially for miles." CROW- THER, N. Y. TIMES.

"Not one that may be expected to appear in all dialogues with equal force." —WINSTEN, N. Y. POST.

"Frisky imagination joined with laugh- ting humor . . . Variations become increasingly hilarious and preposterous . . . Look of further for the funniest comedy of the year so far." —COOK, N. Y. WORLD TELEGRAM.

"Hilarious entertainment . . . Hugely amusing . . . If you, too, like shaggy-dog type, you'll see this one, you'll have yourself a wonderful time." —PELSWICK, N. Y. JOURNAL AMERICAN.

'FATHER IS A BACHELOR'

COLUMBIA

"Shallow, paper-thin little romance . . . Feeble little climax." —H. H. T., N. Y. TIMES.

"Fairly palatable comedy of sentiment . . . Script relies on all the usual plot devices . . . but the execution is unpre-

'OUTSIDE THE WALL'

UNIVERSAL-INTERNATIONAL

"Completely commonplace. Strictly conventional." —CROWTHER, N. Y. TIMES.

"After a provocative start . . . drifts into the level of cheap time fiction." —PECK, N. Y. COMPASS.

"A good script idea is dissipated in brutality and come-hither looks. . . . Pure, light, and rather extravagant fiction." GUERNSEY, N. Y. HERALD TRIBUNE.

"Cops-and-robbers entry . . . Brisk if rather contrived little melodrama." PELSWICK, N. Y. JOURNAL AMERICAN.

"An exciting picture, as action melodrama goes. A good thriller. . . . Of the picture you don't quite believe." —WINSTEN, N. Y. POST.

'MOTHER DIDN'T TELL ME'

20TH CENTURY-FOX

"Standard romantic quarrel formula . . . Almost entirely vain quest for hilarity." —BOOK, N. Y. WORLD TELEGRAM.

"Tortures one tattered gag . . . Has not elevated the reputations of doctors, Miss, McGraw." —TWENTIETH CENTURY-FOX.

"Spirit of high, romantic comedy which is pretty foolish and pretty aimless, too." —PECK, N. Y. COMPASS.

"Ridiculous . . . Rambles through obvious situations without arriving at any resolution of an old hat theme . . . Just a blundering bore." —BARNES, N. Y. HERALD TRIBUNE.

"Moderately diverting little comedy." —PELSWICK, N. Y. JOURNAL AMERICAN.

"Just a medical-marital situation which requires some pretty crude misconcep- tions to permit a tense climax . . . A strain on годуng, obvious picture." —WINSTEN, N. Y. POST.

'BOARDLINE'

UNIVERSAL-INTERNATIONAL

"Contains one unusual twist but not much punch or suspense . . . Fails to re- cord anything notable in the way of ex- cetences." —GUERNSEY, N. Y. HERALD TRIBUNE.

"A melodrama with a sadistically retarded mentality, which misuses wretchedly the talents of two capable and ingratiating performers." —PECK, N. Y. COMPASS.

"Skips back and forth across the bor- derline between melodrama and comedy with a curious indecision . . . Neither ex- citers cops-and-anglers fare nor a rib- tickling travesty of same . . . Routine." —A. W., N. Y. TIMES.

"Script never quite makes up its mind whether to be suspenseful or comic . . . A pretty uneven mixture." —PELSWICK, N. Y. JOURNAL AMERICAN.

"Has been so often that, although criminals still seem to fall for it, the comparatively brilliant movie audience no longer do." —WINSTEN, N. Y. POST.

'CAPTAIN CHINA'

PARAMOUNT

"Minor little sea yarn . . . Storm se- quence at the finish provides some action for a rambling script." —PELSWICK, N. Y. JOURNAL AMERICAN.

"A jumble of adventures that look like a burlesque of television wrestling." —COOK, N. Y. WORLD TELEGRAM.

"Leaves large gaps in the logic of eng- aging. Much happening, too, . . . Action comes first, colorful, simple types next, a sus- penseful plot gets under the wire, and realism is out the window . . . Mostly muscle and muteism." —WINSTEN, N. Y. POST.

"Film's dialogue and . . . action is . . . tiresome . . . Nothing very sensible." —S. P., N. Y. COLUMBIA.

"Very ordinary sea adventure story which gets so surrealistic at times that it becomes unwittingly funny . . . Hardy the way to win friends and influential moviemaking." —T.M.P., N. Y. TIMES.
EXHIBITORS FORUM
Opinions Called from Organization Bulletins

*IWO JIMA* AND *BATTLEGROUND* PRO AND CON

Allied Theatres of Ia. - Nebr.

At this particular time, perhaps more than ever before, we need pictures like Iwo Jima and Battleground in every theatre. Because, in our humble opinion, they will do more than anything else to bolster our ebbing Public Relations, now at a new low. While Rossellini, Jimmy Grainger, and other recent sordid affairs, and to enlist that active public support so desperately needed in the admission tax repeal campaign. For these reasons, if for no other, these pictures should be rushed into every theatre in the U. S. A. at fair rentals the exhibitors can afford to pay, at the earliest possible moment.

It is immediately apparent that such procedure with Battleground and Iwo Jima would not the sales policy on the exhibitors a handsome profit, once more proving the established fact that volatility and unpredictability is in this, as in any other American business. Thus we would arrive at what appears to be a critical climax in which the producer fulfills his obligations to industry and the public; much needed prestige is built for all of us, and the local community is left in good hands which we can take care of, as is always the result of a good picture, fairly sold and widely distributed.

Speaking with Sands Of Iwo Jima is fulfilling its obligations to both industry, the exhibitors who support it, and the American public. Thanks no doubt to Jimmy Grainger and Eddie Walton Iwo Jima is being sold, it seems to us, at fairly increased rentals, and a release which would play every available theatre in the country, for which we extend our sincere appreciation. But MGM with Battleground, we are informed first-hand, has set a hard-and-fast most percentage policy straight down the line. Thereby making it utterly impossible for exhibitors to release this picture to the public; to show the picture and break even without cheating, raising admission prices, and establishing unfavorable precedent.

**Allied of Eastern Pa.**

The Philadelphia Exchange of Republic is now suffering from delusions of grandeur. It has completely forgotten the mediocre product upon which it has built its business, and it is brushing aside the support of the many independent exhibitors who have consistently bought these pictures and kept the company in business. At the moment, Republic has a good grossing box office picture in Sands Of Iwo Jima which, hopefully, we are told, at a time mailing list. This advertising material is very effective in selling the ease in establishing and profits to be derived from small community theatres. The product offered is of high quality and of recent release date. Naturally, the conclusion is made that these new theatres would not be in competition to established theatres but rather be an extension of the present market. It is pointed out that 69% or 22,201, of the country's cities and towns have no theatre and that the combined population of these towns is 50 million.

Of course, none of the established theatres in small towns could possibly survive on their in-town patronage and they depend upon the surrounding small theatretless towns for a large portion of their business. Neither is the 35 mm theatre on an equal basis where it can fairly compete with the narrow gauge operation.

In spite of these signs, the Indianopolis exchanges have been ready to cooperate in the problem wherever it is presented, a theatre account will be affected and where the distributor has some control over the exhibitor. But we urge that exhibitors be alert lest this competition grows unwise. With declining grosses and all the other sources of comparison a growth of the 16 mm theatrical field could be the last straw that would eliminate some marginal commercial theatres.

**NEWSEELS**


Newsreels are still the problem child of the boxoffice. They cost more money than single reels, and production, quantity has sunk to the point where today's newsreel is merely a stale magazine.

Many exhibitors are protecting themselves by inserting cancellation clauses of four weeks in their newsreel contracts, and still more exhibitors are not buying newsreels until the new quality and production standards improve tremendously.

It may be in your best interest to check your newsreel situation, analyze it, and then decide what to do.

**SPOTLIGHT TAX**

An excellent suggestion from one of our members. During the tax campaign, change the lettering on your boxoffice sign, but use BIGGER numbers than the basic admission price so that the public realizes how much of the total it is paying for tax.

--E. Pa. Allied

**16 MM DANGER - AGAIN**

Associated Theatre Owners of Ind.

Checking back in old files and old issues of our bulletin, it appears that the threat of 16 mm competition comes and goes in cycles. Right now trade paper articles and correspondence coming to our desk signals that a new wave of this sort of competition is in the offing. The Film Daily of March 15 headlines that at a National Radio Electrification Association meeting in Chicago it was proposed that 16 mm outlets in the smaller towns hold the possibilities of millions of dollars revenue. It was reported that scores of influential REA workers showed keen interest in film availability, building rented small theatres.

At the same time we have been forwarded numerous letters and trade literature of several 16 mm distributors which are available, to a wire mailing list. This advertising material is very effective in selling the ease in establishing and profits to be derived from small community theatres. The product offered is of high quality and of recent release date. Naturally, the conclusion is made that these new theatres would not be in competition to established theatres but rather be an extension of the present market. It is pointed out that 69% or 22,201, of the country's cities and towns have no theatre and that the combined population of these towns is 50 million.

Of course, none of the established theatres in small towns could possibly survive on their in-town patronage and

**THAT ONE PICTURE**

One picture cannot possibly be the key to the cooperation of a majority of dependent exhibitors who operate theatres on three or more changes per week. Additionally, one company cannot be the difference between success and failure. In this connection, Arthur Rush, manager of Allied of the Mid-South, replied to one of his exhibitor members who was complaining that he could not make a satisfactory deal for a certain picture, "What would you have done about this particular situation if it had never been produced?"


**MARCH 27, 1950**

25
Foster-Bey
Mitchum-Leigh
Iwo
Raft-O'Brien
Travelogue
Wayne-Ralston
Clift-Douglas
18-1
May
Patrick-Lydon
1949-50
Stewart-Paget
Fuller-Nolan
In
3-50.
8-15
DeGeorge-Brooks
Hale-Hurst
Wonderland
Jone—
Million
Brent-Bari
R'-onry-Tyler
Mar
2-27
1-50
3-50
A-r
Crain-Sanders
Sterling-Dixon
9-12.
5-23
Mitchum-Bendix
5-23
5-10
8-1
11-49
Duiire-Ta>lor
RELEASE
Lane-Waller
Andrews-Powers
the
Large
Doom
(29)
5-9
Colbert-Ryan
Scott-Williams
i
Tavlor-Patrick
Crain-Webb
8-15
Completed
Huston-Rockwell
Lost
1-8.
Holt-Martin
Holt-Martin
the
Completed
Allen-Donnell
Dunne-MacMurray
9-12
6-20
1-30.
9-22.
2-28
9-5.
4902.
8-19.
2-5.
4906
817
855
completed
10-24
In
1-50
5-9
4909
4902.
4913
9-12
4902.
4-26
8-9.
11-15
4902.
4906
1-2
4906
4907
1-2
4906
4902.
3-50
8-19.
2-5.
4906
8-19.
2-5.
4906
8-19.
2-5.
4906
8-19.
2-5.
4906
8-19.
2-5.
4906
8-19.
2-5.
4906
8-19.
2-5.
4906
8-19.
2-5.
4906
8-19.
2-5.
4906
8-19.
2-5.
4906
8-19.
2-5.
4906
8-19.
2-5.
4906
8-19.
2-5.
The Prize Baby's

TEN COMMANDMENTS

1. THE EXHIBITOR is the vital bond between the motion picture industry and the public.

2. THE EXHIBITOR is the person on whom we depend for funds to pay our salaries and all the other costs of our business.

3. THE EXHIBITOR supplies bookings; it is our job to supply his service—promptly, efficiently, accurately.

4. THE EXHIBITOR merits the utmost in considerate attention and courteous treatment.

5. THE EXHIBITOR is not a mere account number; he is a human being with likes and dislikes, just as ourselves.

6. THE EXHIBITOR is not a hindrance in our day's work; he is the reason for it.

7. THE EXHIBITOR may make an occasional error, the same as we do; to correct it swiftly is more important than to worry about placing the blame.

8. THE EXHIBITOR has a multitude of duties apart from N.S.S.; we should avoid adding to his problems.

9. THE EXHIBITOR is not someone to quibble or find fault with.

10. THE EXHIBITOR is the person most essential to our business—our customer.
Reviews in this Issue

'CHEAPER BY THE DOZEN' FUNNY, HUMAN FAMILY FARCE WILL BE B.O.

'HOUSE BY THE RIVER' BLOOD CURDLING CHILLER

'BOY FROM INDIANA' ORDINARY HORSE PICTURE

'COMANCHE TERRITORY' STANDARD WESTERN IN TECHNICOLOR

'WABASH AVENUE' GOOD BETTY GRABLE TECHNICOLOR MUSICAL

'MA AND PA KETTLE GO TO TOWN' A FAIR FOLLOW-UP

'OUR VERY OWN' THIRD-RATE GOLDFYN

'TWILIGHT IN THE SIERRAS' TOPFLIGHT ROY ROGERS VEHICLE

'THE LAWLESS' A SURPRISE PACKAGE
THE NATION'S FAVORITE
ON RECORDS
ON STAGE
ON RADIO

NOW A MOVIE STAR!

in SINGING

MAX BRAND'S FAMOUS

co-starring ELLA RAINES • WALTER LENNETT

Screen Play by Dorrell and Stuart McGowan • Based on the novel by Max Brand

Associate Producer — Melville Tucker • Directed by R. G. Springsteen • A REPUBLIC PRODUCTION

in TRUCOLOR
Monroe

TRUE NOVEL

GUNS

"SINGING GUNS" IN TRUCOLOR

HARRISON'S REPORTS

We quotes!

with action fans of all ages and situations.

MOTION PICTURE HERALD

and exciting yarn aimed for good payoff.

Pop hit. Will bring plenty of spondulix into

THE HOLLYWOOD REPORTER

hope to knock 'em dead as gent bandit in

THE BILLBOARD

art with action and enhanced by Trucolor.

HARRISON'S REPORTS

BIG DATES!

PARAMOUNTS, LOS ANGELES and HOLLYWOOD • FOX,

SAN FRANCISCO • MALCO, MEMPHIS • PARAMOUNT,

ATLANTA • PALACE, TAMPA and JACKSONVILLE • JOY,

NEW ORLEANS • PARAMOUNT & FENWAY, BOSTON

TABOR, ALADDIN & WEBBER, DENVER • IMPERIAL,

CHARLOTTE • FULTON, PITTSBURGH • STANTON,

PHILADELPHIA • METROPOLITAN, WASHINGTON

FLORIDA, MIAMI • COLONY, MIAMI BEACH
"ANNIE" PRESS PREVIEW

Electrifies Industry!

M-G-M's "Annie Get Your Gun"
Cheered at Loew's State screening!

Greatest Technicolor Musical of all time is here!

ONE BIG ONE AFTER ANOTHER!

Have you heard about M-G-M's
"THE ASPHALT JUNGLE"
It is absolutely sensational!

"FATHER OF THE BRIDE" WOW!
Best seller hailed at Coast Preview as box-office tonic to delight America!

Prediction!
"THE NEXT VOICE YOU HEAR" will echo through the world!

Just received this wire!
"PREVIEW OF 'CRISIS' TERRIFIC! WATCH!

No end to good news from California!

Riotous "Reformer and the Redhead" gets set for new comedy records nationwide as continued success is won by "Battleground," "On The Town," "Adam's Rib," "Malaya," "Ambush" and many more!

FIRST IN PICTURES-
AND THAT MEANS FIRS
YESTERDAY! TODAY! TOMORROW!
EDITORIAL

Vol. 18, No. 8  April 10, 1950

Page Five

What Are You Doing Today
In the Fight for
REPEAL
Of the Unfair Admission Tax?

☆

“Let’s Go Out
To The Movies
Tonight!”

(Ed. Note: Inspired by the 20th Century-Fox showmanship drive, our industry has been seeking a slogan that will be catchy and will help stimulate renewed interest in movie-going. A suggested slogan that has been gaining favor in the industry is: “Let’s Go To The Movies Tonight.” We are adding one significant word, as a subtle call to those who have become TV-minded, and we recommend to the entire industry that the following slogan be used in conjunction with 20th-Fox’s “Movies Are Better Than Ever.”)
THE BIG BIG STORY BEHIND THE AIRLIFT IS COMING SOON TO GIVE YOUR BOXOFFICE

THE BIG LIFT

There's Never Been A Picture Like It!!

starring MONTGOMERY CLIFT and PAUL DOUGLAS

There's No Business Like 20th Century-Fox Business
SMITH SETS FIRST EIGHT
IN NEW GROUP SELLING PLAN

It read like an exhibitor's dream book listing with a 100 per cent cancellation privilege.

Implementing his promise of a group selling program for the convenience of exhibitors, Andy W. Smith, Jr., vice-president in charge of domestic distribution for 20th Century-Fox, announced a package of eight releases for the three-month period from April through June, as an experimental feature of the 20th-Fox sales policy.

The sale of any one feature will not be dependent upon that of any others, and all films not traded shown are subject to cancellation by the contracting exhibitor. Also, each picture will be sold individually to each theatre, in line with the demands of the industry anti-trust case decree.

The experimental factor was emphasized by Smith because of the decree's requirements. “We think the idea of group selling is safe and sound but do not know how far we can go with it,” the sales executive said. The purpose of the plan, Smith explained, is to enable exhibitors to know sufficiently in advance the films they will play in their theatres so that they can apply maximum promotion efforts in line with the showmanship boom instigated by 20th-Fox. Licensing of all eight will give exhibitors the prerogative of running the company's institutional ads in which the films are listed.

The octet includes: “Under My Skin,” “Cheaper By the Dozen,” “Wabash Avenue,” “Ticket to Tomahawk,” “Three Came Home,” “Night and the City,” and “The Broken Arrow.”

LOEW'S 28-WEEK NET UP;
NUDGE S $5 MILLION MARK

A 20 per cent increase in Loew's net earnings for the 28 weeks ended March 16, 1949, over the corresponding period last year brought the profit figure almost to the five million dollar mark, according to a report issued last week-end. Net income for the period was $4,986,963, after all charges including Federal taxes. This compares with $4,117,117 for the 28 weeks ended March, 1948.

Bulk of the increase came from the sale of capital assets which netted $868,000 after taxes. Gross sales and operating revenues for the 28 weeks were $95,619,000, compared with $94,115,000 for the similar period in the preceding year.

For the 16 weeks ended March 16th last, net income after all charges was $3,331,414, compared with $3,045,961 in '48. The former figure includes $10,791 profit after taxes on sale of capital assets. Gross sales and theatre revenue for the 16 weeks totalled $57,600,000, compared with $55,455,000 in the corresponding period a year earlier.

The profit report bore out the statement made by vice-president J. Robert Rubin that earnings for the first 28 weeks of the current fiscal year were expected to exceed the results for the same period last year. Addressing the annual meeting of stockholders on March 23, Rubin pointed out that during the past 26 years of operation, the company's book value had increased to $158,782,000 or $26.99 per share at Aug. 31, last year. This represents an increase of $132,500,000 in cash dividends to stockholders. Earnings during the 26 years, "by conservative estimate" came to $251,800,000 after taxes.

20th SHOWS $12,415,000
PROFIT FOR '49; GROSS UP

Twentieth Century-Fox, in 1949, virtually doubled its net for the preceding year with a profit of $12,415,000. The 1948 net was $12,590,000. Figures represent consolidated earnings of 20th-Fox and all subsidiaries, including National Theatres Corp. and Roxy Theatre Inc., after all charges, including Federal taxes, for the 33 weeks ended Dec. 31, 1949, as compared with the 52 weeks ended Dec. 25, 1948.

After deducting dividends on the prior preferred and convertible preferred stock, consolidated net earnings amounted to $2.28 per share on the 2,769,137 shares of Common stock outstanding, compared with $1.29 per share on the 2,755,107 shares of common outstanding in 1948.

For the 14 weeks ended Dec. 31, 1949, he consolidated net came to $6,192,519,000, compared with the 13 weeks in 1948 when earnings came to a net of $3,389,000.

Gross from film rentals and theatre receipts for 1949 were $109,519,000, more than $6 million better than the 1948 figure of $103,985,000. The tax bite came to $7,225,000 last year, $7,900,000 the year before.
News and Opinion

(Continued from Preceding Page)

tions in every respect meet the ‘power’
tests laid down by the Supreme Court in
this and the Columbia Steel cases,” the
brief claimed. “Under the circumstances,
it should, as a matter of law, be possible
for the defendants to continue in their
business of producing, distributing and
exhibiting motion pictures.”
A total of 85 errors was appended to
the brief.

Earlier last week, applications by War-
ners and 20th-Fox for 60-day stays of the
Statutory Court divestiture decree
were denied by New York Judges Court
N. Hand and Alfred C. Coox over the
objections of Government attorney Harold
Lasser. The latter opposed the moves
on the ground that they were merely
procrastination measures, but the Court
overruled this argument. The two com-
panies, meanwhile, continued their talks
with a consent agreement with the De-
partment of Justice.

RKO, too, reportedly appealed for a
stay in the abating extended May 8th
divestiture date. The latter deadline
was granted shortly before the expira-
tion of the one-year period originally
set in the RKO consent decree.

APPEALS COURT UPHOLDS
PARA PROBE OF BRANDT BOOKS

The long battle between Harry Brandt
and Paramount for alleged fraudulent
purchasing records came another step
closer to conclusion when the Appellate
Division of the First Judicial Department
affirmed the New York Supreme Court
order granting Paramount the right of
pretrial examination of the records of
Brandt and 121 other defendants repres-
enting 37 theatres in the New York
metropolitan area.

Paramount’s action is based upon al-
leged bribery by defendants to de-
fraud plaintiff by underreporting box-
office receipts on percentage films as well
as by “representing” operating expenses
over a period of six years. The company
seeks to recover $573,000 damages.

The Brandt action is the first which
involves reports of operating expenses
and is looked upon as a test case in percent-
age fraud actions.

In another such action, Federal Judge
Henry N. Graven in Ft. Dodge, Iowa,
issued an order permitting inspection of
all records of the Iowa Theatre in Lake
town, Iowa, for a ten-year period.

Following order granting of motions for
inspection in four separate pending per-
centage actions brought by Warners,
Universal, RKO and Loew’s against R.
M. Bernau, operator of the Iowa. In a
previous order several weeks ago, the
Court overturned motions by the defendant
to dismiss the suits for lack of jurisdic-
tion, for a more definite statement and
or to strike portions of the complaint.

GOLDMAN CASE SETTLED

An eleventh-hour settlement of the
William Goldman $8,400,000 anti-trust
suit against eight major distribu-
tors and the Warner circuit
was filed in the second phase of the
Philadelphia circuit operator’s
action to gain first-run product for
his Philadelphia Theatre.

Although numerous new
no details were announced, unconfirm-
ed reports set the cash figure
around $5 million, with trans-
fer of leases for several Warner
theatres also involved.

SHOWMANSHIP BOOM ON AS
SHOWMEN ROLL UP SLEEVES

The showmanship steamroller, fit
with enthusiasm, generated at the 20th
Century-Fox Showmanship meetings,
set to rumble forward last foyr. The
muddled suggestions elicited at meet-
ings began to take concrete form.

Various cities throughout the count-
ry held their individual and group
meetings. In Philadelphia, for exam-
ple, top showmen from the metropolitan
area met to develop concrete methods to
promote showmanship ideas and formed
a panel with which to carry forward a
program of institutional ads in newspaper
on radio and television, to be sup-
ported by funds from the city’s theatres,
for the week’s experimental period.

A committee was named to work
the program in conjunction with an
existing agency, and to present the
psals to a meeting of all exhibitors
in the metropolitan area to be held wit
the week’s subject to ratification
by the city’s theatremen, one of the
psals for the institutional ads include
a promise to the theatre managers of
Philadelphia that all suggestions resulting fi

FACTS, AND ONLY FACTS!

Surveys show many patrons say they
can’t find out what a movie is about
from the customary type of ad. This is an
attempt to simply convey facts. No
superlatives, no adjectives—but facts
about a forthcoming movie. We would
appreciate comment. Would you prefer
such an ad on each motion picture?

Starts—Friday at the FOX, 10th and
MARKET

Title—“WABASH AVENUE”

Story—A musical comedy, about old
Chicago, color by Technicolor. A lead
between two night club owners, done in
a comedy vein—each fighting for the
hand of the leading lady.

Cast—BETTY GRABLE, Victor Mature,
Phil Harris, Reginald Gardiner and
James Barton, a favorite of vaudeville
days and the stage show “Tobacco Road.”

Credits—Produced by William Perlberg for
20th Century-Fox. Story by Henry Tugend and
Charles Lederer. Directed by Henry Koster.
Original songs by Mack Gordon and Joseph
Myrow.

Press Cartoon—No typical informa-
ion available insofar as the picture
is a world premiere showing in Chicago
1 day prior to our opening.

Movies Are Better Than Ever!
yet these humorous episodes, which make for added power on the marquee and the fame of the book should add another sizeable section of movietgoers.

An indulgent appraisal of American adolescents, with their "hot-rods" and their noisy parties, supplies its most entertaining moments. Ann Blyth and Farley Granger turn in good performances, but their names lend little to the marquee. Joan Evans, who zoomed to stardom in "Roseanna McCoy," does well in a couple of laugh scenes. Albert Z. And it is Ann Dvorak who completely walks off with the acting honors in two brief but vivacious scenes. The production values are of high calibre, enhanced considerably by the excellent Technicolor.

STORY: Beginning with the family in Providence, during the early Twenties, Clifton Webb, Myrna Loy and their eleven children lead a rather unique domestic life. Webb, an efficiency researcher, uses the same methods at home as he does in his work, always aiming at eliminating waste motion, while his wife is the calming influence in the hectic household. Both are idealized by the children. After the twelfth child is born, Webb takes his wife to the hospital. But when they enter the maternity ward, has their tonsils removed at home at all one snip, while a perspiring cameraman takes films of the gruesome procedure (he finds out too late the camera wasn't loaded), quelle incipient rebellions with an iron hand — and his wife's assistance — and generally this odd but Ann is left completely at sea. In need of emotional security, she goes to visit her real mother, Ann Dvorak. The meeting is a miserable failure for Marjorie and little can be done for her. Nursing a hurt feeling toward her family, Ann refuses to come home until Farley Granger returns. Finally at her high school graduation exercises, she delivers a speech in praise of family loyalties and happiness prevails. YORK.

STORY: Percy Kilbride has won a free trip to New York in a slogan contest, but he and majorie Main can't go and leave their twelve children alone. This problem is solved by a bank-robber, Charles McVeigh, who offers to be the baby-sitter. He gives the departing couple a satchel full of loot to deliver to his confederates. In the big town, there's an involved scam in which the gangsters try to steal the bag and invariably wind up with the wrong one. The events include Percy being arrested for feeding squirrels and Marjorie has a fruitless encounter with a cutie. Finally they are invited, by mistake, to a lavish party and here the crooks make a last attempt to get the bag and are foiled by Percy during a square dance. And back home, the kids have practically demolished their hapless gardener. ABRAMS.
'WABASH AVENUE' GOOD BETTY GRABLE TECHNICOLOUR MUSICAL

Rates ★★★ — except for action houses

20th Century-Fox
90 minutes.
Directed by Henry Koster.

Cast in the mould that characterized the most successful Betty Grable musicals, "Wabash Avenue" should register just as strongly at the boxoffice, allowing some leeway for the law of diminishing returns, if its repetitious factors, and the apparent decrease in popularity of film musicals. There isn't much new in the way of story, but the songs are top-grade, the costumes (circa 1893), the girls that fill them are an eye-feast in Technicolor and the lavish production numbers are easy to watch. In Victor Mature and Phil Harris, Miss Grable has a pair of marquee-worthy co-stars, and their names should help boost returns. Mature is riding the "Samson" wave, while Harris, whose spot on the Jack Benny radio show and his own air-waver has earned him millions of fans, brings his own huge following. How these two vie unscrupulously for Betty's affections makes up what passes for plot in "Wabash Avenue," aided by strong support, particularly in the able persons of James Barton and Reginald Gardner, there is a generous quota of laugh interludes with the song-and-dance. Best of the latter is the "Wilhelmina" number, with Miss Grable demonstrating almost every dance she has, from "Peer Gynt" to "May I Tempt You with a Big Rosy Apple?"

Although Miss Grable and Mature are rewarding in their respective roles, Harris and Barton make the deepest impressions. The former, whose liking for liquid nourishment is legend, pops up playfully as "the Mayor," whose reputation for an "old timer" with guisso. Director Henry Koster maintains a pace that seldom lags, spotting the musicals well. While more sensitive filmgoers might find it too heavily on the morbid side, it should provide absorbing entertainment generally and will deliver satisfaction in most situations. Where the exhibitor gives this strong exploitation, grosses might be surprisingly high.

Behind this production were some people who are noted as expert practitioners of the art of suspense, Mel Dinelli (author of "The Window") has supplied a script full of unexpected and ingenious development. Director Fritz Lang has accepted the entire course of suspense, from lightning and startling photographic effects. Even the musical score by famed composer George Anthiel is sinister and full of ghostly harmonies.

The members of the cast go through with their melodramatic paces with great conviction, as the depraved murderer, Louis Hayward, makes the most of a fascinating characterization, while Jane Wyatt effectively registers fear and horror as his wife. Lee Bowman is some what constrained in a difficult role a there is capable support from Doris Patrick and Jody Gilbert.

STORY: Louis Hayward, an unsuccessful novelist, inadvertently strang the maid when she resists his advances. At the same time, Lee Bowman, happens to come along and he him dispose of the body by tying it in sack and dumping it in the river. Bowman does this out of a desire to trouble from his brother's wife, Jane Wyatt, the body keeps floating up and the police find it and trace it to Bowman, whose name is on the sack. At the inquest, Haywy skillfully diverts suspicion to his brother, who suffers the contempt of the town and arrives at go to the police. Haywy who has become a complete egomaniac throws him into the river and then tries to strangle Jane. Bowman returns time to save her and Hayward is a mentally killed in a fall.

'BHOF FROM THE RIVER' BLOOD CURDLING CHILLER

Rates ★★ + generally; more where exploited

Republic
88 minutes
Louis Hayward, Lee Bowman, Jane Wyatt, Dorothy Patrick, Anne Shoemaker, John Emery, Peter Brocco, Howard Chamberlin, Margaret Seddon, Sarah Padden, Kathleen Freeman, Will Wright, Leslie Kimmel, Ellie Laird.
Directed by Fritz Lang.

Dominated throughout by an ominous mood of suspense, "House by the River" is top-flight melodrama, assaulting the spectator's emotions with a continuous flow of genuine plot participation. A creepy old mansion, a corpse floating in the river, footsteps in the dark, screams in the night — all these and other spectacle provide a highly conducive to cold chills and shivers. Its melodramatic elements were assembled for no other purpose than to grip the audience in the chill of suspense and it succeeds in this very well. While more sensitive filmgoers might find it too heavily on the morbid side, it should provide absorbing entertainment generally and will deliver satisfaction in most situations. Where the exhibitor gives this strong exploitation, grosses might be surprisingly high.

The members of the cast go through with their melodramatic paces with great conviction, as the depraved murderer, Louis Hayward, makes the most of a fascinating characterization, while Jane Wyatt effectively registers fear and horror as his wife. Lee Bowman is some what constrained in a difficult role a there is capable support from Doris Patrick and Jody Gilbert.

STORY: Louis Hayward, an unsuccessful novelist, inadvertently strang the maid when she resists his advances. At the same time, Lee Bowman, happens to come along and he him dispose of the body by tying it in sack and dumping it in the river. Bowman does this out of a desire to trouble from his brother's wife, Jane Wyatt, the body keeps floating up and the police find it and trace it to Bowman, whose name is on the sack. At the inquest, Haywy skillfully diverts suspicion to his brother, who suffers the contempt of the town and arrives at go to the police. Haywy who has become a complete egomaniac throws him into the river and then tries to strangle Jane. Bowman returns time to save her and Hayward is a mentally killed in a fall.

'BHOF FROM THE RIVER' BLOOD CURDLING CHILLER

Rates ★★ + generally; more where exploited

Republic
88 minutes
Louis Hayward, Lee Bowman, Jane Wyatt, Dorothy Patrick, Anne Shoemaker, John Emery, Peter Brocco, Howard Chamberlin, Margaret Seddon, Sarah Padden, Kathleen Freeman, Will Wright, Leslie Kimmel, Ellie Laird.
Directed by Fritz Lang.

Dominated throughout by an ominous mood of suspense, "House by the River" is top-flight melodrama, assaulting the spectator's emotions with a continuous flow of genuine plot participation. A creepy old mansion, a corpse floating in the river, footsteps in the dark, screams in the night — all these and other spectacle provide a highly conducive to cold chills and shivers. Its melodramatic elements were assembled for no other purpose than to grip the audience in the chill of suspense and it succeeds in this very well. While more sensitive filmgoers might find it too heavily on the morbid side, it should provide absorbing entertainment generally and will deliver satisfaction in most situations. Where the exhibitor gives this strong exploitation, grosses might be surprisingly high.

The members of the cast go through with their melodramatic paces with great conviction, as the depraved murderer, Louis Hayward, makes the most of a fascinating characterization, while Jane Wyatt effectively registers fear and horror as his wife. Lee Bowman is some what constrained in a difficult role a there is capable support from Doris Patrick and Jody Gilbert.

STORY: Louis Hayward, an unsuccessful novelist, inadvertently strang the maid when she resists his advances. At the same time, Lee Bowman, happens to come along and he him dispose of the body by tying it in sack and dumping it in the river. Bowman does this out of a desire to trouble from his brother's wife, Jane Wyatt, the body keeps floating up and the police find it and trace it to Bowman, whose name is on the sack. At the inquest, Haywy skillfully diverts suspicion to his brother, who suffers the contempt of the town and arrives at go to the police. Haywy who has become a complete egomaniac throws him into the river and then tries to strangle Jane. Bowman returns time to save her and Hayward is a mentally killed in a fall.

'BOY FROM INDIANA' ORDINARY HORSE PICTURE

Rates ★★ for small town houses; OK dueller for naborhoods

Eagle Lion
65 minutes
Lon McCallister, Lois Butler, Billie Burke, George Cleveland, Holt Laugher, Victor Cox, Jerry Ambler, Allene Church, Jeanne Patterson.
Directed by John Rawlins.

Obviously, it is a difficult proposition to make a picture about a horse that is any different from the innumerable others of this genre and, sad to relate, "Boy From Indiana" fails to overcome the difficulty. It is ordinary. As every investor supplying poor picture footage requires considerable out-door footage featuring a horse, a boy who likes the horse, a girl who likes the boy, and a big climax in which the horse wins a race. Here the horse is "Texas Dandy," the boy is Lon McCallister, the girl is Lois Butler. The picture strings all these requisites together in the usual style and also includes some information about a particular breed known as the quarter-horse and gives lengthy consideration of whether a quarter-horse can outrun the Thoroughbred. In the small towns, "Boy From Indiana" should get fair grosses; in the big towns, it will get by as a supporting dueller in naborhood houses.

Aside from the quadruped performances, the most enjoyable contribution to the picture is the personality of the latter old codger who plays chess and the ponies. Young Lois Butler is at a disadvantage as a woman, but that does not seem to go well with horses.

STORY: George Cleveland travels around to the county fairs with an old beat-up plug who has a way of winning a match race after he is given a cert pill. Lon McCallister, who believes old man's racing activities to be on level, takes a job with him as a jockey and later goes to live on his run-down ranch. There he meets Lois Butler, a portrait painter of her. She discovers that the horse is re Texas Dandy, a race of renown. On land's neighbor, Billie Burke, covets ranch and he would like to own her in thoroughbred. They arrange a win take-off race with much to race, Texas Dandy is gored by a b second race in time. To insure a loss, the boy新疆 the horse, which wins by a nose, but the track official holds up the results until they make small alteration. Finally, the pills turn out to be only aspirin and win is official. Lon and Lois retire with Texas Dandy to raise a lot of ll Dandies, YORK.
EVERYTHING'S O'GREATY AT RADIO CITY MUSIC HALL!

The 'Silver Lining' Sweethearts in another Warner Bros. musical that's solid gold!

Silver Lining lines ever since it opened!!

The Daughter of Rosie O'Grady

IN COLOR BY TECHNICOLOR

JUNE HAVER, GORDON MACRAE

JAMES BARTON, CUDDLES SAKALL

and Warner's handsome dance-some New Star!

GENE NELSON

SCREEN PLAY BY JACK ROSE, MELVILLE SHAVELSON & PETER MILNE FROM A STORY BY JACK ROSE AND MELVILLE SHAVELSON • MUSICAL DIRECTOR RAY HEINDORF PRODUCED BY WILLIAM JACOBS
"THE LAWLESS" A SURPRISE PACKAGE

Rates ★★★ generally; more where exploited

Paramount
83 minutes

Directed by Joseph Losey.

Every once in awhile, there comes along an unpretentious little picture that delivers unexpected quality. Such is "The Lawless," a picture that gives Paramount plenty to shout about. It will make movie-goers everywhere sit up and take notice and grosses should be above average generally. Where it is exploited, the response may be surprising. Produced by that redoubtable team of Pine and Thomas, it comes a long way from their early action "quickies." Not that it is an extravagant production, but it is a serious work of vital importance. That old dash and flash associated with a P-T production is still there in appreciable quantity. But it is also a typically, beautifully grapples with a contemporary social problem.

Here is a typical small Califonia town, where the Mexican "fruit tramps" live on the wrong side of the tracks. Its tensions of prejudice explode, ugly violence spreads like a disease. This situation is given crisp, graphic treatment in George Hurrell's dark, not trying for subtlety, it never wastes any time getting its story across. And the direction by Joseph Losey is brilliant. The mark of the expert craftsman is in his faultless transitions and numerous little touches of rare perception. Using the so-called "documentary technique," he puts an emotional sock into every scene and keeps the story moving at an exciting pace.

Under Losey's guidance, the members of the cast do themselves proud. MacDonald, who has done his best to get Wolfson to make his decent man unbounded self-assurance and makes a splendid range-riding hero. And the object of his ardent wooing is red-haired Maureen O'Hara, who is much more than ornamental as a fabulous buckskin belle; she can ride, shoe, shoot a bow-maker, sing an Irish ballad and fill a low-cut gown with equal facility. Will Gerg is comical in one of those garb-ments that the Western permits; when no self-respecting Western is complete. This makes a solid entry for action houses, of course, and it should manage to do coarse average grosses in better class houses.

STORY: MacDonald Carey arrives in Comanche Territory to negotiate a treaty permitting the government to mine silver there. He runs into Will Gere, a politician, who brought the papers from Cuba. These papers have been kept from the Secretary of the Interior by his brother, Charles Drake, who own it a local bank, saloon and practically everything. Carey is brought to his wit's end by the better elements in town, he joins with Gere to put out his paper on her father presses. ABRAMS.

"COMANCHE TERRITORY" STANDARD WESTERN IN TECHNICOLOR

Rates ★★★ for action houses; less elsewhere

Universal-International
76 minutes
Maureen O'Hara, MacDonald Carey, Will Geer, Charles Drake, Pedro de Cordova, Ian MacDonald, Rick Vallin, Parley Baer, James Best, Edmund Cobb, Glenn Strange.

Directed by George Sherman.

This Universal-International saga of the Old West, complete with Indian war whoops and whizzing arrows, is a stand-ard version of the duxie Western. Its robust action is handomely framed against a Technicolor background; the varied costumes and the bright golden hues of the great out-doors are among Rank's strong points. Spectacularly, neither the horses nor the Indians, the production has the usual round of bar-room bravos, Indian ceremonies and pitched battles, and director George Sherman reins the proceedings at a fairly exciting gallop.

For its story, it goes way back to the early frontier days and, on the way, takes a few great gratuities liberties with the history books. It seems that James Bowie, who invented and manufactured the out-door knife bearing his name, was not trying to carve up a few aborigines with it, as well as do a little romanticizing. Mac Donald, being bound prisoners, is蓟he editor and Gail Russell is quite credible as a Mexican girl, although the part is a bit too much for her. Lalo Rios plays the frightened young victim of prejudice with remarkable fidelity. While their names are not especially strong as ma- nure material, favorable word-of-mouth will carry the film to its own mer- itive value in sub runs.

STORY: MacDonald Carey, the editor of the small town paper, covers a dance in the Mexican quarter. Also attending is the latest crush of a paper girl, an attractive Mexican. Carey is disgusted at the savage treatment shown the Mexican weekly. Some rich kid crashes the party looking for trouble as there is a free-for-all fight. Lalo Rios comes out-weighed and runs away. They pick him up, but the police car is wrecked and he hides out at farm. A girl discovers him there and hitting her head on a post, knocks him out. After a wide-spread manhunt Rios is caught and subjected to attempted rape and murder. The out-of-town paper play it up to major proportions. Carey alone comes to the boy's aid and agrees to send him to Mexico. The angering citizens completely wrecks the newspaper plant. Carey is disgusted at the way he has to go for better elements in town, he joins with Gere to put out his paper on her father presses. ABRAMS.

"TWILIGHT IN THE SIERRAS" TOPFLIGHT ROY ROGERS VEHICLE

Rates ★★★ where star clicks

Republic
57 minutes

Directed by William Witney.

To swap a phrase - the Roy Rogers girls are no better than average in this latest saddle adventure, Roy and his faithful Trigger bravely surmount perilous obstacles in a way to make the kids and adults more entertaining than any other film in this series. The Trucolor tinting is good, the songs tuneful and the acting on both sides plentiful. And as is in all of the series, the script by Sloan Nibley is care-fully planned, with an exclusion of rom-anica to keep the kids interested. It does abound with occasional anachronisms, such as Roy using a 1950 walkie-talkie, while riding an IS50 buck-board and firing his antique six-shooters. But the Rogers girls aren't concerned with realistic detail. The climax is really a dilly with, simultaneously, a runaway and flaming wagon and a pair of Indians, a mountain lion slavering on the premises and the gypsies infested with bad men throwing stones. All these perils will be strong where Rogers clicks.

A pleasing addition to the series is Estrella Rodriguez, who displays a pep-pery personality and does a rousing ren-dition of the song, "Pancho's Ranch Roy and Dale Evans are as capable ever, while Trigger contributes a lot the proceedings, even undergoing a gerry in one scene, Pat Brady supplies the comedy and Fred Winkle, and boys add some smooth harmony.

STORY: The locale is a sheep ranch. The Mexican Roy,achines releases the convicts. Of them, one, an engraver, kidnapped by a gang of 카드 to make some plates for phony gold cuni- lucrates. Roy arrives and, with the assistance of the sheriff's daughter, D Evans, investigates the disappearance. To get various clues, the crooks also kidnap his sis-ter who has arrived from Cuba. There lies a hunt in which it all comes to a head, framed for a murder, but he gets away.

After a great deal of galloping, shooting and general mayhem, Roy rescues prisoners, rounds up the crooks and lops off through the sage without ex-holding hands with Dale. YORK.

BOXOFFICE RATING

- Poor
- Average
- Good
- Excellent

Please note that the ratings reflect the view of different types of Theatres.

FILM BULLETIN
By BARN

HOLLYWOOD'S LOYAL OPPOSITION is the way the Saturday Review of Literature introduces Samuel Goldwyn in an editor's note preceding his article concerning the producer's defense of the movie industry. A feature story in the Saturday Review outlines and gives a full account of theonde debate on American movies abroad that began with "The Free Ride" editorials in the Reader's Digest last January. Mr. Goldwyn explains the thesis that America cannot be judged by a few films. "In considering any film, or any distortion in the reflection of America," he says, "it is our country—not our movies—to which we must look. America is everything! So are we."

Among the films highlighted in the article are "The Atlantic Monthly," "Harper's" or "The Saturday Review," and Collier's, Life, Look, True Story—and Real Romance and Dazzling Detective Story. Hundreds of more magazines have been considered.

"...In principle, therefore, it cannot be a question of what one man or more may judge to be good or bad movies. Rather it is more basic: should anyone (whether Governmental or intra-industry) have the right to decide whether certain of his products are to be chosen or rejected for export to foreign countries on political instead of on strictly entertaining grounds?"

The popularity of American films abroad is assessed as immensely superior to any other country's product, and for the most part the major product is the American product, cited by Goldwyn as an example of how the craving for entertainment is being satisfied by our movies. "A support of American life might well be any one aspect of it taken alone," he argues. "Our way of life can be as dishonestly portrayed if one shows only sweetness and light as if one would present America only as a haven for gangsters."

Hiding the "ugly" and presenting only the good "would appear to be borrowing from the technique of totalitarianism," he concludes.

In a rebuttal article in the same issue, chief proponent of the "distortion" argument, Saturday Review editor Norman Cousins, who recently debated with Eric Johnston on radio, claims that the great popularity of American films overseas is one of the principal reasons we must exercise such care in selecting what we send over. He asked a survey on "European Beliefs Regarding the U. S." taken by the Common Council for American Unity which claims that of the 110,000,000 Europeans who see American movies each week, "the overwhelming majority indicated that American motion pictures are more favorable toward the U. S. and that increasing numbers of Europeans believe that America is composed of gangsters, pin-up girls, cowboys, and sky-scrapers."

Cousins also quotes writer J. P. McEvoy's observations during a recent visit to Hong Kong: "In the three principal theatres the feature pictures were American. The audience were American. And I couldn't help cringing as I sat there with them and saw unroled on those screens exaggerated tales of violence and gambling."

Hong Kong you heard the familiar Communist propaganda about the 'corruption and degeneracy of American democracy.' And then along come the Hollywood movies, written by Americans and made in America..." If these films even carried a foreword that said: This is not a picture of the American way of life but a fiction story based on a small segment of the American scene which, unfortunately, can be matched in any country, even that would help."

SOME INTERESTING facts from the Motion Picture Association crossed our desk this week and we snatched a few facts and figures en route. The MPAA's Title Registration Bureau, celebrating its Silver Anniversary this year, in a report by director Margaret Ann Young to president Eric Johnson, showed a 57 per cent jump in participation of non-member producers and distributors. In 1948, 76 non-members cleared their titles through the Bureau; in 1949, 119 used the Bureau's facilities in addition to 20 member companies of the Association. Miss Young also reported that the

4,418 titles submitted last year was the highest total since 1942. Two hundred fifty were turned down because of duplication and 61 were rejected as "unsuitable," five more than last year. An interesting note reveals that the number of protests over the Bureau's interpretation of titles deemed "harmfully" similar to those previously recorded came to 529, 35 less than in '48. Of these, all but 11 were settled between the companies concerned through mutual agreement. Under the Bureau's regulations, protests not cleared by negotiation on the company level, are submitted for arbitration to the MPAA's board of directors.

Women and Things: Joe Yule, a trouper for virtually all of his 56 years, who was most widely known as the father of Mickey Rooney, succumbed to a heart attack on March 29th. For the first 37 years of his life, beginning when he was 3 months old, Yule toured the vaudeville and burlesque circuits. In 1938 he made his first film appearance and came into his own as a star when Monogram selected him to portray Jiggs in the comic strip series. He starred in five of these; his latest, "Jiggs and Maggie Out West" was completed two months ago.
KUDOS TO FOX

Associated Theatre Owners of Indiana

Although a little belatedly, we do want to take our first opportunity to congrat-ulate 20th Century-Fox on the Showman-ship Meeting conducted in Indianapolis. We add our enthusiastic approval to that of many exhibitors who attended the meeting for 20th Century's very construc-tive program to improve the over-all welfare of the entire industry. The local Fox organization did an excellent job in furnishing an impressive staging for the affair, was unstinted in providing every arrangement for their guests' comfort and pleasure, and guided a smooth and well functioning session. For the one who paid the bills Fox must also be commended for their restraint in belli-hoading their individual interests so that no other distributor's product was dulled or no one else's importance obscured.

The men on the dais did not assume the attitude of a teacher before children or pretend to have a knowledge that was theirs alone. Rather it was a re-dedication to many old principles of showmanship and an effort to generate enthusiasm for ideas once used but perhaps forgotten. As we left the meeting, however, we did have a couple of doubts. The inspiration of one such meeting gives only temporary immunity against the bad habits that many of us have fallen into and the enthusiasm created there may wane quite fast. Some manner should be found for repeated meetings of this kind and a follow through to as-sure that the good resolutions made are actually put into practise. Such could and should be one of the functions of A. T. O. I. organization meetings and conventions. At their convention last Fall, A. T. O. I. did have a session on Showmanship and this should be a must on the agenda of future convention.

Our second doubt was on institutional advertising. There are some people in the business who are not entitled to use such ads because in actuality they are not practising the things they are pro-claim. Is the exhibitor meeting his re-sponsibilities for community service? Does he cooperate with his local educa-tional, religious and civic organizations? Because of the power and influence of the screen does the exhibitor use care and judgment in the selection of his bookings or is he too quick to capitalize upon sensationalism? Is the exhibitor offering his patrons all that they are en-titled to in physical facilities in the the-aatre? Does he properly supervise his theatre in order to protect his patrons - particularly the children - to the greatest possible degree?

When an exhibitor can answer these questions affirmatively, and most can, then we say good institutional advertis-ing both barrels and take full advan-tage of Fox's generous offer to pay half. Our fear is that some exhibitors using institutional ads without being qualified to do so will hurt rather than help both themselves and the industry.

GOOD OFFER
North Central Allied

Production of films by independents is at a new low. Every time an independent producer or picture fails, a new invitation is given to the big monopoly of production and distribution to tighten its grip on your theatre. As an independent exhibitor, you owe it to yourself to help independent pro-duction and distribution every time you get a chance.

Now Monogram is offering every inde-pendent exhibitor in this territory, the op-portunity to book the excellent program picture, "Incident", without any pre-agreement on price. You contract for it, play it, and then send in a check for what-ev er you think it was worth to you. Actu-ally, you will be under no obligation to pay anything at all, but Monogram knows you will be fair.

Let's all take advantage of this unprece-dented offer and book in "Incident". This type of fair dealing and far-sighted vision, deserves enthusiastic approval. Let's give the opportunity what it deserves. It may en-courage other producers to follow an ex-cellent example.

BAD PRECEDENT

ITO of Ohio

It was recently announced by Fanchon and Marco that at their 5,000 seat Fox Theatre in St. Louis they were initiating a policy of admitting free those children under 12 years of age, when accompanied by their parents.

As the box office intake drops, we realize that exhibitors are apt to become panicky, but a wide-spread adoption of a policy such as this is bound to prove very injurious to the business.

F&M restrict the free admissions to those children accompanied by their par-ents; some competitor of F&M will un-doubtedly reduce the restriction to only one parent. Suddenly we will find our-selves with a lot of theatres admitting 12-year-olds without any restrictions what-soever, and this can cost the industry not only a lot of money but establish a preced-ent from which it's going to be extremely difficult to extricate ourselves.

It's a splendid idea to educate the youngsters to become regular moviegoers - but not at this high cost.

RANK'S TV FILMS
North Central Allied

It happened Sunday, March 5th, here in Indianapolis, The J. Arthur Rank pro-ductions, "Nicholas" and "Missy"

were shown on TV over WTCN. Twelve more Rank productions will follow during the next 12 weeks. Many of them will be first runs in this territory, not having shown in any theatre, including, "I Know Where I'm Go-ing" (Rank does, anyway), with Wendy Hiller "On Approval" with Bea Lillie and "Tawny Pipit".

This whole TV problem will be exhaust-ively discussed at our forthcoming con-vention, but in the meantime, what do you think you ought to tell Nate Blumberg's man to do with his product the next time he calls on you? What should you tell the salesman of any company who thinks so little of his regular customers that he sells non-theatrical outlets on this scale? You take it from there.

REVIVE INCENTIVE
American of Eastern Pennsylvania

Many, many times, at meetings and in bulletins, Allied members have been told that the basic reason for lack of exhibitor showmanship is the greed of the film com-panies which leeches away most of the in-dependent exhibitors' profits through ex-tortionate film rentals.

Currently, at least one major film com-pany has recognized the serious problem and is making an effort to revive showman-ship to bolster the boxoffice. Basi-cally, the greatest revival could be secured be giving exhibitors a real incentive in the shape of flat film rentals on a fair basis. This has always been advanced by National Allied as a constructive policy. Allied has opposed "must" percentage, unfair and discriminatory film rentals. Allied's position was most forcefully presented by Col. Cole of Texas at the recent 20th Cen-tnury-Fox meeting in Dallas.

GOLDWYN'S GRIPPE
North Central Allied

Poor old Sam Goldwyn just can't open his mouth these days without putting his foot into it; in fact he has one of the most virulent, long-standing cases of hoof and mouth disease, in an industry that has had some humps. You saw old Sam's blast against exhibitors in which he blamed them for not paying enough for pic, not pushing them, and bllah, blllah, blllah. So what are Sam's latest contributions to the art of the cinema? pictures that make an exhibitor want to really open his heart and his purse strings, and really do an exploitation job? "Enchantment" "Rose-anna McCoy" and "My Foolish Heart" and two more doggies coming down the highway, hell-bent for a new boxoffice. Next thing you know, Variety will carry a story about old Sam going whole hog and giving the customers hell for staying away from his pictures by the tens of millions.

Incidentally, we hear from our Holly-wood scout, that the TV people are going to present an Oscar to old Sam at their next convention for service to TV over and beyond the call of duty.
Amazingly the screen turns back the clock to what the oldsters call “our happy times”... to the days of the first Red scare, prohibition, Jack Dempsey, easy money and gangster death... to the heroics, hysteria, the much discussed and much misunderstood Golden Twenties.

HUNDREDS OF PEOPLE YOU KNOW ABOUT, INCLUDING:

**SPORTS**
- Babe Ruth
- Gene Tunney
- Bobbie Jones
- Red Grange
- Johnny Weissmuller
- Bill Tilden
- Suzanne Lenglen
- Frankie Frisch
- Zack Wheat
- Walter Johnson
- Judge Landis
- Ralph DePalma

**STAGE, SCREEN, B'WAY**
- Al Jolson
- Paul Whiteman
- Charlie Chaplin
- Will Rogers
- Rudolph Valentino
- John Gilbert
- Gloria Swanson
- Pola Negri
- Fred Ziegfeld
- Texas Guinan
- Harry Lauder
- Lillian Russell

**HEROES**
- Charles A. Lindbergh
- Sgt. Alvin York
- Gen. John J. Pershing

**MUSIC**
- George Gershwin
- Grace Moore
- Enrico Caruso

**SCIENCE & INVENTION**
- Madame Curie
- Thomas Edison

**POLITICS**
- Franklin D. Roosevelt
- Woodrow Wilson
- Al Smith
- Calvin Coolidge

**LABOR**
- Samuel Gompers
- \"Mother\" Jones

**MISCELLANEOUS**
- Prince of Wales
- Queen Marie of Romania
- Al Capone
- Hall-Mills Murder Principals
- Michael Arlen
- Joseph Conrad
- H.G. Wells
- E. M. Forster
- Conrad Ndel
- Gerald Chapman
- Wm. Jennings Bryan

**FREDERICK L. ALLEN • ROBERT Q. LEWIS • ALLEN PRESCOTT • RED BARBER • ELMER DAVIS**

As Told by Richard de Rochemont, Producer • Distributed by RKO Radio Pictures, Inc.

CURRENT ATTRACTION AT B'WAY'S LONG-RUN ASTOR THEATRE

Keep Punching... Until That Movie Tax Is Killed
One of the screen's favorite subjects of yesteryear, the American Indian, comes into his own again in Universal-International's "Comanche Territory," spotlighted is another popular character, the wildcat frontier girl who can swing a fist as well as a hip, a la the famous "Destry Rides Again". These are the angles to exploit in this Technicolor adventure story.

The savage excitement traditionally associated with the frontier days, when the redman fought encroachment of their land by unscrupulous whites, fills the screen in this story of Jim Bowie, famed for the wicked-looking blade that bears his name. With MacDonald Carey as Bowie, a sympathetic role in which he is seen as a friend of the Comanches, and their ally against a band of white outlaws, and the red-haired, green-eyed Maureen O'Hara as the hoydenish barroom beauty. "Comanche Territory" promises plenty of action and pulchritude.

The stills prepared for the film are especially effective in both departments, and should be a must for blowups that could lure the customers like flies to honey. Only a few are pictured here — anyone of which is adaptable to the purpose — and the only problem in this department facing the showman is which to use. A knowledge of his audience will help him decide on the proper approach.

The world première ballyhoo at the Rivoli in New York offers an idea of what can be done. Three different angles were used: Star appearances on radio, TV and newspaper and syndicate interviews; a part-Indian model who was named Comanche Queen and participated in several stunts in full Indian regalia, and a group of Indians, brought in from their reservation in Oklahoma to demonstrate their craft, dancing and other activities, both in the theatre and in a tie-up with leading department stores. Worthy of note is the Rivoli's front and lobby ballyhoo, which included a tepee on its marquee and an authentic Indian display inside. A pitch for the juvenile trade was heralded with a "pow-wow" at Toots Shor's, a special screening for the children of the New York film critics. The same idea is adaptable in almost every type of town, as well as other metropolitan centers. Not only film critics' youngsters, but also those of influential municipal leaders, can be invited to similar "pow-wows."
Maureen O'Hara scores with an unladylike right cross during a barroom brawl; at left, Macdonald Carey as Jim Bowie, demonstrates that his knife is mightier than the redskin's tomahawk.

**Comanche Territory**

Ever since the nickelodeon days, the American Indian has been the villain in that American institution known as the Western. With a few notable exceptions, he has always been portrayed as a savage, motivated by nothing but innate cruelty and a hunger for paleface scalps. In "Comanche Territory," we have an innovation. The redskin is a human being, fighting against the white man's encroachment of his home and quite willing to accept an honorable paleface, not only as a friend, but as a leader and teacher.

Macdonald Carey is the man who turns the trick. He plays Jim Bowie, designer of the knife that bears his name and not once during the picture does he pull a trigger. He makes all his conquests with words and his wicked-looking blade, demonstrating in a battle with a brave that the knife is more powerful than the tomahawk and that words can turn the toughest female in the West into a purring kitten. The hardboiled frontiersman, in this case, is Maureen O'Hara, whose green eyes turn mossy-soft under Carey's glib powers of persuasion as she switches her faith from the outlaws who ravage the Indian tribes to the man who befriends the redman.

The Technicolor production has been produced by Leonard Goldstein and directed by George Sherman.
COLUMBIA

JOHN PLANS YET ANOTHER 'JOLSON' SEQUEL--WITH JOLSON

H O, HUM. It's beginning to look like movies based on the life of Al Jolson like the mammy crooner himself will go on and on. FILM BULLETIN hears that Harry Cohn has been secretly searching for a third Jolson story to follow "Jolson Sings Again," and has even assigned Sidney Buchman to handle the task. This time, Cohn hopes to persuade Jolson to appear in the picture, although not playing himself. That task will again go to Larry Parks, with Jolson cast in a character role.

On the heels of the company's success at the recent Academy Award presentations, Cohn is said to be entertaining big ideas for pushing Columbia into the ranks of the Big Five majors. In hopes of repeating the success attained this year with "All the King's Men," he has ordered George Cukor to spare no expense in making "Born Yesterday" the best comedy that money can buy. Cukor has set May 8 as the starting date for the long-delayed million-dollar property.

Longden Yarn

Another new project that is drawing Cohn's personal attention is a proposed bioepic of Jockey Johnny Longden's life. The picture will be filmed by Ross Lederman's recently organized company, L. and L. Productions. Columbia releases, however, was as the case with Robert Rossen's "All the King's Men." Cohn will take a very active interest in the production.

While the third Jolson story is jelling, Sidney Buchman will produce "The Hero," based on Millard Lampell's best-selling novel. Actually, it will be filmed as a Sidney Buchman Enterprises project, with Billy Adler getting the producer credit and David Miller handling the megaphone.

EAGLE - LION

FOUR ED SMALL COMEDY REISSUES ON E.L SCHEDULE

EAGLE-LION unexpectedly grabbed off a quartet of Edward Small reissues. Originally produced for United Artists release, four feature-length comedies reverted back to the producer at the culmination of a five-year distribution agreement. Small immediately closed a deal with E-L to reissue the comedies on their current release slate. The quartet is comprised of "Twin Beds" (Joan Bennett-George Brent), "Abroad With Two Yanks" (William Bendix-Helen Walker-Donna Reed in Mabel's Room) (Dennis O'Keefe) and "Getting Gertie's Garter" (Dennis O'Keefe-Marie McDonald).

Thirty "expansion specials" and Westerns have been set for delivery to Eagle-Lion during the coming year by Jack Schwartz Productions. It was announced last week by William J. Heineman, vice president in charge of distribution. The lineup includes four James Oliver Curwood classics of outdoors adventure; three groups of six "Gold Medal" features; and eight "Range Riders" Westerns.

E-L has also acquired the rights to "The Merry-Go-Round" starring Sam Wanamaker, "Salt to the Devil," which was lensed in England under the title, "Christ in Concrete."

A novel cycle is taking form here, with the announcement by William Castle and Peter Scully that they are about to start work on another picture about midgents, following completion of "It's a Small World," which tells the story of the hillbilly-sized people. The second feature will be titled, "One In A Million."

HOLLYWOOD EDITORIAL

Our 'Defense'

Senator Edwin Johnson's sonorous proposal to "licensure" actors as a means of policing their off-screen morals was, as everyone connected with the industry fully realizes, utterly ridiculous and conceived for the purpose of garnering a little personal publicity for the senator. Nevertheless, his senseless rantings cannot go unanswered. It is the responsibility of every actor, producer, studio executive and exhibitor to do all within his power to counteract the harmful results of his attack.

But, in so doing, it is to be hoped that we will use our heads and not indulge in the same line of fuzzy reasoning which has been followed by the editor of one Hollywood trade paper, in hurling back insults at the senator. The editor gave vent to his feelings in a long, drawn-out editorial that could be summed up in these few words: "Hollywood personalities are no worse than the members of Congress who have made their share of unsavory headlines."

I don't question the editor's statement. But I do seriously question the good that can be accomplished by that kind of mud-slinging. In my opinion, such an argument can only serve to further alienate the public's goodwill.

Surely an industry that has contributed as much to the public welfare as this one, can offer a stronger rebuttal than that to a proposal which is as undemocratic and impractical as the one Senator Johnson has set forth. Let us make our "defense" one that focuses public attention on the many fine people in film business and on the many, many notable services we have voluntarily contributed to the United States and to the people of all the world. JAY ALLEN.

METRO-GOLDWYN-MAYER

15 IN FIRST FOUR MONTHS SETS RECORD SHOOTING PACE

WITH five new pictures set to roll this month, Metro has established a new production record for the first four months of the year, a total of 15 feature-length films having been put before the cameras during that period. Furthermore, if the present pace is maintained, that entire backlog should be edited and in the cans long before summer rolls around. Indication of the speed with which productions are being wound-up on the Culver City lot, these days, Dore Schary held the first sneak preview on the hushed-up feature, "The Next Voice You Hear," less than a week after the last scene had been shot.

The April line-up tees off with "To Please A Lady" (Clark Gable-Barbara Stanwyck), produced and directed by Clarence Brown. Other releases of the April schedule are: "Watch the Birdie" (Red Skelton), produced by Harry Ruskin and directed by Jack H. Webber; "Running of the Tide" (Edwin Knopf production to be megged by Charles Vidor; "It's A Big Country," a nine-sequence picture to be produced by Robert Slask, with a different director on each sequence, and Tom Lewis' production of "Cause For Alarm."

La Barrymore To Star

To this reporter's way of thinking, the best news of the month at MGM is the announcement that Ethel Barrymore, at last long, is to be given a starring role in an upcoming production. Miss Barrymore's vehicle will be a remake of the popular "Rind Lady," which was first produced in 1935.

A surprising -- and disappointing -- move here was the departure of Betty Garrett from her term contract. In Miss Garrett, Metro had one of the potentially great comedienne of the screen. Yet, as everyone knows, the studio has by-passed her time and again to give roles for which she was perfectly suited, to other, longer-established actresses. It's to be hoped that other producers won't make the same mistake and allow her talents to continue to be wasted.

MONOGRAM-AA

UPSURGE IN MONO OUTPUT TO CONTINUE THRU SUMMER

WHILE Monogram hasn't been setting the world afire of late, there has been a notable upsurge in production activity here in recent weeks and the prospects are that it will continue throughout the spring and summer months.

The most recent starter is William F. Broydy's production of "Sidewalk," a
jewelry smuggling yarn told against a background of carnival life. Heading the cast are Tracey Roberts and Eddie Quillian, with Jean Yarbrough directing. Next set to roll is "County Fair," a harness-racing story, which Walter Mirisch will produce, starting next week.

April will see a steady flow of releases from the company, with four pictures going into distribution. April 4, "Gunslingers," went into release, and will be followed by "Mystery at the Burlesque" on April 16; "Jiggs and Maggie Out West" on April 23, and "Six Gun Mesa." April 30.

PARAMOUNT
PAR PRODUCTION PICK-UP
ROLLS FIVE IN APRIL-MAY

PARAMOUNT started pulling out of its production doldrums this month, when studio manager Henry Ginsberg gave the green light to five top-budget films to roll during April and May. Add to this, one feature from the Hal Wallis stable, and the Alan Ladd starrer, "Branded," which has been carried over from last month, and it doesn't take a mathematician to figure out that the lot is going to be humming again.

The new splurge will be started with Bob Hope's next comedy, "The Lemon Drop Kid," to be produced by Robert Velsh. This will be followed by "The Policy (Normand-Mack Sennett Story)" Betty Hutton) in Technicolor. Joseph Littorn will be the producer with George Marshall handling the megging chores.

next in line is George Stevens' "Mr. and Mrs. Anonymous" (Ray Milland-Joan Fontaine). Others are: the Charles Brackett production of "A Relaxed Stranger," Irving Asher's "Beyond the Sunset" (Glen Ford-Edmond O'Brien) and Hal Wallis' "Dark City" (Burt Lancaster).

Pine and Thomas, continuing to gain stature with every new picture, have decided that all four of their 1950 productions will be in Technicolor. The unit, which recently finished "The Eagle and the Hawk," and is now shooting "Tri-oli" as its first 1950 production in color, as set "Passage West" to follow, "Lawless A Sleeper"

While on the subject of Pine-Thomas, its correspondent would like to pass along a tip to all exhibitors: Don't pass up their soon-to-be-released "The Lawless," it's the "sleeper" of the year. The two Bills have endowed the picture with some really fresh production values, that are going to have the customers liking and asking for more.

Metro isn't the only studio in town that's speeding up final editing chores a current features, once they've finished before the cameras. Hal Wallis, by means of day-by-day editing on "My Friend Irma Goes West," was able to run off the entire picture only three days after the final scenes were filmed. That's the sensible kind of economy this industry needs and can use without affecting quality.

REPUBLIC
MAJORS OGLING REPUBLIC
AS PROFITS AND STATURE GROW

A LOT OF major studio executives in Hollywood who used to look down on Republic in a condescending manner are now watching the progress that's being made at the valley studio with complete amazement and respect, and— it might be added—with a little jealousy. In the brief period of four months, Herbert Yates has guided his company into a position where it stands to vie with some of the majors when final grosses are counted at the end of the year.

With the tee-off of "The Golden Tide," this month, the studio launched into the heaviest production slate in its entire history. Seven pictures will roll during the next five weeks, with three now shooting to continue for several weeks. In addition, Yates has named seven new pictures on the company's agenda of 56 for the 1949-50 program. Of that number 37 are already completed.

Seven In April

April starters include, in addition to "Golden Tide": "Phantom Rider's Revenge" (Alan Hale); "Prisoners in Petticoats," under the combined producing and directing talents of George Blair and Lou Brock, will get an April 11 start; "Song of the Bandit" (Roy Rogers), and an Alan "Rocky" Lane oater, both are to roll on April 17; "Personal Column" will go on April 25, with George Auer producing; and "Hit Parade of 1950," a top-budget musical, on April 25.

Chief prestige-getter on the agenda, however, is "Torero," the first John Ford production for the company, which will go before the cameras at the Ch-rebusco Studios in Mexico City on May 1. Tests are still underway for a supporting cast to back up John Wayne in the starting role.

Distribution-wise, Ruplo ic release 14 pictures in the next three months, bringing to 29 the total releases for the first half of the year. Here again, this establishes a new record for the company. Following is the new release schedule: "Women from Headquarters," (April 22), "Rock Island Trail" (April 24), "Hills of Oklahoma" and "I'll Reach for a Star" (April 25), "Salt Lake Raiders" (May 1), "Trigger, Jr." (May 15), "The Savage Horde" (May 22), "Jungle Stampede" and "Phantom Rider" (May 29), "Dark Violence" (June 1), "Redwood Forest Trail" (June 25), "The Avengers" (June 26), "Covered Wagon Raid" and "Music in the Moonlight," end of June.

RKO
HUGHES' SPEED-UP HAS
FIFTEEN SCRIPTS IN WORK

AS OF THIS writing, bossman Howard Hughes has nine producers supervising the preparation of 15 different scripts, and four other pictures are currently before the cameras. The latter group includes: "Jet Pilot" (John Wayne, Janet Leigh), "The Wall Outside" (Lisa- beth Scott-Jane Greer-Dennis O'Keefe), "Treasure of Los Alamos" (Tim Holt), and "Road With Much Heart" (Robert Ryan-Ida Lupino-Ward Bond).

In addition to the above, three independent companies are currently operating on the lot, producing for RKO release. They are: Skirball-Manning's "The Story of a Divorce" (Bette Davis-Barry Sullivan); another Skirball-Man ning production, "The Secret Fury," currently in the cutting rooms; Irving Cummings, Jr. Irwin Allen, now editing "Where Danger Lives," and Jerold Brandt, who has just completed "Sons of the Musketeers."

Acquire Powell Starrer

Another independent deal just completed calls for RKO to distribute the new Dick Powell starrer, "Cry Danger," to be produced by Sam Wiesenthal's Olympic Productions. The picture is set to go before the cameras at General Service studios on May 15.

The heaviest saturation bookings ever attempted with a Walt Disney production have been ordered by the company in connection with the openings this month of "Cinderella." RKO officials tell this department that the cartoon feature will play over 800 engagements within the two week period just before and immediately following Easter. To take care of these saturation bookings, 450 Technicolor prints have been ordered.

20th CENTURY-FOX
SKOURAS-ZANUCK AIM TO
PROVE 'MOVIES ARE BETTER'

NOT ONLY IS 20th Century Fox expanding its production facilities at the Westwood lot, as reported last issue, but plans have now been completed to give picture budgets a considerable boost during the next two years. In a memorandum circulated among the heads of all departments at the studio, Spyros Skouras served notice that the upper budgets, the addition of new productions on the slate, and the building expansion program will total upwards of $5,000,000 in added expenditures.

Skouras points out that he intends his
STUDIO SIZE-UPS

company to live up to the new motion picture slogan, "Movies Are Better Than Ever," and will invest the necessary money to assure it. At the same time, his brilliant production chief, Darzy I. Zanuck began a streamlining program at the studio, aimed at putting the company on the most economical operating basis possible. His first step was to whittle down production schedules, beginning with his own personal assignment, "All About Eve." The entire film is scheduled to take only 40 days, even though the script is the longest one written for the company in many years. The picture, which will star Bette Davis, Anne Baxter and Celeste Holm, will roll in San Francisco on April 11.

Plan 'Sheba' in Israel

One of the largest productions in recent years is under consideration by company topers. If plans go through, it will be filmed in Israel under the title, "Queen of Sheba," and will be designed as a master spectacle in the "Ben Hur" tradition. Zanuck expects to use not only all of Fox's own frozen receipts in Israel on the production, but will also buy up the coin of other major distributors which has been iceed over there.

What a shame there aren't more studios with the vision and courage of Zanuck and Skouras! If there were, we could all forget about the boxoffice depression; it wouldn't exist.

UNIVERSAL-INTERNATIONAL

GOETZ CONTINUES HOT PACE WITH FIVE TO ROLL IN APRIL

A STEPPED-UP production slate headed by "Harvey" got underway here this month, as Bill Goetz continues the fast pace. In all, five pictures are slated to roll within the 30 day period and, with "Desert Hawk" carried over from last month, most of the sound stages will soon be busy with six pictures shooting simultaneously.

First of the quintet of new starters is "The Magnificent Heel," starring Howard Duff and Dorothy Lamour, with Lawrence Tierney, Joseph Peynec directing for Producers Ted Richmond. "The Milkman" (Donald O'Connor-Jimmy Durante) is next in line, with Ted Richmond and Charles Barton handling the producers-director chores, respectively. "Harvey" (Jimmy Stewart-Josephine Hull) gets an April 10 start in the starring roles, under Henry Koster's direction. "Frenchie" (Jola McCrea-Shelley Winters) a Technicolor western, gets the starting gun April 21, with Louis King as director for producer Michael Krale. Final entry is "Under the Gun," for which Richard Conte has been borrowed from 20th Century-Fox. It will also roll on April 24.

Goetz Adds Talent, Stories

As the company moved deeper into the profit side of the ledger, with a net of $12,924 for the 13-week period ending January 28, Goetz continued to expand his company with new contracts and bigger and better story buys. Ted Tetzlaff has been signed as director on "Under the Gun," Reginald LeBorg has been brought back to the lot after a five-year absence to direct "Wyoming Mail," Louis King was signed to direct "Frenchie," and a stellal contract is also nearing the inking stage for Notre Dame grid star, Leon Harne. Now what will he play — end or fullback?

WARNER BROS.

NO MORE DOLDRUMS AT WB, 5 SHOOTING, 3 TO GO

THE PICK-UP IN Warner Brother production, predicted here last issue, got into full swing during the early days of April, with the result that five pictures are now shooting, and three more are scheduled to roll in the next two weeks.

Most recent starters were: "Tea For Two," a Technicolor musical (Gordon MacRae-Doris Day-Eve Arden), with David Butler megging for Producer William Jacobs; "The Breaking Point" (John Garfield-Patricia Neal-Wallace Ford-Juanita Fabray-Roscoe Ates) and "My Tomorrow's Goodbye" (James Cagney), which William Cagney is producing. Set to roll late this month are: "Dallas" (Gary Cooper), which Stuart Heisler will direct; "We're Working Our Way Through College," a Technicolor musical, and an untitled Humphrey Bogart starter.

Negotiations are also underway to co-star Bogart and Edward G. Robinson in Milton Sperling's United States Pictures production of "Murder, Inc." The picture will be an expose of Brooklyn's fantastic crime ring. If the pairing of Bogart and Robinson can be arranged, it will be the first time they've worked together since the highly successful "Key Largo."

Another important talent deal under consideration involves Arthur Kennedy, who has been scoring such a success in the Broadway hit, "Death of A Salesman." Film Bulletin hears the actor will probably sign a two-year deal with the valley lot before the end of the month.

INDEPENDENTS

LIPPERT PRODUCTIONS

Lippert Productions has six features scheduled to roll in April, but there doesn't appear to be anything of importance among them. Four are westerns starring Don De Roch, "Red Barry" and Wally Vernon and will be made for the most part in Carson City, Nevada. The remaining two productions on the April schedule are: "Hijacked," to be produced by Sig Neufeld and directed by Sam Neufeld; and "Holiday Rhythm," a musical, with Murray Lerner and Jack Leewood producing.

Comedian Wally Vernon has been signed by the company to appear in top roles in four westerns, to be directed by Bill Beve. They are: "Border Ranger," "Train to Tombstone," "Dead Ringer" and "I Shot Billy the Kid."

FILM BULLETIN
repeal of the Federal admissions tax would be passed on to the public. Financing this proposed experiment will be accomplished by assessing each theatre a designated figure according to seating capacity.

The Philadelphia showmanship committee named Harold Seidenberg as chairman. Other members, representing independent and affiliated theatres, were Jay Emanuel, Harry Botwick, Mo Wax, Frank Buhler, Paul Kleinman and Everett Buechler.

Among the first alterations in advertising techniques to get away from theacknowledged, superlativet-riden ad criti-calized by X. Times, critic Bosley Crow-ther, was the copy for "Wabash Avenue," which opened at Philly's Fox Theatre. Seidenberg, managing director of the Fox, ran a large display ad, headed Facts, and Only Facts!" (see cut) which sought the public's fancy and elicited a great deal of favorable comment from readers. The copy noted, "Surveys show many patrons say they can't find out (that's true) about the custom-

U-I SETS UP SPECIAL FILMS
UNIT TO HANDLE JAR PRODUCT

Absorption of the Prestige Pictures unit of Universal-International, which had for-merly handled the selling of J. Arthur Rank productions carries out the promise made by W. A. Scully. U-I sales vice-presi-dent, that the company would devote its regular sales facilities to the British prod-uct, utilizing the specialized selling ap-proach the company experimented with for the past several months.

The films will be handled by a new Special Films Division under Irving Sochin in an attempt to open new outlets for the Rank product. The effort will be concen-trated through the U-I branch offices and all members of the company's sales force will be involved, according to Scully. He emphasized that dissolution of Prestige Pictures was not a mere change in name but rather "the institution of a new sales approach which reaches fruition after many months of experimentation and re-search.'

In Washington, the MTOA endorsed a proposal by Lloyd Wineland, Jr., buyer for the Fairlawn Amusement Co., for a tentative 90-day plan to lure non-movie-goers back. The organization in- tended to present it to TOA executive direc-tor Giel Sullivan for adoption by all DA groups.

WALTER HUSTON STRICKEN

Walter Huston, veteran actor who entered movies' Hall of Fame last year as an Academy Award winner at the age of 80, died in Hollywood last Friday (1th) of a blood clot. His son, John, who directed him in his Oscar-winning role in "Treasure of the Sierra Madre," was at his side when he passed away at the Beverly Hills Hotel. His last appear-ance for the TV set was on a radio show the preceding Sunday when he appeared in "All That Men Deserve". a role he played on the screen in which he was cast as "Mr. Scratch," personification of the Devil.

PHONEVISION TOPPER SEES END OF 9,000 U. S. THEATRES

Half of the theatres in the U. S. are doomed to extinction. That is the con-sidered-and not unprejudiced-opinion of H. C. Bonfig, vice-president of Zenith Radio, whose Phonevision has raised ripples of apprehension through-out the country's exhibition circles.

The dent that television has made in theatre boxoffice returns is just a fore-runner of the sledge hammer blows that will knock some 9000 theatres out of busi-ness when Phonevision is established, Bonfig told a press meeting in the Wal-dorf-Astoria during which the Phone-vision system was detailed on film. About 1000 theatres have already been forced to shutter, Bonfig said, because of TV.

Those theatres which will go are the "marginal" houses, he said, adding that the others can survive only if they have exceptional film product.

The handwriting is on the wall, however, is quite different for the producers, ac-cording to the Zenith executive. Their greatest problem, he indicated, is making the switch in quarters in the delicate process of renouncing its theatre buyers to take on Phonevision interests.

Zenith already has sufficient films to offer different markets during the 90-day test of Phonevision in Chicago next fall, as authorized by the Federal Communications Commission. Although no film company has as yet revealed any commitment for product to Phonevision, Bonfig claimed that Zenith has been offered only vintage films but product not yet released.

TWO TV STATIONS ADOPT FILM CODE AS CENSOR BAR

Two of the nation's top television sta-tions announced adoption of the prin-ciples of the Motion Picture Code in a precedential move designed to offset Federal censorship of the new medium. WOR-TV, which serves the ABC and Dumont networks in Phila-delphia, noted that principles of the Code will be rigidly observed in all pro-grams initiated by WOR-TV and urged that all networks adopt the Code provi-sions "as a means of living up to the responsibilities of our public franchises." Annenberg bluntly predicted Federal censorship unless the television industry regulates itself. "Self-imposed control, as practiced by the motion picture industry, certainly is preferable to Government censorship."

UK-US FILMS IN MUTUAL
THAW DEAL AS QUOTA DROPS

British film producers took a kick in the pants from Board of Trade president Harold Wilson, but the pain was only salved by, of all people, the Americans. One week after Wilson, in vinegary terms, told the British moviemakers of his disappointment at their failure to meet last year's 40 per cent film quota as the House of Commons voted to re-duce the quota to 30 per cent, the Ameri-can Motion Picture Export Association made a deal with the British Film Producers' Association designed to slip the "unwelcome" dumping of funds for financing current British film production.

According to the agreement, officially sanctioned by the British Treasury, U. K. film producers are permitted to exchange some of their frozen foreign currency holdings for unremittable sterling held by American companies in Great Britain. The joint announcement by Eric John-ston, MPEA president, and Sir Henry Frenay, director general of BPA, em-phasized that transactions under the ar-rangement will be carried out directly be-tween the companies concerned on an in-dividual basis.
M-G-M's "YELLOW CAB" FOR RED SKELETON "RIDERS" ONLY

A typical Red Skeleton vehicle, dependently upon violent slapstick comedy for its laughs, is the gist of the New York Newspaper Critics' comments on MGM's "The Yellow Cab Man." Their opinions of the film, therefore, vary in direct proportion to their attitude toward the star of the picture.

Heading thekeleton enthusing, Archer Winsten rates it Good Plus in the Post Movie Meter. Admitting "those who do not know Red Skeleton is fuming will have hard times" viewing the film, he does feel the "succession of slapstick gags" will "delight his enthusiasts," providing "a goodly load of laughs.

On the other extreme, the Compass' Seymour Peck sees it as "a dim collection of pratfalls and other familiar slapstick devices" in a film that "scares laboriously without becoming the least hilarious."

"The going is rough," says Basley Crowther in the Tribune. "In this helter-skelter farce, lamenting the fact that only one episode "possesses a modicum of humor above the slapstick groove."

In the Herald Tribune, Otis L. Guernsey describes "a morass of slapstick and a desert of comic invention," pointing out that "not even the agile Skeleton can do much to prevent a laboriously exhausting picture." Alton Cook, of the World Telegram, leaves it to his readers to decide, stating merely that "Red is right up to his usual par.

So exactly on his par, Cook says, that it is "difficult to tell this picture from any of the others he has done."

The Journal American's Rose Pelswick, also non-committal, labels it "a collection of slapstick scraps and frequent close-ups of the star doing his customary mugging."

"BUCCANEER'S GIRL"

Universal-International

"Chatty little pirate melodrama." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Few surprises in store. (DeCarlo's singing) might force some people to arise and depart. Inertia and Carlorthy (sic) will hold others in their seats until the girl stops that foolishness." — WINSTEN, N. Y. POST.

"Silliest picture of the year. Offers nothing but spectacle and tedium." — CREALMAN, N. Y. WORLD TELEGRAM.

"Seems that Universal-International Pictures is trying to get all the improbable situations into one film." — PIHODNA, N. Y. HERALD TRIBUNE.

"Gives a viewer the strange impression that he has seen it all before and, in many cases, done in a more engaging fashion. A familiar and certainly unimpressive masquerade hardly worth all those fancy trappings." — A. W., N. Y. TIMES.

"Seems about as faithful to the pirate days of old New Orleans as a fille de joie to her best customer." — S. P., N. Y. COMPASS.

"BARRICADE"

Warner Bros.

"A harsh, gory saga of the old Southwest. A few years in jail could hardly be more attritious than an afternoons 'Barricade.'" — PECK, N. Y. COMPASS.

"Rambling and talky script . . . shows up the film despite its accent on vio-

"'CAPTAIN CAREY, U.S.A.'

Paramount

"A mere corker for the tight mask of Alan Ladd. . . . Hardly deserves higher . . . is as much the bore-dour picture." — A. C., N. Y. WORLD TELEGRAM.

"Typical Ladd adventure yarn." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Not a Dashiell Hammett type thriller; but a straightforward, conventional one." — PECK, N. Y. COMPASS.

A weak, meager melodrama. Strongest moment experience mystery story, with the usual suspects and clues and with less than a satisfactory amount of color and suspense . . . Just another ride for Alan Ladd, . . . as conventionally styled as any other mass-produced vehicle." — GUERNSEY, N. Y. HERALD TRIBUNE.

"A disappointing dud . . . Much too lethargic and discursive for any interest to accumulate. . . . (Cast) look like uncomfortable hambugs. So does 'Captain Carey,' U. S. A." — CROWTHER, N. Y. TIMES.

"'THE OUTRIDERS'

MGM

"Plenty of entertainment for the boots-and-saddles fans . . . There's ridin' and fightin' and shootin' , and there's a lot of mighty pretty scenery made even purtier by bright Technicolor." — PELSWICK, N. Y. JOURNAL AMERICAN.

"All the standard Western ingredients are there. In addition, you get some of the salting and spicing dialog and even heard from the blow-hard heroes of these affairs . . . Just the thing to keep the kids from bothering one during a weekend after a good horse opera." — COK, N. Y. WORLD TELEGRAM.

"Horse opera has rarely been more handsomely presented . . . Bang-up entertainment . . . Galloping horses and blazing guns enliven the show when the plot runs thin . . . Makes for good horse opera." — BARNES, N. Y. HERALD TRIBUNE.

"Classy-looking Western . . . Follows a conventional storyline . . . All the elements of a good Western—suspense, action, romance and inspiring photography are evident in . . . a satisfying if not distinctive piece of outdoors drama." — T. M. P., N. Y. TIMES.

"'SIDE STREET'

MGM

"Can stand on its own as a reasonably active, mean and tough drama . . . for the undertaker course, and not as an excitement for the kids but a tidbit for the newspaper critics who live in the midst of newspaper collections of life . . . Not a film to pursue, nor to place high on a preferred list, among the big boys of melodramas. . . . One of them. . . . A bad one." — WINSTEN, N. Y. POST.

"Feature-length drama of crime its profitless consequences . . . Somewhat-documentary . . . Played for considerable realism . . . In short, it's a good crime picture. . . Can only fully recommended to those who don't care for melodrama or are interested in crime." — CROWTHER, N. Y. TIMES.

"An erratic affair, brightly colored times and at others slowpaced and violent . . . Far from being a mystery and thriller . . . Just misses with a ponce Manhattan-styled violence . . . Far from Dead on Arrival at the Palace, it has some scenes which are . . . GRAY, N. Y. HERALD TRIBUNE.

"'A WOMAN OF DISTINCTION'

Columbia

"Wild melange of contrived situation and arrant slapstick . . . Has nothing to do with a coffee pot, but it has a/Touchis horse-play. A comedy." — BARNES, N. Y. HERALD TRIBUNE.

"Melange of misadventures made to seem umbrella face . . . Filthy nonsense . . . Strictly routine slapstick." — CROWTHER, N. Y. TIMES.

"Father feeble as comedies go . . . and still it serves it well, . . . It's a sad state of affairs, but serve to prolong the film until that clinch . . . Ho hum." — PECK, N. Y. COMPASS.
There are substantial reasons why exhibitors all over America (and the subscribers in Canada, Europe, England, India and Iceland, too) are agreeable to pay more for a subscription to FILM BULLETIN than for any other of the regular film trade papers (only Variety and Harrison’s Reports get more per copy). The answer is that thousands of theatremen do more than just subscribe to FILM BULLETIN... They **absorb** it from cover to cover... They **buy** product by its production information... They **book** by its frank reviews... They **form their views** of industry policies by its editorial pages... They have **faith** in it... They regard FILM BULLETIN as the trade paper with something **important** to say!
In the Release Chart, the date under "Details" refers to the issue in which cast, director, producer, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (I) immediately following title and running time denotes Technicolor production. (C) denotes Cinexcop.
## U N I V E R S A L - I N T E R N A T I O N A L

### 1949-50 Features

#### Completed (22) in Production (0)

<table>
<thead>
<tr>
<th>WEEKS</th>
<th>TITLE</th>
<th>DIRECTOR</th>
<th>CAST</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>DeCarlo</em></td>
<td>Michael Curtiz</td>
<td>Brando-Wright</td>
<td>Jan. 4-11, 1949-50</td>
</tr>
<tr>
<td>2</td>
<td><em>Friend</em></td>
<td></td>
<td>Craven-DeCarlo</td>
<td>Jan. 11-18, 1949-50</td>
</tr>
<tr>
<td>3</td>
<td><em>8-30</em></td>
<td></td>
<td></td>
<td>Jan. 18-25, 1949-50</td>
</tr>
<tr>
<td>4</td>
<td><em>Main</em></td>
<td>John Ford</td>
<td></td>
<td>Jan. 25-31, 1949-50</td>
</tr>
<tr>
<td>5</td>
<td><em>K</em></td>
<td></td>
<td></td>
<td>Feb. 1-7, 1949-50</td>
</tr>
<tr>
<td>6</td>
<td><em>Hayes</em></td>
<td></td>
<td></td>
<td>Feb. 8-14, 1949-50</td>
</tr>
<tr>
<td>7</td>
<td><em>Conner</em></td>
<td></td>
<td></td>
<td>Feb. 15-21, 1949-50</td>
</tr>
<tr>
<td>8</td>
<td><em>Details</em></td>
<td></td>
<td></td>
<td>Feb. 22-28, 1949-50</td>
</tr>
<tr>
<td>9</td>
<td><em>Brando</em></td>
<td></td>
<td></td>
<td>Mar. 1-7, 1949-50</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td>Mar. 8-14, 1949-50</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td>Mar. 15-21, 1949-50</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td>Mar. 22-28, 1949-50</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td>Apr. 1-7, 1949-50</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td>Apr. 8-14, 1949-50</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td>Apr. 15-21, 1949-50</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td>Apr. 22-28, 1949-50</td>
</tr>
<tr>
<td>17</td>
<td></td>
<td></td>
<td></td>
<td>May 1-7, 1949-50</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td>May 8-14, 1949-50</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td></td>
<td></td>
<td>May 15-21, 1949-50</td>
</tr>
<tr>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td>May 22-28, 1949-50</td>
</tr>
<tr>
<td>21</td>
<td></td>
<td></td>
<td></td>
<td>June 1-7, 1949-50</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td></td>
<td></td>
<td>June 8-14, 1949-50</td>
</tr>
</tbody>
</table>

---

## W A R N E R B R O T H E R S

### 1949-50 Features

#### Completed (31) in Production (3)

<table>
<thead>
<tr>
<th>WEEKS</th>
<th>TITLE</th>
<th>DIRECTOR</th>
<th>CAST</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Tea</em></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>2</td>
<td><em>Me</em></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>3</td>
<td><em>Road</em></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>4</td>
<td><em>Theatre</em></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>5</td>
<td><em>Man</em></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>17</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>21</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>23</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>25</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>26</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>27</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>28</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>29</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
<tr>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td>1949-50</td>
</tr>
</tbody>
</table>

---

## N E W P R O D U C T I O N S

- **Desert Hawk (T)**
  - Director: Johnny de Cordova
  - Cast: Leo G. Carroll, Richard Groen, Jackie Natte, Lucille Bremer
  - Synopsis: Desert Hawk marries Princess

The following table details the features completed in 1949-50.

---

## T H E A T R E M A N A G E R S a n d O W N E R S

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addresses and containing for and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

### IMPORTANT

Do not put your return film in the lobby until all your patrons have left after the last show.

---

### HIGHWAY EXPRESS LINES, Inc.

- 236 N. 23rd St., Phila. 3, Pa. — 1239 Vine St., Phila. 7
- 120-4100

Member National Film Carriers
Technicolor Congratulates
ACADEMY AWARD WINNERS, 1949
For Supreme Achievement

- **Cinematography—Color**

- **Art Direction—Color**

- **Costume Designing—Color**
  "Adventure of Don Juan," Warner Bros. (Color by Technicolor) Leah Rhodes, Travilla and Marjorie Best.

- **Cartoon**

- **Documentary Short Subject**

- **Best Scoring of a Musical Picture**
  "On the Town," MGM (Color by Technicolor) Roger Edens and Lennie Hayton.

- **Best Original Story**
  "Baby It's Cold Outside" from "Neptune's Daughter," MGM (Color by Technicolor) music and lyrics by Frank Loesser.

TECHNICOLOR
IS THE TRADE MARK OF
TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER
JOE EXHIBITOR SPEAKS

"Let's Work Together for Showmanship"

Page Seven

Reviews In This Issue

ANNIE GET YOUR GUN • SUNSET BOULEVARD
THE DAMNED DON'T CRY • RAPTURE • A WOMAN OF DISTINCTION
CARGO TO CAPE TOWN • MRS. MIKE • THE CAPTURE

Pages 11, 12, 15
GET ON THE

12 O'CLOCK HIGH

CHEAPER BY THE DOZEN Technicolor

THE BIG LIFT

A TICKET TO TOMAHAWK Technicolor

MOVIES ARE BETTER THAN EVER!

movies are BETTER than ever!

There's More
NOW'S THE TIME TO BACK UP THE INDUSTRY CAMPAIGN WITH THE STRONGEST PRODUCT IN THE INDUSTRY—FROM THE COMPANY THAT WORKS SIDE BY SIDE WITH THE NATION'S SHOWMEN TO TELL THE WORLD "MOVIES ARE BETTER THAN EVER!"
This is the exploitation campaign that made these lines at the box office of the FOX THEATRE St. Louis Premiere opening.

- Victor Record tie-up on Vaughn Monroe with 11 x 14 counter cards in 50 key locations.
- Special Plugs — radio news editors and disc jockeys.
- College and School Papers— Reams of Publicity.
- Camel Cigarette tie-up in 400 dealers' windows.
- 1000 juke box St. Louis area to stickers plugging Monroe records and Premiere.
- Quaker Oats tie-up in 200 grocery store dows.
- Vaughn Monroe test with disc jockeys "VAUGHN MONROE MY FAVORITE S... BECAUSE"... S KXCK.

VAUGHN MONROE

BIG DATES! PARMAOUNTS, LOS ANGELES and HOLLYWOOD - FOX, SAN FRANCISCO - MAL BOSTON - TABOR, ALADDIN & WEBBER, DENVER - IMPERIAL, CHARLOTTE.
FAMOUS ADVENTURE NOVEL

SING GUNS

VAUGHN MONROE in MAX BRAND'S FAMOUS ADVENTURE NOVEL “SINGING GUNS” IN TRUCOLOR

co-starring ELLA RAINES • WALTER BRENNAN • WARD BOND

Produced by PALOMAR PICTURES CORPORATION • Associate Producer—Melville Tucker • Directed by R. G. Springsteen • ABE LYMAN, Executive Producer

PRAMOUNT, ATLANTA • PALACE, TAMPA and JACKSONVILLE • JOY, NEW ORLEANS • PARAMOUNT & FENWAY, BRIGH • METROPOLITAN, WASHINGTON • STANTON, PHILADELPHIA • FLORIDA, MIAMI • COLONY, MIAMI BEACH
Isn’t it exciting that just when the entire trade is talking about M-G-M’s “ANNI GET YOUR GUN” your pal Leo tops the industry headlines with more SOC NEWS, the biggest announcement in years! Millions of dollars in BIG, STAL BRIGHT M-G-M pictures are ready for Trade Showing! One right after anoth “M-G-M’s TERRIFIC TEN” will bring joy to showmen’s hearts! As usual, it M-G-M that comes through with pictures, just when this industry needs th M-G-M shot-in-the-arm! These ten pictures are ready, they’ve been previewed as they’re great! The Ten Trade Show dates are set! Read all about them next wee
Joe Exhibitor Speaks

WORK TOGETHER FOR SHOWMANSHIP!

Mr. Mo Wax,
FILM BULLETIN

Dear Sir:

We all know that 20th Century-Fox grabbed the loose ball and ran for a touchdown when it started those Showmanship Meetings all over the country. But that didn’t sew up the ball game by a long shot. What Fox did just sparked this team of ours to realize that we’re in a real battle and, unless the whole gang, linemen and the backfield alike, push together, we might lose the game to the opposition. And, boys, they’re plenty tough.

What I’m trying to say is that we in this movie business have to be using all our energy and all our ingenuity to revive the public’s interest in moviemaking. And the best way to do that job is, I say, in the pictures we get to play, by capitalizing that old football expression, “the best defense is a good offense”, which is another way of saying we need plenty of good, old-fashioned, two-fisted SHOWMANSHIP to lick television, night baseball and all the other movie competitors.

I wouldn’t want the readers of your worthy FILM BULLETIN to get the notion that I’m one of those blue-funk pessimists who imagines that the bottom is dropping out of our particular business. All you have to do is look at the slump in baseball’s opening day attendance to realize that the condition of our boxoffices is not entirely associated with a lack of enthusiasm for movies. The good old American box has become a bit scarcer, that’s all. And that means we have just one more competitor — the grocery store.

All this adds up to the obvious conclusion that we have to work harder. Each exhibitor has to understand that it’s high time he picked his pants up off the chair and went back to pushing the fundamentals of showmanship, but we must avoid acting like a team of horses all pulling in opposite directions and going nowhere. If we are to make an all-out showmanship effort, let’s do it by working in some degree of unity in order to get maximum results.

Briefly, my thought is that the whole industry should coordinate its effort on both a national and a local level, in each city, each town. The distributors, first of all, should organize and centralize their plans for institutional showmanship, rather than have each individual company embark on its own campaign in this field. Fox set a pattern in its offer to share the cost of institutional ads in newspapers and it presented a couple of prepared ads. Now, perhaps Metro or Paramount will come forward with some other type of campaign to stimulate moviemaking. It seems to me that the agile advertising brains available to all the film companies should be coordinated to work out ONE, BIG, BROAD, EFFECTIVE plan that would be offered to exhibitors as an industry-wide program, not just to those who play a particular product.

As for showmanship by the exhibitors, I say a far better job will be done, by large, if there is some organized effort by all those theatres having a common audience. A step in this direction has already been taken, I see by the trade papers, in New England, California and Eastern Pennsylvania. In those areas, some timid moves are being made toward coordinating the showmanship campaigns.

That sounds good, but I only hope they don’t try to take in too much territory. In a town of five theatres or a city of five hundred, using the same newspapers, the same radio and television stations and the same billboards to advertise their pictures, the exhibitors should have enough common sense to sit down together to plan a cooperative institutional campaign and to share the cost proportionately. By such joint effort and expenditure, it just could make a real, resounding splash, whereas if each exhibitor tries his own individual campaign it will have the effect of a mere drip-drop on the public’s consciousness.

Of course, there is the angle, too, that organized groups of exhibitors can command far more cooperation from newspapers than they are getting today by individual approach. And, isn’t it pitiful what little help is afforded our industry, despite its heavy advertising expenditures, by most of the country’s press?

The situation today is serious enough for both distributors and exhibitors to put aside all the ill-feeling, the petty rivalities and sharp competitive practices of the past in order to sustain our business. We can accomplish that best, I say, by teamwork, by pulling together where we have common interests.

Sincerely yours,
JOE EXHIBITOR.
Business to sing about!
RKO DIVORCE DEADLINE SET BACK OVER GOV'T OPPOSITION

Over Government objections that RKO was trying to have its cake and eat it, the U.S. Supreme Court last Friday set a 90-day deadline for filing appeals in the Little Three Columbia, Universal and United Artists — the companies involved in the Little Three case — to file their appeals to the Supreme Court. The deadline was set for April 10. It was to be the same deadline set for Loew's, Warners and 20th Century-Fox in the most recent District Court decision.

The Government proposed that the court appoint a trustee to control the assets of the companies, and that the companies be dissolved. The court ruled that the Government's evidence was insufficient to justify such a finding.

ELLIOTT ARNALL
Funds for the Indies

ARNALL LEADS INDIES DRIVE FOR RFC PRODUCTION LOANS

Efforts to get Reconstruction Finance Corp. funds for independent production reached a high point as several independent producers applied for loans following meetings with top RFC officials. Spearheading the action was SMPH president Elliott Arnall, who arranged and sat in on the meetings, along with producer Samuel Goldwyn, and met with members of the Federal Security Agency. Arnall, who is assigned to work with the Department of Justice, is an assistant in the Office of the Solicitor General.

JOHNSON'S JACKSON BEGINS PROBE OF H'WOOD MORALS

The latest Hollywood probe got under way last week as Judge Stephen S. Hurdson, the man named to investigate the film capital's morals, met with Dore Schary in the M-G-M studio chief's capacity as chairman of the Motion Picture Industry Council public relations committee. The talks were exploratory, Schary's office announced, and both parties "expressed mutual satisfaction over the results of their talk."

Upon starting the probe, Jackson first made it clear that he was opposed to government regulations of the film industry. He said that he believed his meetings with industry executives would result in a self-regulation program that would avoid Federal controls, "but if no effective steps are taken, some one has to take action in the interests of the American people."

Judge Jackson is new to the industry. Some years ago, he worked on the MPA's Production Code Administration during the illness of Joseph Breen. Before that, as a judge in New York's juvenile court, he conducted an investigation which resulted in the banning of several "immoral" magazines from newsstands. Currently a special assistant to the Federal Security Agency, he was assigned by the Senate Interstate Commerce Committee to his present task of uncovering information to back Sen. Johnson's proposal for licensing film players and film makers.

Hearings in the Senate are scheduled to be conducted next month.

FIRST QUARTER FINDS PARA DIVORCEES IN GOOD SHAPE

The divorcees were gay indeed as they offered proof that they can get along very well without each other. First came Bar- ney Balaban's report to Paramount Pictures stockholders estimating a net of $1,400,000 for its first quarter of operations, exclusive of earnings from non-film concerns. Shortly thereafter, Leonard Goldenson, president of United Paramount Theatres, reported a profit for the quarter.
estimated consolidated earnings for the same period at $3,193,000 in a report mailed to stockholders last week. Included in the envelope was a dividend check to stockholders representing payment of 50c per share on common stock, 25c per share to holders of certificates of interest, with the remaining 25c to be paid upon conversion into stock.

Goldenson estimated that earnings for the first quarter of 1950 were down by about 18 percent from the preceding year's initial quarter, but were "up substantially" from the last quarter of '49.

He reported net proceeds of $1,072,000 during the first three months of 1950 from disposition of wholly owned theaters, as well as a commercial property sale in San Francisco for $111,000.

**REPUBLIC, MONO NETS UP; TECHNOCOLOR SETS NEW HIGH**

Film company profits trend continued to improve in 1949 as Republic and Monogram bettered last year's comparable net, and Technicolor surpassed the record year of 1948.

Republic reported a 12-week net of $220,000 after all charges and taxes, topping the comparable 13 weeks ended Jan. 20, 1949, by about $12,000. Tax bite for the current period was estimated at $195,000; for the '49 quarter, taxes took $165,000.

Monogram showed a black figure of $150,205 for the 26 weeks ended Dec. 31, 1949, compared with a net loss of $261,892 for the same period the preceding year. Tightening up of production and distribution costs was reflected in the fact that the current half-year's gross was a million dollars below the preceding year's, $4,654,000, compared with $5,847,000.

Technicolor continued to shatter its own records in profits, volume and dividends paid. For the year ended Dec. 31, 1949, the company rang up a new high of $2,351,000 in net profit after all deductions, compared with $1,775,000 in 1948. Mark was also set in gross sales—$20,170,000, compared with $20,016,000 in '48; a new high for profit margin—44 against 39, the previous high (Dr. Herbert T. Kalmus, president of Technicolor, indicated that 1950 will far surpass 1949 with 59 features now being produced, in preparation or under contract); 33mm positive print output—267,327,907 feet compared with 1948's 261,765,797 feet; dividends per share of capital stock—$2, to a total of $1,840,000, compared with 1948, $1,25 to a total of $1,146,000.

**'EARLY BIRD' EVE. PRICE VS. TV**

In a shrewdly calculated move to entice price-minded moviegoers and the TV crowd before they settle in that comfy chair at home, Paramount's Harry B. Retweck last week initiated an "early bird" evening price for the Nixon Theatre in Philadelphia. Prices were reduced to 75c from a 55c-65c evening admission during the hour between 7 and 7:30 p.m., normally the slowest period for a two-an-evening house. The innovation, reportedly the initial attempt to speed up the "dead period" in a non-continuous run house, corresponds to the "early bird" evening prices in some of the Broadway theatres.

**DEPINET CALLS COMPO MEET MAY 8 FOR FINAL SETUP**

Temporarily stalled by "unavoidable delays," the all-industry organization, Conference of Motion Picture Organizers, will meet in Chicago May 8th to complete the organization of COMPO. Principals and alternates of the ten charter member organizations that have ratified the organizational setup and financing plan for COMPO were notified of the meeting by Ned E. Depinet, national chairman, by wire in which he asked the representatives to be prepared to remain until the afternoon of May 9 if a second day's work is necessary to complete the by-laws and other organizational setup.

Representatives of the following organizations will attend: Allied States, ITOA of New York, Metropolitan MPTA, Motion Picture Industry Council of Hollywood, Pacific Coast Conference of Independent Theatres Owners, Society of Independent Motion Picture Producers, TOA, Committee of Trade Press Publishers, and Variety International.

**FABIAN 1ST EXHIB-ARBITRATION**

Advocates of inter-industry arbitrators will have their thesis tested for the first time when Si H. Fabian, head of the large chain, will act as sole arbitrator in a Connecticut clearance case. Both parties, Elmwood Theatre Corp., and the five major distributors, agreed to take the case out of court and name the prominent exhibitor to arbitrate the matter, marking the first time any member of the industry has acted in this capacity.

**UNIVERSAL, EAGLE LION HOP ON SHOWMANSHIP BANDWAGON**

The showmanship bandwagon was getting quite crowded. Latest of the film companies to jump on was Universal International and Eagle Lion.

In a joint announcement, president R. J. Blumberg and sales vice president William A. Scully disclosed that U-I has launched its "Big Push" on April 16 and that movie grosses, but would concentrate on an all-out effort to improve the Universal product, in and out of its product.

In the intensive campaign, which will last through July 20, "I will push the slogan, 'Eagle Lion, the Picture to See' to the idea that 'Movies Are Better Than Ever!" Blumberg and Scully paid tribute to the picture work being done by COMPO and 20th Century's showmanship meetings.

"Sounding the call for extensive point of sale advertising, they are putting some starch into limp box-office grosses, Leon Brandt, Eagle Lion director of advertising and publicity, suggested that advertising budgets be realigned to divert funds used for ineffective outwits in newspapers to a more practical and beneficial purpose. The funds, he said, could be "much more gainfully employed to support additional attention in the press, lending added strength to public relations materials and to strong, comprehensive advertising campaigns in home offices and the studios, as well as added sums for use in trade papers which have proven themselves to generate the greatest interest and selling power with exhibitors."

**MARYLAND CENSOR CLAIMS MOVIE MORALS HIT NEW LOW**

Without official censorship, the motion picture industry would bring down upon itself a devastating plague of public condemnation, according to Sydney R. Traub, chairman of the Maryland Board of Motion Picture Censors. The Maryland board believes the industry's own method is the nation's film capital has hit an all-time low" morally, notwithstanding numerous state and local censor boards in operation today.

Traub's statement came as a result of the Louis de Rochemont-Film Classic suit to be heard in the Federal Court in Atlanta, requiring the reversal of the U. S. Supreme Court's decision in 1919 sustaining the legality of censorship of motion pictures. Opposing the proposed legal action, Staub claims many producers have junked the self-regulator, production code, citing National Legion of Decency figures which show that about 20% of the films made in the U. S. have been labelled "morally objectionable."
'ANNE GET YOUR GUN' A GREAT, GREAT SHOW & SENSATIONAL BOXOFFICE!
Rates: • • • • generally

M-G-M
107 minutes
Betty Hutton, Howard Keel, Louis Calhern, Edward Arnold, Keenan Wynn, J. Carroll Naish, Clifton Sundberg, Benny Rubin
Directed by George Sidney.

If there's anyone who feels like singing the blues over the state of the movie business, just let him take a gander at "Anne Get Your Gun." He'll be singing, "There's No Business Like the Movie Business," for here is the most powerful box-office stimulus that the industry has had in years. Metro really shot the works at this one. They have made musicals before that were equally big and lavish and they have done so haphazardly in hagiographic entertainment as this. The spontaneous ripple of enthusiasm that greeted its press showing was shared by this reviewer who regards it as absolutely the finest musical ever made. With its 107 minutes crammed full of feet-stomping song numbers, exuberant humor, flashy movement and stunning opulence, here is no question that this is it — pure-gold, gilt-edged entertainment — the smash boxoffice hit of the year!

To those who saw the mourned Irving Berlin stage show performed a gold-miner of movie material. And in lifting this saga of Anne Oakley, lock, stock and barrel, to the screen, producers Howard Heigh and director George Sidney exercised great skill and judgment in retaining every bit of its fine breezy sparkle and, without any major changes, making it bigger and better in every respect. Artfully, the show has been made more boisterous, the whole production more spacious and eye-appealing in a sumptuous Technicolor dress.

And considering that this was one stage show that had the payers lined up eagerly for tickets at phenomenal prices, it is a significant boost to the motion picture medium that makes the show available to everyone every which way and hands it out for the modest price of a movie ticket.

Those imperishable songs by Irving Berlin and those of one of its most valuable assets. Ten of them in all, from such familiar ones as "Doin' What Comes Naturally" and that theatre anthem, "Show Business," to the lesser known, but equally, catchy numbers as "Anything You Can Do" and "I'm an Indian."

Too, fill the picture to overflowing with delightful melody and witty (and spicy) lyrics.

The continuous round of songs brings Betty Hutton to the fore in her most expansive role. She socks each ditty across with such relish and abandon that it may inspire a Congressional investigation to discover ways and means of harnessing this tremendous fund of energy. As the love-sick sharpshooter from the hills, she romps and stamps in perpetual motion, explodes in frantic excitement and, in a twinkling, subsides in coy melting sweetness. In short, the gal is sensational.

Baritone Howard Keel, who played in the early scenes with the troupe, has that virile voice and gets a chance to really show his mettle in that "Anything You Can Do" number. Louis Calhern as Buffalo Bill, Keenan Wynn as the press-agent and J. Carroll Naish as Sitting Bull, all join in the festivities and contribute to the spirit and fun and frolic that make this picture such a rousing good time.

STORY: The Buffalo Bill circus on tour picks up a new member in the person of Anne Oakley (Betty Hutton). She can't read very well, but she is a crack shot. In fact, she can shoot rings around Howard Keel, erstwhile world champion and star of the show. After she scrubs some of the dirt off her face, she becomes aware of her charms, but is bitterly jealous of her shooting prowess. This feeling increases until they have a violent quarrel and he leaves the show to join up with their rival, Pawnee Bill. Betty Ogden (Keenan Wynn), a sharpshooter who has joined up with the show, becomes a rival to the real sharpshooters and deliberately loses the match — and wins her man. ABRAMS.

THE DAMNED DON'T CRY' CRAWFORD GIVES LIFT TO SORDID MELODRAMA
Rates • • • on name value; more where exploited

Varner Bros.
03 minutes
Joan Crawford, David Brian, Steve Cochran, Kent Smith, Hugh Sanders, Selena Royle, Jacqueline de Wit, Morris Ankrum, Edith Evanson, Richard Egan, Jimmy Moss, Sara Ferry, Eddie Marr
Directed by Vincent Sherman.

A scintillating performance by Joan Crawford, paralleling her "Mildred Pierce" and "Flamingo Road" roles both a quality and type, is the factor that lifts this sordid melodrama from run-of-themill soap opera to fairly engaging creen fare. Apparently Miss Crawford as reported Bette Davis as the Burbank radio's principal delineator of ruthless eminence. She has a role tailored to her talents as the small town drudge who walks out on a financially incompetent husband to climb up a ladder riddled with double-crossing, cheating, opportunism and murder, to gain the wealth and standing she seeks. She meets a lot of other unpleasant characters along the way; in fact, the film is devoid of a single sympathetic personality. The one individual of the four men in her life who might attain that status, Kent Smith, such a milquetoast that the film's last aim to any plausibility is dissipated in the preoccupation of the men's love or the men's lack of love for the characters. Despite the distastefulness of the roles, however, there is a certain fascination and not a little suspense watching them go through their paces.

BOXOFFICE RATING
• Poor
• • Average
• • • Good
• • • • Excellent

Please note that the rating often varies for different types of Theatres

P R I L  2 4, 1 9 5 0

APRIL 24, 1950
'SUNSET BOULEVARD' SUPERIOR ADULT DRAMA WILL BE SURPRISE HIT

Paramount
110 minutes

Directed by Billy Wilder.

Here is a very unusual picture, a surprise hit. For those who are familiar with Hollywood, with a title referring to that town’s “schlep row,” would be a cream-puff affair of fluffly cuties and foolishness. Instead, “Sunset Boulevard” unfolds as a trenchant melodrama stripped bare of glamour that will hold adult audiences in rapt attention. This picture is many things: a fascinating history of the movies, a sardonic revelation of September passion, a gripping study of madness. However you classify it, it most certainly is not juvenile entertainment.

For there is a mature sophistication here that is strictly for grown-ups. And assuming that there is a large audience clamoring for more adult entertainment, this is a vastly superior drama, sure to rake in some of the season’s biggest grosses.

'AWOMAN OF DISTINCTION' EMBARRASSING SLAPSTICK FARCE

Columbia
85 minutes

Directed by Edward Buzzell.

For Pete’s sake, don’t use the “Movies Are Better Than Ever” slogan in connection with this picture! Rosalind Russell and Ray Milland, who are old enough to know better, permit themselves to be subjected to every contrived slapstick form known to the screen in “A Woman of Distinction.” The ridiculous stenographers executed by the stars (and vice versa) occasionally call forth a few laughs, but more often merely effect a false tempo that is out of the picture.

Milland escapes comparatively lightly, going through most of the film on the receiving end of an oversized handbag. Russell escapes to a greater extent and wearing an undersized riding habit on a wierd bicycle ride. The ramblings of Rosalind, however, gets the works: she struggles to climb through a window as a water hose plays on her bottom; she careens crazily on a beauty parlor chariot as the victim of a frenzied rod-rider; she gets a mud bath, and endures a multitude of other mishaps that place her in the unflattering positions and the most unflattering and unlovable mood.

The story, apparently intended to be one of those clever dignified boy-chases-dignified-girl-flirtation-toshow-us-what-the-stars-can-do type of business that seldom jells. The star names and possible acceptance of the slapstick comedy among the least discriminating audiences may result in fair enough business to start, but poor word-of-mouth should beat this down to size before the action has been well under way.

In addition to its other failings, the film shamelessly uses two talented supporting players, Edmund Gwenn and Francis Lederer. The former, as Miss Russell’s father, skips banally about as an elfin, elderly Cupid; Lederer occupies about four minutes screen time and mouths a few worried phrases as a priestly professor.

'CARGO TO CAPETOWN' MINOR SEA MELLER HAS CRAWFORD FOR MARQUEE

Columbia
80 minutes

Directed by Earl McEvoy.

Withheld from earlier release for the obvious purpose of capitalizing Broderick Crawford for an Academy Award campaign, “Cargo to Capetown” will certainly disappoint those who acclaimed it in “All the King’s Men.” For this Crawford film is a minor adventure programmer in which the Oscar-winner plays a supporting role. A saltier-encrusted sea story, “Cargos” moves nonchalantly and sometimes nonsensically through a series of melodramatic incidents designed solely to quicken the heart and fill the audience with action.

While the Crawford name will have some worth on the marquee, this film will add no new laurels to his crown, nor will the theatres that play it draw better than fair grosses. Best returns will be realized by action houses.

In the subordinate role of chief engineer, who is shanghaied out of retirement and into a sound offering. The major role, however, is Ireland’s, as the hard-faced skipper of the ship. Crawford does nicely as the lady in the plot, but her final choice of Ireland as a mate be-

Know that Crawford, when this film was produced, was a potential Academy Award winner. Ed March is a skilled and talented playmaker with a happy habit of sat-
Another great \textit{\textit{U-1}} action-adventure hit

...in color by

**TECHNICOLOR**

**COMANCHE TERRITORY**

Maureen O'HARA • Macdonald CAREY

"COMANCHE TERRITORY"

color by **TECHNICOLOR**

with WILL GEER • CHARLES DRAKE • Screenplay by OSCAR BRODNEY and LEWIS MELTZER

Directed by GEORGE SHERMAN • Produced by LEONARD GOLDSTEIN
TWO MORE BIG ONES ARE ON THEIR WAY—backed by that big U-1 Showmanship—of course!

Screenplay by HOWARD DIMSDALE • Directed by CHARLES LAMONT • Produced by ROBERT ARTHUR

Screenplay by Edna Anhalt • Based on a Novel by Stuart Hardy • Directed by ALFRED E. GREEN • Produced by MICHEL KRAIE • A Universal-International Picture
THE CAPTURE' SPOTTY CHASE MELODRAMA FILMED IN MEXICO

Rates • • generally as dueller; slightly more for action house

RKO Radio
81 minutes

Directed by John Sturges.

A curious combination of ingredients makes "The Capture" a dish many exhibitors will eye askance. Essentially, it is a chase melodrama, filmed in Mexico with American principals. It is also a love story with some unusual ramifications and an O. Henryish twist to the tale. There are overtones of psychology, too, and dashes of Mexican folk music, plus some excellent and some mediocre photography. Unfortunately, in all this hash, no one factor stands out, and the result is spotty screen fare that leaves the spectator curiously unsatisfied. The theme, that of a man who kills a suspected thief, eventually marries his wife and finally finds himself in exactly the situation the dead man was faced with just before he was killed, is provocative and promising. The execution of this plot, however, fails to carry out that promise, although it often appears on the verge of fulfillment. Boxfoffice-wise, it is to be feared that: "The Capture" will also leave much to be desired. The stars, Lew Ayres and Teresa Wright, may have had a fair number of fans, but the long lapses between their pictures have not helped them as marquee powers.

The rather-fish-in-the-fowl character of the film won't engender any significant word-of-mouth benefits, although many may find wonder in the use of the pictures as a plot to their liking. Generally, it will make a fair dueller, best suited for action houses.

As the man in the dilemma, Ayres does a creditable job. Miss Wright is not seen to particular advantage, however, and both photography and the type of role she plays are largely to blame. The former often makes her look quite plain and unattractive, and she fails to work up sympathy as the loveless wife of the dead man, Victor Jory, as a kindly priest appears sporadically during innumerable flashbacks and seems wasted in the brief role. Director John Sturges exhibits spurs of talent, but has failed either to give the film a plot, or to develop characters and theme to their potentiality.

STORY: Lew Ayres, manager of an oil camp, is persuaded by his fiancee, Jacqueline White, to set out alone after a payroll robbery suspect. He tracks him down, shoots him when the man fails to raise both hands upon his demand, and then finds that he has no right to it.

The man dies before he can be tried and although he is acclaimed for the capture, the conscience-stricken Ayres leaves town, riding on the same train that carries the coffin. Arriving in the man's home town, Ayres takes on the job as a raffle band for his uncle's widower, Teresa Wright, who lives alone with her young son. When she learns, without knowledge, that he is, she rides him unmercifully. Eventually, however, they fall in love and marry. So that the boy will not carry the onus of his father's bad name, Ayres returns to the oil town to determine the dead man's guilt or innocence and finally traces the robbery to Barry Kelley. In the ensuing scuffle, Kelley is killed and Ayres flees. In the chase, he rips his right hand on barbed wire, finds it paralyzed and hides out in Victor Jory's mission. Cornered finally by the police, who send Wright out to persuade him to return, he gets set to shoot it out, obsessed with the idea that he is meeting a justifiable fate. When Wright is endangered by the bullets, he unconsciously uses his paralyzed arm to protect her. The action snaps him out of his obsession and he goes out with both arms raised to face trial. BARN.

RAPTURE' STUFFY ROMANTIC DRAMA FROM ITALY

Rates • as supporting dueller

Film Classics
79 minutes

Directed by Goffredo Alessandrini.

"Rapture" was produced in Italy at the Scala Studios with a cast recruited mainly from Hollywood. It doesn't quite reach the category accepted in art houses, for it doesn't have the realism ex- pected by devotees of the better foreign films. On the other hand, as general film fare, it compares unfavorably with domes- tic product. Its name values are not impressive; it suffers from a script that is oppressively moribund; its sickly sentimental vapors are incongruous to its background of post-war Italy. The photography is good and a mystic atmosphere has been artfully created by director: Goffredo Alessandrini, who also is in the cast. Glenn Langan is excellent as the lover, and there is good work from Elys Albin, Douglas Dumbrille and Ed- uardo Cianelli, but of course much more to develop than the cumbersome script. A considerable amount of sex has been interpolated into the picture by the sim- ple expedient of filling the sets with nude torsos — carved in marble. There isn't anything here of more than routine in-

MRS. MIKE' DEPRESSING AND ARTIFICIAL

Rates • generally

United Artists (Nassour)
99 minutes
Dick Powell, Evelyn Keyes, J. M. Kier- gan, Angela Clarke, John Miljan, Nan Boardman, Will Wright, Frances Morris.

Directed by Louis King.

"Mrs. Mike" falls far short of the suc- cess of the novel from which it was adapted. The best-seller by Benedict and Nancy Freedman was an engrossing, real, first-rate tale of the hardships experienced by the Canadian frontiersmen in 1877, but this Nassour production for United Artists suffers from a generally depress-

ing tone, and from an artificial quality that makes it difficult to accept the people or the story as being real. While screen writers Afted Lewis Leavitt and DeWitt Bodeen have utilized most of the novel's major incidents, director Louis King has portrayed them as a succession of rather forced, mawkish scenes and in slow-moving style. Dick Powell's returns will be fair, at best, in most situations.

Dick Powell, as Sgt. Mike Flanagan, and Evelyn Keyes as his wife, Mrs. Mike, turn in appealing performances, but they never succeed in making the spectator believe in them.

STORY: Not fully realizing the life of a Royal Northwest Mounted policeman, Boston-bred Evelyn Keyes marries police- man, Dick Powell. To get to Powell's post and also the newlyweds home, they travel two weeks by dog sled after leaving the train. Miss Keyes finds the post small and without a physician. When she realizes she is going to have a baby and a neighbor's baby is born dead, Miss Keyes tries to get on a stage to a larger post. But the baby is born without the aid of a doctor halfway between posts. At the new post, the terror of a neighbor's son losing his arm and a diptheria epidemic wiping out most of the community, in- cluding her own child, causes Miss Keyes to leave her husband and his business, but they are reunited again. GRAN.
Short Subjects

DORÉ SCHARY’S EXPLORATION of the “Hollywood Myth” in the New York Sunday Times of April 10th is an engrossing piece of articulate, informative writing. The Metro production chief mines no words as he places the blame for instigating and perpetuating the Hollywood stereotypes both within and without the industry. “We ourselves are responsible for a good part of our own reputation,” says Schary. The publicity department of the industry, cultivated while Rolls Royces, spoke of half-dressed women, prepared gag shots of people reading newspapers and eating lunch in a swimming pool, and whenever possible, vulgarity, and they created a folk tale in which empty-headed, vulgar men with thick accents sat in enormous over-decorated offices and squandered fortunes on their whims, while forgotten writers, drawing great salaries, made adolescent passes at blond secretaries and sometimes got bricked up in reconstituted projects. At night, of course, everyone went home to houses full of bare rugs littered with indelible dyes.

This stereotype was packed up by news-papers, novelists and other extra-industry media because they found that “American audiences like to read about Hollywood scandals.” Unfortunately, Schary declares, “people see in Hollywood what they look for. Newspaper editors and reporters are particularly guilty of this expectancy error where Hollywood is concerned.” It has been Hollywood’s experience, Schary notes, that newspaper publicity about a star’s personal life has never helped the boxoffice and has often hurt it. “When people in high places lose favor they are not re-elected,” he points out. “When motion picture stars lose favor, their pictures fall and they get fewer parts. Producers are the first to sense this, and scandals are rarely exploited by individual producers certainly there never is any exploitation by the industry as a whole. The press normally does a much better job of exploitation . . . .”

Hollywood’s actual standing as a hardworking American community should be stressed wherever and whenever possible, Schary concludes. More personal appearances by stars and industry personalities who can speak intelligently about the industry is one way, he says, adding that M-G-M is sponsoring a series of lectures at the studio for new players warning them against “cliche publicity and lowness.”

F AR MORE PROFIT is needed that movies play a significant role in our educational scheme, perhaps the decision of the U.S. Army Air Forces to use 20th Century-Fox’s “The Big Lift” as an “integral part” of the briefing program for an important military operation should be stressed. The USAAF’s declaration that it will use the film in preparing for its large-nourished only maneuvers, “Exercise Swarmer,” marks the first time that a commercial feature film has been utilized in briefing for a military operation. Desi I. Johnson, chief of the technical application of the Berlin Airlift under mock-combat conditions, “Exercise Swarmer,” employs about 600 planes and 60,000 troops in the maneuvers, scheduled to take place April 25th.

“The Big Lift” was filmed in Germany with full Air Forces co-operation and dramatizes the conception and execution of the Berlin Airlift.

THE DAY THAT AMERICAN films penetrate Russia’s iron curtain, Premier Josef Stalin will have his hands very full indeed,” M-G-M’s Louis B. Mayer told more than a thousand persons at the 55th anniversary dinner of the Jewish War Veterans who paid tribute to the Metro executive for his “contributions to the dissemination of American ideals and principles throughout the world through the medium of the motion picture.” Recipient of the JWV’s Gold Medal of Merit, Mayer held the spotlight for other notables including Francis Cardinal Spellman and Eric Johnston, president of the Motion Picture Association of America, who was chairman of the observance.

“America has become the custodian of freedom, human dignity and economic security, and must remain so at any cost,” Mayer, the film man declared. The American motion picture has must be proud of in its record of achievements. It reflects the fundamental concepts of the democratic freedom that gave it birth. It could not be shown in under our system of free enterprise. We don’t blame Stalin for not showing our pictures in Russia. He couldn’t hold a population of 180 million in enslavement without keeping them in ignorance of conditions in America.”

Pointing to the failure of a single American film, Mayer spoke of the Slaughter in Russia which since the deal arranged by Johnston almost two years ago, Mayer asked: “How could the commissars of propaganda explain the thousands of workers’ autos outside our factories, or the homes of our workers, the smiling faces, the happy children, the abundance, the peaceful place, the many commonplace evidences prosperity and happiness being enjoyed under the American way of life?”

MORE FOREIGN feature films received the Production Code Administration’s Seal of Approval in 1949 than in any year since 1935. In the annual report submitted by Code administrator Joseph J. Breen, it was revealed that Code seals were issued to 58 foreign films last year — a 42 per cent increase over 1948 and 53 per cent more than the annual average for the past 14 years. Significantly, in contrast with the steady increase in approvals for foreign product, PCA seals to American-made features showed an eight per cent drop, 363 in 1949 against 394 in 1948.

Other report figures: 92 feature scripts found unacceptable in their original form last year were revised and subsequently approved; 82 completed features were revised to bring them into conformity of Hollywood’s Code standards; the PCA last year analyzed and ruled on a total of 2,145 books, stage plays, synopses and scripts for member and non-member companies; 76 movies were made from novels last year; 16 from stories and 18 from stage plays, the latter two representing almost 56 per cent drop from 1945; 285, or 68 per cent, were based on original screen stories, 17 per cent more than 1948’s total.

SOME 30,000 RACETRACK enthusiasts received a sure tip when the Jamaica track opened. Guaranteed to give them a good return for their money, “Max’s Little Dope Sheet” touted Broadway Bill as “today’s best bet” and aroused plenty of comment among the gee-gee followers. The originator of the ingenious sheet was, of course, Max Youngstein, Paramount vice-president in charge of publicity, and “Broadway Bill” is the equine hero of the current Crosby-Capra film, “Riding High.”

By BARN

CARDINAL & MOVIEMEN

“Joe Will Have His Hands Full” — L. B.

OSCAR CHAMP & BOSS

More Awards Than Anybody

GORDON HOLLINGSHEAD, head of Warner studios’ short subjects department, began his 26th year with the Burbank studio last week following a testimonial luncheon given him by executive producer Jack L. Warner to celebrate his 25th anniversary with the company. Head of the shorts department for the past 13 years, Hollingshead in that time has won 11 Academy Awards out of 24 with films nominated for Awards, more than any other individual in Hollywood. It was pointed out by Warner at the luncheon.
FACT: Today you can date three of the biggest pictures ever made by three of the industry's top showmen-directors!

DeMille GIVES YOU:

**Samson and Delilah**
Color by Technicolor

Its records have never been equalled by any picture and each new opening adds new evidence!

Capra GIVES YOU:

**Riding High**

"BING'S happiest picture" says this week's Look as over 300 smash engagements start it on its way!

Wyler GIVES YOU:

**The Heiress**

Winner of more Academy Awards than any picture this year—climaxing scores of other honors!
EXPLOITATION PICTURE

"DAMNED" ANGLED FOR BOTH SEXES

Crawford Gets Another Plum in Meiller

THE DAMNED DON'T CRY has two outstanding virtues: it is a "woman's picture" with Joan Crawford in the type of role that zoomed her back to the top of the stellar heap: it is also an action film that has plenty of the ingredients which keep the male segment happy — gunplay, beatings, suspense and underworld intrigue. The showman obviously has great depth of focus in adjusting his exploitation campaign to fit the picture to his audience.

Let's take a look at some of the possibilities in the first category. There is Miss Crawford with another acting plum as the woman who feels no price is too great to pay for the wealth and prestige she desires and ruins four men to attain her goal. She delivers plenty of the stuff the ladies eat up on the airwaves every day, ranging from her sordid drudgery in a loveless household up the ladder to all the svelte elegance the movies can portray so breathtakingly.

For the men, the melodramatics are made to order. The film starts and ends with murder, injecting some violence in between that makes most of the crop of gang films seem like a pink tea. In one instance, when co-star David Brian slaps Miss Crawford around, even the hardened action addicts will cringe as the welts rise up on her face.

For either category, there is the provocative title: the co-stars of "Flamingo Road" together again and several exploitips furnished in the Warner pressbook for use by the enterprising showman.

LOBBY & DISPLAY

An excellent selection of stills and display material available to make the lobby a potent sales spot. Above is an example of one type of lobby sequence. This is assembled from the set of retouched ad art available at National Screen, with the Crawford figure and Brian head blown up and silhouette, plus a shadow panel and seze stills. The pressbook suggests also an effective over-doorway or wall panel montage.

For merchant co-op ads and window displays, a set of five tie-up stills are available featuring Crawford and Brian.

CONTEST

Joan Crawford's mobile face depicts a wide variety of expressions that can be worked up into a unique contest. Available from NSS is a contest mat showing the star in five different poses. Contestants pick out the emotions displayed from an accompanying list of one-word descriptive captions. Then write a sentence beginning "I want to see Joan Crawford in Warner Bros.' The Damned Don't Cry" because . . .". This mat can be used as a straight newspaper feature, as a lobby display, in teaser ads and as a program insert.

NEWSPAPER ADS

Below, samples of the wide variety of newspaper display ads. Each is available in different sizes.
When Joan Crawford made her spectacular comeback as a top office star in "Madam Satan," she established a formula. In "Laningo Road," her next, it was a ruthless climb up the ladder from poverty and ignorance to riches and gentility. Warner Bros. maintains that same formula in her latest film, "The Damned Don't Cry."

Joan starts as a shiny-nosed, work-weary drudge chained to her surroundings by the love she lavishes on her young son. When he is killed, she cuts the loveless ties with her husband, leaves for a big town. As a dress model, she learns how to entertain out-town customers, uses a young accountant as her wedge in entering the big money. Setting her sights on the top man in a national gambling and crime syndicate, she finds that she has grabbed a wildcat by the tail after the fearless gang czar makes a sougher for society figure of her and uses her as an unwilling spy to check on rebellious henchman. The chance she finds with the latter comes to grief when he is killed by the leader, who then puts her down to do the same. A glimmer of hope is left for her when the pursuer is shot down and she is wounded by the bullet meant for her rescuer.

The men in her life are David Brian as the vicious and ruthless gang head with a taste for Etruscan vases; Kent Smith as the CPA who maintains his love for her throughout her meteoric rise; Steve Cochran as the ill-fated henchman. Vincent Sherman directed the new Wald production. The play was done by Harold McEvedy and Jerome Weidman from a story by Gertrude Walker.

Tracked down by her vengeful pursuer, Joan Crawford struggles with David Brian in the film's climactic scene. Below, the metamorphosis from the caterpillar to the butterfly and the men involved, Richard Egan, Kent Smith, David Brian and Steve Cochran.
'CHEAPER BY DOZEN' IS 'FAST, FUNNY' — CROWTHER

Twentieth Century-Fox's episodic Clifton Webb comedy, "Cheaper By the Dozen," ran the gauntlet of critical scrutiny at the hands of New York's newspaper reviewers, emerging from the ordeal relatively unscathed, but with generally satisfactory notices. Several of the scribes managed to land a few light taps, but their conclusions were pretty much in agreement with Disney's Dickie Crouther, of the Times, who concisely classified the production as a "fast, funny" film. After carefully weighing the good and bad features, he'd whittled it all down to entertainment of a broad, brash and inelegant sort.

The Herald-Tribune's Otis L. Guernsey differs slightly in opinion, describing the picture as "an inoffensive diversion of derivative films which Hollywood makes by the dozen, not because it's cheaper but because it is easier and safer."

To Seymour Peck, in the Compass, it is "an immediate, humorous and happy tribute to the American family, in the vein of warmhearted, genial recollections. It is a nice movie," says Peck, "in a friendly, wholesome way."

A bit disgruntled, the Post's Archer Winsten points out that although it is "earnestly and honestly made," and "with some family entertainment," the film "doesn't assay quite as high in the gold of laughter and originality as might be expected." "Heaven is learning on nostalgia," writes the World Telegram's Alton Cook, who decries the role provided Clifton Webb. Because of a lack of substance, he continues, the cast is left chewing on something like that cotton candy you get at Coney Island. Rose Pelswick, of the Journal American, lightly comments: "A diverting domestic comedy ... frequently quacky."

'CARGO TO CAPE TOWN'
Colombia

"Action stuff with heart tugs, salt water and romance filling the cracks between the big scenes ... Excess of action renders it implausible, as does the heavy dosage of sentiment." — WINSTEN, N. Y. POST. Lively if unpretentious little melodrama, Plenty of action. — PELSWICK, N. Y. JOURNAL AMERICAN. "Only a mild adventure despite a manifest listing oil, a triangle, burning romance, clasping mates and cliches ... Long with nary a surprise in it." — A. W., N. Y. TIMES. "Slick and streamlined, a pretty fair example of a phony ingenious type." — GUERNSEY, N. Y. HERALD TRIBUNE.

'CINDERELLA'
RKO (DISNEY)

"Only the songs and fluid animal movement bring us up to that high level of entertainment so often found, and uniquely in Disney creations." — WINSTEN, N. Y. POST. Through no chef'd'oeuvre, well worth the love and labor spent. — Disney (has) brilliantly splashed upon the screen a full-blown and flowery animation of the perenially beating beastly tale. — CROWTHER, N. Y. TIMES. "All of Walt Disney's rare, captivating magic at work ... Exactly the movie to fascinate and delight millions and millions of children." — PECK, N. Y. COMPASS. "Best full-length cartoon feature from the Disney studios in a long time ... Rich mixture of comedy, fantasy, color and music ... Should be found thoroughly enjoyable by moviegoers of all ages." — GUERNSEY, N. Y. HERALD TRIBUNE. "When he (Disney) hits the very top form this picture maintains, he is simply the most engaging man in all movieland." — CROWTHER, N. Y. TIMES. "Pure Disney, a full-length, all-cartoon feature that will delight audiences of all ages." — PELSWICK, N. Y. JOURNAL AMERICAN.

'MALAYA'
MGM

"Slick melodrama, an entertaining adventure yarn ... Plenty of action ... But there's suspense as well ... Colorful, diverting and part of calculation." — PELSWICK, N. Y. JOURNAL AMERICAN. "S ambang melodrama ... Carries a full charge of high adventure ... A rousing, old-fashioned thrill-film." — T.M.P., N. Y. TIMES. "Should be a fairly frightening adventure ... No more unnerving than a safari throughout darkest El Morocco ... Very worthwhile, but not apocryphal." — S. P., N. Y. COMPASS. "Desperate doings, skulduggery and heroism ... Script is something of a pipe dream - simple and loaded with suspense ... An absorbing screen recollection of war-time heroics." — BARNES, N. Y. HERALD TRIBUNE. "An adventure story that's all right until it begins to take the adventure seriously ... Just another war thriller ... Off to a flying start, ends up as a phony drama of jungle war." — CREEMLAN, N. Y. WORLD TELEGRAM. "A wild, rare, reckless, feckless brood of a picture, or would like to be, if it didn't have to wear all that heavy, loaded suit of calculation in its true-romantic adventure." — WINSTEN, N. Y. POST. "One of those glossy, lavishly mounted MGM-Gowns ... Worth the time of any who is interested in being sated with sugary bits of literature." — COOK, N. Y. WORLD TELEGRAM. "A gaudy, colossal, million dollar musical which has just lumbered off the Metro assembly line, looking like all the other Metro extravaganzas, but even wearier." — BARNES, N. Y. HERALD TRIBUNE. "A gaudy musical farce ... A tepid brew, for all its showy and musical embellishments." — BARNES, N. Y. HERALD TRIBUNE.

"QUOTES"
What the Newspaper Critics Say About New Films

'THE DAUGHTER OF ROSIE O'GRADY'
Warner Bros.

"Surefire, isn't it? Can't miss, can it? Don't see it before we can see it again." — PECK, N. Y. COMPASS. "Sentimental and highly apocryphal film about Irish-Americans ... Has some beguiling moments, but they are few and far between." — BARNES, N. Y. HERALD TRIBUNE. "There is this picture ... about as much sprawling entertainment as even a Macbeth gangster-film violence and make. Poorly written and limply directed show." — CROWTHER, N. Y. TIMES. Another deluxe vehicle from the assembly line — but is it the product of all dressed up and nowhere to go. — BARNES, N. Y. HERALD TRIBUNE. "No one touches the spontaneity of the original." — WINSTEN, N. Y. POST. "A seasonably light backstage type film, prettily mounted." — PELSWICK, N. Y. JOURNAL AMERICAN.

'CHALLENGE TO LASSIE'
MGM

Wholesale invitation to moist sentiment on the part of all dog lovers who don't care how hammy a dog gets ... Devotees of Lassie, and collies in general, will probably find the picture very touching." — WINSTEN, N. Y. POST. "Scarce different in concept from the previous chapters in the annals of that winsome collie ... Somewhat slowly and tender yarn." — A. W., N. Y. TIMES. "Naive, exaggerated show that derives little comfort from close-ups of the collie's off-soulful maw. Little more than a bare excuse to show the canine in difficulties." — GUERNSEY, N. Y. HERALD TRIBUNE. "The damned don't cry. '"
Warner Bros.

"Lengthy and lurid illustration of the thesis that crime does not pay ... Take the old true-confession formula, slick it up with some synthetic class and top it with gangster-film violence and you have yourself a notion of this show." — CROWTHER, N. Y. TIMES. "A gangster story, 1930-hydraulic, supersensitive - rocket-firing, ball-type." — WINSTEN, N. Y. POST. "Joan Crawford suffers and suffers and suffers ... never saw such glumness, wonderful, ghastly, heartache and suffering." — PECK, N. Y. COMPASS. "Basically a rags-to-riches plot with gangster-yarn trimmings. A heavily melodramatic, suspenseful, murder tale, made to order for the Crawford fans who love to see her suffer in plush surroundings." — PELSWICK, N. Y. JOURNAL AMERICAN. "A Warner Bros. thriller, tough and taut and expert in its making ... Will wring no tears from anyone ... Will provide some eye-enlargement." — CREEMLAN, N. Y. WORLD TELEGRAM. "A tough underworld melodrama - Grows distinctly repetitive. There is a brutal excitement and pithy flavor. Theme is shabby and the incidents too violent for complete plausibility." — BARNES, N. Y. HERALD TRIBUNE.
CANCER, LEPROSY, POLIO
COMING COL. FILM SUBJECTS

THROUGHOUT the greater part of this month, no less than eight pictures have been shooting simultaneously on the Columbia lot, establishing a peak for this company. Furthermore, the story properties, stellar casts and production crews are of a much higher standard than the Columbia "norm" of recent years.

However, there is one questionable facet to the over-all production outlook of this studio—the trend toward the too somber type of screenplays. Such depressing subjects as cancer, leprosy, blindness and polio will play an important part in Columbia's forthcoming releases. Certainly there is a place on the screen for an occasional picture of this type, but, by and large, the audience appeal is too limited to warrant anything like a trend in that direction.

It should be pointed out, however, that the first of these pictures, "No Sad Songs for Me" (Margaret Sullivan-Vendell Corey-Viveca Lindfors) has been so tastefully handled in the press that it is superciliously noted that it cannot fail to make a big splash at the boxoffice. It is a sensitive, compelling story of a woman dying of cancer, which is not allowed to become maudlin. To say that it reflects great credit on everyone connected with it, would be an understatement. It has the ingredients of which Academy Award winners are made. It's only a pity that it isn't the only picture of its type scheduled for this year.

HOLLYWOOD EDITORIAL

Before You Shoot!

Hollywood's trade press has been working overtime the past few weeks, trying to keep pace with the growing volume of preview showings of up-coming releases. If the film trade's over-all observation can be made about the industry's product at this critical time, it would seem to be this: the majority of the strictly Class A pictures which will be released in the next few months are among the very best in all film history, and, unfortunately, the so-called Nervous A's and the Class B to Z. productions are among the worst.

Why? The answer is simple. The true leaders of the industry, who have vision, and foresight, have faced the fact that the boxoffice slump can be overcome only by making better movies, featuring a fresh approach and intelligent use of production values. The others have concerned themselves only with cutting production costs. The latter group, as a rule, operate on an economy, pay so little attention to the writing of scripts and the actual planning of productions that their completed product is usually actionless, overly talky, and dull entertainment.

The dividing line between the various classes of movies is no longer a matter of budget investments; it's a matter of forethought invested on the part of the individual producers. By monetary standards, Stanley Kramer's latest effort, "The Men," would rank as Class B fare by comparison with many of the lavishly furnished productions of some of the majors. But purely because Kramer and certain other producers of his stature have employed shrewd planning and forethought, their modest-budgets are more deserving of the Class A- classification than the far more costly films of some of the top majors.

The other night, Dore Schary previewed his latest pet project, a far off-the-beaten path movie titled, "The Next Voice You Hear." Actual shooting time on the picture had amounted to only 11 days and the budget was mere peanuts by comparison with most MGM pictures. Yet into that period Schary and his crew of six weeks and months of preparation, planning, and dozens of script rewrite versions. And there wasn't a person who saw it who didn't keenly aware of it. Here was a picture that made the most jaded reviewer want to help a part of the industry that was responsible for it.

Here, also, was proof positive that the failure of most of the "quickies" is not "the fault of the quickie" but "the fault of the quickie maker." It is tragedies like this that are made from carelessly prepared (Continued on Next Page)

METRO-GOLDWYN-MAYER
LEO SETS 4 BIG MUSICALS TO MAKE SUMMER B.O. SING

CONTRARY TO THE general practice among major distributors, MGM will release four of its biggest musical hits during the summer months in an effort to buck the hot-weather slump at the boxoffice. The quartet, all filmed in Technicolor, represent a total production cost of approximately $8,000,000, and are headed up by strictly 14-karat casts. The films are: "Annie Get Your Gun," "Duchess of Idaho," "Three Little Words" and "Summer Stock."

How much wiser it is to go out and make business, as Metro obviously intends to do, instead of dumping a bunch of "B" pictures on the summer market, and thereby further contributing to the bad current situation. And how wise it is, too, in view of the fact that summer business, without much TV competition, should get a lift.

However, one must question MGM's wisdom in deciding that one of those big musicals, "Annie Get Your Gun," is to be roadshorn at advanced prices. Here's a picture that's so perfectly tailored to the general public's tastes that it could go a long way toward justifying the stay-at-homes that movies really are their best entertainment. Yet, it's a safe bet that a goodly portion of the public will be safely out of the houses that they'll stay away out of sheer disgust. The best musical of all times—which, in reality, although an apparent rip-off—justified a premium admission price at a time when the customers were gnawing about all of the bad pictures that are being foolishly exhibited. We might as well recognize that the theme is reconsidered by Leo's bigwigs.

GABLE TO PRODUCE

Clark Gable, for the first time in his

EAGLE - LION

STUDIO REOPENED BY UNIT

WHILE E-L PAGES UNCLE SAM

AT THE SAME TIME Eagle-Lion's executive vice-president William Macmillen, Jr., was in Washington asking the Justice Department to intervene in a company's behalf to get a fair distribution deal, the studio doors here in Hollywood swung open once again. This time the stages will be occupied, not by L production crews, but by the newly renamed Kingswood Films Corp., which is preparing 12 pictures for E-L release.

Great interest is being focused on MacMillen's Washington meetings with the assistant attorney-general. On the outcome of these conferences may very well hang the future fate, not only of this company, but of many of Hollywood's independent producers. There have been complaints before that the big oneshot-holdouts have been discriminated against the smaller outfits on bookings. But this is the first time that a distributor has approached the Government with a request to intervene in what they claim is a situation which violates anti-trust laws.

There was a strong rumor making the rounds in Hollywood, earlier this month, that E-L was on the verge of merging with Joseph Bernhard's Film Classics company. During a brief visit to Hollywood, the other day, he denied the reports, and said his company would continue to function independently. No one in authority with the E-L organization will comment on the future of this issue we issue went to press.
MONOGRAM-AA
IN BLACK, MONO MAY AIM
ONLY FOR DUAL BILL MARKET

MONOGRAM PICTURES CORP. and
Allied Artists Productions moved
completely out of profit columns
during the last half of 1949, according
to the latest financial statement, just
released by Prexy Steve Broidy.

According to the company’s account-
ants, it has shown a consolidated profi
of $150,375 for the
26 weeks ended December 31, 1949. This
comes with a net loss of $264,892 for the
compounded period a year before. The
gross income, after eliminating inter-
company transactions, amounted to
$3,634,565, as compared with $3,647,902
for the 26-week period ending January 1,
1949.

Perhaps this is an indication that the
Monogram lender-borrowers are finding
better favor as companion bills than
most of the so-called Nervous A’s and
B’s from major studios. With that in
mind, Broidy may be expected to con-
tinue developing his production plans to
provide this type of product—strictly
commercial films desired by the mass of
theatres throughout the country.

Five pictures have been shooting on
the lot this month, which is slightly
above normal. Currently in the works
are: “Country Fair,” a Curtiz production
“Wolfdog,” an untitled “Whip” Wilson oater,
and “Prison Break.” The latter, in-
cidentally, will mark the 40th effort of the
Bowery Boys.

PARAMOUNT
STAR JUNKETS WIN FRIENDS
& CUSTOMERS FOR INDUSTRY

A PAT ON THE BACK is due Para-
mount for the heads-up job they’ve
been doing in selling movies to the pub-
lic. Probably no studio in town has won
as many new friends for the industry as
Paramount, which has been building
interest all over the country with personal
appearances. One syndicated columnist in
Hollywood tells this department that
much of this has been pouring in from every
city covered by these tours and, with
out exception, the letters have been
highly complimentary, not only to the stars,
but to film business in general. It’s been a costly venture for the studio,
and trying one for the actors who have
been making the long treks, but it has

undoubtedly done much to counteract the
beautifications of the Senator Johnsons
and others of his ilk. If Paramount pictures
are grossing well in your theaters, this
might very well be one of the reasons.

The latest such junket found John
Payne, Dennis O’Keefe and Rhonda
Fleming hitting the road to plug the
new pictures, “Bread and the Hawk.”
McLeroy had been courting Paramount
for several years given him the right
to make one outside picture a year, this
will be the first time he’s taken advantage
of this. Negotiations are now under way
for the studio, for an MGM release, of course, sometime early next
year.

HOLLYWOOD EDITORIAL
(Continued from Preceding Page)

scripts filled with pure gibberish for
dialogue. We’ve all seen many
potentially good story ideas in B
pictures, which have been totally
lost because the producer insisted
on rushing his script in the same
pace he rushes its shooting. It
is a secret that reproduction plan-
ing is the secret of getting the
reel out of a script, yet too many
producers—and directors—seem
gnostic of that fact.

Let’s hope that pictures of the
coming season, like “The Man From
“Next Voice You Hear,” “Asphal-
Jungle” and “Amie, Get Your
Gun,” “20th-Fox’s “Big Lift” and
“Cheat” Universal, “Bread and the
Hawk,” Ching’s “Lawless,” Warner’s
“Glass Menagerie” and the others
in that class, will be able to keep
the faith in the slogan.

“Movies Are Better Than Ever.”

JAY ALLEN.

19-40 year history at Metro, is going to
produce a color picture. Griffith has just
been handed the right to co-produce with
Z. Wayne Griffin an original western
by Borden Chase and Howard Estabrook,
titled “Lone Star.” Although his contract
has for several years given him the right
to make one outside picture a year, this
will be the first time he’s taken
advantage of this. Negotiations are now under way
for the picture, for a MGM release, of course, sometime early next
year.

It’s Paramount’s “The Greatest Show
on Earth.” We are told, also, that Betty Hutton will star
with Gable in the circus yarn. Capitalizing
out of Gable is Metro’s way of repaying Paramount
for borrowing Miss Hutton as the star of “Annie Get Your Gun.”

“The Pine-Thomas Productions has de-
sitely sold three more pictures to be
made yet this year, all in Technicolor.
First of the trio will be “Passage West,”
which starts in June, with John Payne,
Dennis O’Keefe and Arleen Whelan.
The starting in August will be “Crosswinds”
(Macdonald Carey), and “War Path,”
which is, as yet, uncast.

REPUBLIC
REP. HAS BACKLOG OF 21
FILMS READY FOR RELEASE

REPUBLIC’S BACKLOG has hit a new
high for the year with a total of 21
pictures completed and in the
pipeline. Of these pictures, only
half have been sold and the rest
are being shopped around.

Five of the completed films are:
“The Man From Montana,”
“Avalanche,” “The SheLF,”
“Blackwater,” and “Standing
Atop.” The latter three are
now ready for release.

RKO
HUGHES’ ESTIMATE OF STAR
VALUES PUZZLING TO EXHIBS

ONE OF the hard-to-understand
things about Howard Hughes’ opera-
tion of the RKO studio is his estimation of player values. Lots of people were
stunned a few weeks back when it was
announced that he had signed William
Powell to a four-year, under contract, 15 of them
the largest, as one of the world’s most sought after actors. RKO
 prez, Robert Loggia, says that there is no
such thing as a favorite actor. RKO
préz, Robert Loggia, says that there is no
such thing as a favorite actor. RKO
préz, Robert Loggia, says that there is no
such thing as a favorite actor.

Now, Hughes has announced that he
is planning a top-flight Technicolor mu-
ical production, titled “Two Tickets to
to the Silver Screen” in which he will
star in and produce, with Robert
Loggia, the latter day. RKO
préz, Robert Loggia, says that there is no
such thing as a favorite actor. RKO
préz, Robert Loggia, says that there is no
such thing as a favorite actor. RKO
préz, Robert Loggia, says that there is no
such thing as a favorite actor.
Act fast! Play the surest quick-money bet on the market. The big double star-and-thrill bill of the Pacific War! New Prints! New Accessories! New Profits!

Mighty drama of a handful of heroes and their date with destiny!

THOUSAND-THRILLED EPIC OF HEROISM AND ACTION!

John Wayne in Back to Bataan

with Anthony Quinn

Beulah Bondi
Fely Franquelli
Leonard Strong
Executive Producer: ROBERT FELLOWS
Directed by EDWARD DMYTRYK
Screen Play by Ben Barzman and Richard Landau

AND

Sons of Fighting Fury!
The hates, the loves, the glory of a half a million heroes... in action!

Marine Raiders

Starring Pat O'Brien • Robert Ryan • Ruth Hussey

with Frank McHugh and Barton MacLane

Produced by ROBERT FELLOWS
Directed by HAROLD SCHUSTER
Screen Play by Warren Duff

(These pictures available as a program or individually)
3 Disneys, 3 Goldwyns

RKO's product for 1950 will also comprise a heavier slate of productions from Saches, just as it did in 1949 with Disney than at any time since the two independents began issuing their programs through the company. Disney will furnish "Cinderella," "Treasure Island" and "Alice in Wonderland," "while Goldwyn presents "Our Very Own," "Edge of Doom" and the currently playing "My Foolish Heart." An indication that the volatile Hughes may be one of the first major producers to enter the television field may be contained in the fact that he has engaged Edward R. Evans, director of film programs for CBS television, as one of his numerous assistants. Evans will divide his time between RKO-Pathé's production department and the commercial department.

20th CENTURY-FOX

SKOURAS RULES 'NO MORE REISSUES' FROM 20TH IN '50

There will be no more reissues by Fox this year, it was decided during Spyros Skouras' recent visit to the studio to gander the new product. Skouras was reportedly very much impressed with some of the new pictures, and has ordered "No Way Out" and "Broken Arrow" to be released ahead of the previously announced schedule, to the tune of an all-out publicity and advertising campaign. He said: "I feel that the largest re-repertoire of pictures hits the screen, the boxoffice will feel a decided shot in the arm because of their quality. Certainly, the continuance of re-issues will do nothing to cure the boxoffice ills."

It's doubtful if anyone would argue with Mr. Skouras on any one of his points. Undoubtedly Fox has the most impressive backlog at the moment that it has enjoyed in a great many years. Some outstanding productions as "The Big Lift," "The Moon Is Down" and "Broken Arrow" should bolster business plenty. And so far as his order to discontinue re-issues is concerned, it can only be hoped that other studio heads will follow his example. There is ample re-issue product available in independent hands to fill the need without having the major companies flood the market.

It's becoming evident that Technicolor will have its biggest year at Fox in 1950. No less than nine films have been scheduled for filming this year, as compared with only five a year ago. The 1950 schedule includes: "Dancing in the Dark," "The Moon Is Down," "Wabash Avenue," "Broken Arrow," "A Tale of Two Cities," "The Black Rose," "My Blue Heaven," "I'll Get By," and "Trumpet to the Morn."

UNITED ARTISTS

KRAMER PLANNING BIG SELLING CAMPAIGN ON 'MEN'

Stanley Kramer, as shrewd in business matters as he is brilliant in movie-making, is shaping up one of the biggest selling campaigns ever attempted by an independent producer, to ballroom his new picture, "The Men." (Jesse Wright-Marlon Brando). According to his present plans, Kramer expects to spend almost twice as much advertising the feature as his previous cost. He is currently assembling a whole field exploitation force for a country-booking pre-release campaign. Selected men will be traveling along the routes he employed on "Home of the Brave."

A "field general" will oversee all operations, while a traveling "man" will key span to spark-film men in direct relations methods.

It's small wonder that Kramer is now in the enviable position of getting unlimited budgets. By the showmanship flair he expects to see in return for only one-third of the profits. It wasn't so long ago that he was paying 50 and 60 percent to get limited financing.

Seeking 'Cynaro' Lead

Kramer is now busy testing actresses for the Roxanne role in his next production, "Cynaro De Bergerac," which he freely predicts will be his greatest picture of all. At this point, it would seem that nothing is impossible for the young producer. An impressionistic production on "The Men," certainly approaches the impossible. Practically everyone who has seen the picture is ready to concede it next year's Academy Award.

Benedict Bogeaus is about to ink a releasing deal with UA for his forthcoming production, "The Kid From Mexicali," which stars Walt Disney and Mickey Rooney. The story, adapted from Max Brand's "South of the Border," was recently acquired by Bogeaus in the form of a completed script from Gene Fowler, J.r.

UNIVERSAL-INTERNATIONAL

P.A. TOURS OF PLAYERS

U-I SCHEME TO SPARK B.O.

Universal-International is going in for its own big showmanship drive in a concerted effort to re-sell the public on movie making. The drive will feature a series of regional premiers in all sections of the country, sparked by personal appearances of stars. Among the events featured in the pre-slate are: "Francis," "Buccaneer's Girl," "My Son, My Pallette, Go To Town," "The Kid From Texas," "Commachere Territory," and "Curtain Call At Cactus City."

We've already seen the magnificent results of the Fox campaign, and U-I is to be following through. Now, if only the rest of the executives of the industry could be persuaded to do something about bad business, instead of sitting back mourning the boxoffice losses, we indeed pull out of its present doldrums.

Allow A & C TV Rights

After a month of negotiations, Abbott and Costello have finally settled their differences with Young and agreed to new contract. By all odds the most interesting facet of the pact is the reported granting of televising rights to the comedians, starting in 1951. This is the first time any studio has given a player, in his contract, the right to make regular appearances on the tube. The deal further calls for a $200,000 per picture plus 50 percent of all act profits, and will cover seven films to be made over a three-year period. The first, "Abbot and Costello in the Foreign Legion," will roll late this month.
WORLD PREMIERE AT THE
ASTOR THEATRE (NEW YORK) MAY 16TH!

THE ELECTRICITY
THAT BRINGS A CROWD TO ITS FEET!

THE THRILL
OF THE WORLD'S GREATEST SPORT!

THE DRAMA
OF A MAN WHO FOUGHT THE AMERICAN WAY —

...with a ball
...a bat
...and a glove!

Jewel Productions, Inc., presents
JACKIE ROBINSON “The Pride of Brooklyn” as HIMSELF in

THE JACKIE ROBINSON STORY

MINOR WATSON • RUBY DEE • RICHARD LANE
as “Branch Rickey” of “Anna Lucasta” Fame as “Clay Hoper” of the
and Billy Wayne as “Clyde Sukerfor” • Louise Beavers • Ben Lessy
Directed by ALFRED E. GREEN who gave you “The Jolson Story”
Written for the screen by Lawrence Taylor and Arthur Mann
Produced by MORT BRISKIN • An Eagle Lion Films Release
METRO GOLDWYN-MAYER

1948-49 Features Completed (51) In Production (5)

NEW PRODUCTIONS

AGAN LOVE SONG (T)

Gretel—Started April 3

Cast: Claire Williams, Howard Keel

Director: Robert Alton

Producer: Robert Freed

Story: South sea island romance.

AT A BIG COUNTRY

Papa—Started April 3

Cast: All Star

Director: Richa'd Thorpe

Producer: Robert Slatyn

Notes: Several dealings with lives of American earners.

PLEASE A LADY

Gretel—Started April 3

Cast: Clark Gable, Barbara Stanwyck, Adolph Menjou

Director: Clareen Brown

Producer: Clareen Brown

Story: Life of an auto racer.

RELEASE CHART

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>DDir</th>
<th>Prod</th>
<th>Start</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONELY HEARTS BANDIT</td>
<td>Rooney to Benedict (15)</td>
<td>6-14-19</td>
<td>5-30-19</td>
<td>5-30-19</td>
<td></td>
</tr>
</tbody>
</table>

PARAMOUNT

1949-50 Features Completed (27) In Production (3)

NEW PRODUCTIONS

DARK CITY

Drama—Started April 5

Cast: William Corey, Elizabeth Scott, Viveca Lindfors, Don DeFore

Director: William Dieterle

Story: Not available.

RELEASE CHART

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>DDir</th>
<th>Prod</th>
</tr>
</thead>
<tbody>
<tr>
<td>RIO (112)</td>
<td>Gary Cooper, Barbara Stanwyck, John Wayne</td>
<td>William Keighley</td>
<td>8-29-19</td>
</tr>
</tbody>
</table>

REPUBLIC

1949-50 Features Completed (18) In Production (9)

NEW PRODUCTIONS

LONELY HEARTS BANDIT

Drama—Started April 9

Cast: Dorothy Patrick, John Eldridge, Barbara Fuller, Robert Rockwell

Director: George Blair

Story: Story of bandit who picks on " Lover's Lane" couples.
1949-50 Features Completed (22) In Production (2)

THE DUNGEON
Darna—Started April 5
Cst: John Ireland, Mercedes McCambridge, James Barton
Producer: E. A. Dupont
Cast: Not available

OST OF LIVING
Gatsby—Started March 27
Cst: Van Heflin, Evelyn Keyes, John Maxwell
Producer: Joe Loxy

 Producer: S. Spiegel

UNIVERSAL-INTERNATIONAL

1949-50 Features Completed (33) In Production (2)

NEW PRODUCTIONS

THE MAGNIFICENT HEEH
Darna—Started April 3
Cst: Howard Duff, Peggy Dow, Ann Vernon, Brian Donlevy
Producer: Joseph Pevney
Production: Ted Richmond
Details: Adventures of a newspaper man.

RELEASE CHART

IN PRODUCTION

<p>|</p>
<table>
<thead>
<tr>
<th>Cast</th>
<th>Cost</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>DeCarlo—Silver</td>
<td>4-10</td>
<td>Details</td>
<td>903-12-5</td>
<td>4-5</td>
<td>911</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>May</td>
<td>903</td>
<td>11-7</td>
<td>912</td>
</tr>
<tr>
<td>Doane—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Doane—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Doane—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>11-7</td>
<td>912</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>11-7</td>
<td>912</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>11-7</td>
<td>912</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>11-7</td>
<td>912</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>11-7</td>
<td>912</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>11-7</td>
<td>912</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>11-7</td>
<td>912</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>6-6</td>
<td>Nov</td>
<td>903</td>
<td>10-12</td>
<td>927</td>
</tr>
<tr>
<td>Dillin—Christian</td>
<td>11-7</td>
<td>May</td>
<td>911</td>
<td>10-12</td>
<td>927</td>
</tr>
</tbody>
</table>

NEW JERSEY MESSANGER SERVICE
Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa. — LOCust 7-8423

THEATRE MANAGERS AND OWNERS
We thank all theatre owners and managers who
cooperated with us by putting return trailers in the
proper addressed containers and for wrapping and
addressing all return advertising.

We can serve all theatres better if they give us
a copy of their program Tuesday each week.

IMPORTANT
Don't put your return film in the lobby until your all
patrons have left after the last show.

HIGHWAY EXPRESS LINES, Inc.
236 N. 23rd St., Phila. 3 — 1229 Vine St., Phila. 7
Member National Film Carriers
A nation of Showmen acclaims 20th Century-Fox, its Executives and top-flight Manpower ... for their great contribution to the cause of Showmanship ... as evidenced by their down-to-bed-rock Chicago Conclave ... and Regional Showmanship meetings which followed.

It was a roll-up-your-sleeves-and-go-to-work effort ... to which America's Box-Office trumpeters flocked ... to join a "Back-To-The-Box-Office" crusade ... that will arouse patrons to the BETTER ENTERTAINMENT provided by the MOVIES ... keep them interested ... and KEEP 'EM COMING!

The PRIZE BABY joins the swelling din of plaudits for the 20th Century-Fox great job ... WELL DONE ... and adds ... They've started the BALL ROLLING!

Let's ALL keep it rolling ... with SHOWMANSHIP!

NATIONAL Screen SERVICE
REPEAL

— LET'S NOT SETTLE FOR LESS

!! ! ! ! ! ! ! ! ! !

EDITORIAL BY MO WAX
Page Seven

Reviews In This Issue
The Gunfighter • The Secret Fury • The Asphalt Jungle • Caged
A Ticket to Tomahawk • Sierra • The Baron of Arizona
Pages 10, 11, 13
DON'T BE
BACKWARD

There's No Business Like
Let's Go Forward TOGETHER—
Shoulder-to-shoulder with showmanship and the product to back it up. Keep hitting with... Night and the City · Wabash Avenue Technicolor
Cheaper by the Dozen Technicolor · Three Came Home
O'Clock High · The Big Lift · A Ticket
Tomahawk Technicolor · Love That Brute
Gunfighter · Where the Sidewalk Ends
"Certain to keep audience!

"Happy programming finds "House By The River" bulwarked at Paramount Hollywood and Downtown Theaters."

LOS ANGELES EXAMINER

"Suspenseful melodrama."

LOS ANGELES CITIZEN

"Suspenseful murder story, ... exciting."

LOS ANGELES EVENING HERALD AND EXPRESS

"Dramatic thriller."

LOS ANGELES HERALD AND EXPRESS

"New suspense production on two screens. Intense acting by the principal. Director Fritz Lang creates suspense."

LOS ANGELES TIMES

"HOUSE BY THE RIVER" starring LOUIS HAYWARD

with DOROTHY PATRICK • ANN SHOEMAKER • HOWARD BETTS

From a Novel by A. P. Herbert • Music by Germaine Stein

Directed by FRITZ LANG • A REPRISE
THE RIVER

BOWMAN · JANE WYATT

Screen Play by MEL DINELLI

Republic Pictures Corporation—Herbert J. Yates, President
"ANNIE" GREAT IN ALL EIGHT!

As predicted for the Special Pre-Release Engagements of "ANNIE GET YOUR GUN" in

CLEVELAND  ST. LOUIS
ATLANTA  HARTFORD
DAYTON  NORWICH
EVANSVILLE  SAN FRANCISCO

* 

REMEMBER! "ANNIE" IS JUST ONE OF M-G-M's "TERRIFIC TEN!"
M-G-M's "SAY IT WITH PICTURES" TRADE SHOWS HAVE BEGUN!

"THE ASPHALT JUNGLE" is the talk of every film row!
"FATHER OF THE BRIDE"—May 9
"THE SKIPPER SURPRISED HIS WIFE"—May 10
"STARS IN MY CROWN"—May 11
"DEVIL'S DOORWAY"—May 12
"MYSTERY STREET"—May 16
and of course you can't miss
"ANNIE GET YOUR GUN"—May 23
"THE HAPPY YEARS"—May 24
"DUCHESS OF IDAHO"—June 13
"THREE LITTLE WORDS"—June 23

M-G-M FIRST IN PICTURE
An Less Than Repeal!

The half-loaf, so painfully extracted from the Ways and Means Committee, must be regarded as a great personal triumph for Abram F. Myers and for his hard-working lieutenants on the COMPO Tax Committee. There is glory aplenty, too, for all the privates in the field — exhibitors and film people alike.

Several months ago, a fifty percent cut in the admissions tax might have assumed heroic proportions to many members of our industry, for in those days when, as Mr. Myers said, "it appeared we would not get even a crumb," few among us expected anything. But that was not the attitude of the general in this fight, for Allied's gallant leader never lowered his sights from the ultimate goal of complete elimination of a tax that is obnoxious and inequitable to the movie business and to the moviegoing public.

Too long — much too long — our industry sat cow-like in the pasture of plenty, not comprehending that it was actually skimming along on thin ice with 20 cents out of every dollar spent by Mr. Public for movie tickets going out as a direct tax on top of all the other taxes paid by the industry's corporations and from its individual incomes. The ice has cracked, the boxoffice is in a dire slump and we have suddenly awakened to the realization that the margin between profit and loss in our presumably fabulous movie business was much narrower than we thought. And we suddenly realized, too, that our industry, which never stinted on its patriotism in America's times of stress, had been singled out for the most onerous taxation ever inflicted upon a group in our country.

The partial victory won in this fight is a token of what can be accomplished by a unified motion picture industry in a righteous cause for a common purpose, under sincere and capable leadership. But this was merely a hard-won preliminary skirmish: now our position must be consolidated as we prepare to press forward for the major battle for REPEAL.

Our fight has been dramatized by Mr. Myers and his committee. For the first time, they have brought into sharp focus, for the public and for Congress the unfairness of the excise tax on theatre admissions. The public has raised its voice loudly in support of repeal and we would be remiss in our duty to them, as well as to ourselves, if we failed to go the limit to achieve Mr. Myers' goal. "WE", in this call to arms, means every exhibitor, every film man, every worker in every branch of this industry. We won't fail if we determine not to fail.
HUNGRY INDUSTRY SEEKS REST OF TICKET LEVY LOAF

The film industry got half a loaf, but, by the time it reached the table, industry men had built up such an appetite that hardly anyone was satisfied. The coveted loaf that had been baking for several weeks in the House Ways and Means Committee had finally been taken out of the oven as the Committee presented its recommendation. But it had already been sliced in half and the prospect of a 10 per cent tax remaining left many theatremen unsatisfied.

Spearhead of the industry campaign to eliminate the obnoxious levy, the COMPO tax committee, through its chairman, Abram F. Myers, revealed that it would continue to fight until the entire tax was wiped out. "While half a loaf is better than none — and there was a time when it appeared we would not get even a crumb," Myers stated, "I nevertheless am deeply disappointed that the Ways and Means Committee voted to retain a tax. The appeal be understood that this action is tentative and there is still a chance that the exhibitors' friends on the Ways and Means Committee can bring about a more favorable action."

Although the COMPO committee's authority will be terminated when the industry group is formally organized on May 8th, Myers promised that the tax committee members will urge COMPO to carry on the fight. The Motion Picture Industry — and a lot of Congressmen — have promised the movie patrons that they will be relieved of the tax," he declared, "and that promise must be kept."

SIMPP GRABS $10,000,000 PRODUCTION FINANCE OFFER

The hard-pressed (for money) independent producers were given a shot in the arm last week. It came in the form of a proposal by Alex A. Ardrey, v.p. of the Bankers Trust Company, to the Society of Independent Motion Picture Producers meeting in Hollywood that a $10,000,000 corporation be formed to provide secondary financing for independent production.

Quickly snapped up by SIMPP president Ellis Arnall and the members of his group, the plan now hinges on the results of research into the profits and losses on independently-produced films during the past ten years. A committee, headed by George Bagnall, has been named to assemble those statistics. If, as Ardrey expects, it can be shown that independent production has been profitable during that period, organization of the $10,000,000 corporation will go ahead.

The plan calls for issuance of one million shares of stock to be offered to the public at a par value of $10 each share.

JOHNSON CALLS OFF HEARING; FILM TOPPERS TO AMEND CODE

Fourteen motion picture industry executives, including six film company presidents and the industry "czar," filed into the office of Senator Edwin C. Johnson of Colorado on dreary Wednesday night, in Washington. They were closeted with the Senator for three hours. When they emerged, this is what had happened:

- The hearing on Sen. Johnson's bill to license film players, producers and distributors, set for May 15th, had been postponed indefinitely.
- The Motion Picture Production Code will be amended to assure that there will be no more film advertising that might hint at exploiting the immorality of misbehaving stars.

- Judge Stephen Jackson, hired by Sen. Johnson to probe Hollywood's morals, was called off.
- MPAA president Eric Johnston was given a clean bill of health by the Senator, who admitted that he had erred in berating the film "czar," who, the legislator learned, is not really a "czar" at all.

For the film industry, many interpreted the meeting as a bloodless victory, since the headlines accompanying a Congressional investigation were bound to highlight every minor Hollywood scandal.

To Allied's Abram F. Myers, however, it was a "humiliating" experience that the chief executives of the film companies never had to undergo had they heeded Allied's pleas for the Financer Plan to discipline erring stars.

The threat of legislative action may have served the same purpose, Myers declared. "While Senator Johnson's licensing bill was absurd, its introduction was effective in prodding the producers into action; and if they really come through with the necessary reforms, the Senator will have performed a useful service."

TRADE PRACTICE FEELERS AIRED FOR COMPO MEETING

If all of the pre-conference public utterances relating to the COMPO meeting today (8th) are any indication of the atmosphere of discussion, there will be some lively and controversial talk flung about in Chicago's Drake Hotel. Although the meeting is for the purpose of final ratification of the Conference's setup, such matters as inter-trade practices, continuation of the tax light, and an arbitration system have already been aired as possibilities for the agenda.

Some film executives have sent up trial balloons based on the old "Unity Idea to see if exhibitors would be amenable to an all-industry organization that might take into account the state of trade practices in order to stem the flood of anti-trust suits. An arbitration system would be the keystone of the plan. Theatremen, however, have already stressed that their membership in COMPO is limited strictly to extra industry activities, a hands-off attitude with regard to trade practices.

Chairman of the special committee on taxation and legislation, A. F. Myers, will report on the progress of the campaign to repeal the Federal admissions tax and will ask for an all-out continuation of the battle for complete repeal. The House Ways and Means Committee has recommended a cutback to the pre-war 10 per cent level. Myers made it clear that he would continue to serve on the Committee only if the present total campaign is maintained.

Official representatives of the 17 groups which comprise COMPO will assist the chairman in a fact-finding mission.

Delegates and alternates scheduled to attend are: Leo Brecher and Oskar Ded Http://www.mptanet.com; Roy Brewer & Art Arthur, MPIC; Louis Harvey and William Graeber, PCCTO; Gunther Leesing and Marvin Fars, SIMPP; Robert O'Donnell and Marc Wolf, Variety International; Trueman T. Rembusch and Nato Yasmins, Allied; Gai Sullivan and John Balaban, TOA; Ned E. DePine and William Rodgers, MPAA; Max Cohen and Harry Brand, ITOA of New York; Ab Green and Jack Allanyte, trade press Frances Harmon, secretary, and Myers. Also invited to attend are Sam Pinarski and Jack Kirsch, the latter as an alternate, although he may not be able to attend all sessions.

REVIEWS in This Issue

The Gunfighter
The Secret Fury
Caged
The Asphalt Jungle
A Ticket to Tomahawk
The Baron of Arizona
Sierra
THEATRE TV TO BRING BACK MOVIES' GOLDEN ERA, SKOURAS

Through the medium of large-screen television, the movie houses of America will enjoy "a golden era protect the theatres because our first allegiance is to the thousands of theatre men who built up this industry; because we believe the public will be served best through television, and because the theatres through the facilities of television will present undreamt of entertainment, both in quantity and quality." If the west coast test comes up to expectations, Skouras told the engineers that he foresees the establishment of four or five large-area or time zone of the country, perhaps New York, Chicago, Denver, Atlanta and Los Angeles -- to service from 1,000 to 1,000 theatres in each zone.

That, he declared, will be the answer to those skeptics who are proclaiming doom of the motion picture theatre.

RODGERS FINDS CAUSE FOR OPTIMISM; CALLS % "FAIREST"

With complete faith in the thesis that he obvious cure for the current slump in the production of better films, William S. Rodgers, M-G-M vice-president and sales chief, told the trade press that there is every reason for a hopeful future in our industry," at least insofar as is company is concerned.

Rodgers declared that he has been "thrilled" by the optimistic attitude of most exhibitors, whose only concern is about the quality of forthcoming product, but that he has encouraged Metro to "throw into the market all available bit of product as consistently and as fast as we can," he said, pointing to such films as Annie Get Your Gun, The Happy Years, "The Asphalt Jungle," "Father of the Bride" and "S'ars In My Crown," among others, which are being readied for early release.

Myers denies Zenith claim producers must offer films

Can a producer legally refuse to rent films to Phonevision? No, was the advice legal counsel for Zenith, the power behind the new medium, gave to the company's top executives. Yes, was the opinion of Allied general counsel Abram F. Myers.

The question was posed after a statement by 20th Century-Fox president Spyros P. Skouras to the annual meeting of SMPTE in Chicago that his company would not supply films to Phonevision.

Replying to Skouras, Zenith's Col. John R. Howland, at the same meeting, declared: "We have offered to pay every producer the same rate for his film that he would charge any other theatre with the same audience." Our counsel has advised us that under these circumstances the producers cannot legally refuse to rent their films.

On the legal aspect, Myers noted that "proud manufacturer, acting singly and not in collusion with others, always has had the right to select his own customers and even in the Clayton Act," which might limit monopoly combination, he repeated, "by common law right, it (Congress) added a proviso specifically disclaiming any such intention.

On technical grounds, Myers tore into McDonald's "muscling in" on an industry which has $2,540,000,000 invested in film theatres. He compared the Zenith executive with the "genius who had a yen to get into the shipping business -- the easy way."

He was seeking a partner who would supply the ships while he was prepared to furnish the harbors. The analogy referred to McDonald's "wonderful idea for monopolizing the exhibition of motion pictures. He will toss in his idea while the picture companies supply the films and the telephone system contributes its installations and accounting departments."

Lauding Skouras' statement, Myers urged that other film executives not be influenced in their decision to sell to Phonevision by threats of legal proceedings.

Each film company, he said, "has the unassailable right to decide for itself whether it is good business to change its products and dissipate its good will in the established market."

32 TOP PRODUCTIONS IN COLUMBIA 65-PICTURE LINEUP

A promise of half its 1950-51 lineup in the "top-budget" category emerged from the Columbia sales conference in Chicago last week. The promise was made by general sales manager Abe Montague in revealing the 65-picture schedule, of which 52 were announced as "top productions," 16 as "exploitation specials" and 14 westerns, including six Gene Autry productions.

NAVIGATOR PAYS OFF AS TALKY COUNTY

S. H. Fabian, who was to have been the first industry to act as an arbitrator, withdrew last week from the contemplated arbitration case involving clearance charges. His withdrawal was taken after some exhibitor parties to the case had stepped out.

Noting his decision to act as Arbitrator was based on prevention of a lawsuit and possibly evolving a pattern for future arbitration, Fabian foresaw the clearance question as a potential court case because of the withdrawal of the other parties, who would "unquestionably, if dissatisfied, go to court." He added that he would be willing to resume as arbitrator if all parties affected by the clearance agreed to be parties to the arbitration.
THE GUNFIGHTER 'FINE, REALISTIC WESTERN

Rates 3 ** 3 generally

84 minutes

Directed by Henry King.

Once again 20th-Fox leads the way in developing new patterns. In making "The Gunfighter" a completely realistic western, screenwriter Nunnally Johnson has tossed all the rigid old formula right out of the window. It is so different from what you would expect in a western that it can hardly be classified as such; it is an emotional drama that takes place in the West, and a fine, stirring drama at that. Those differences that set it apart from the hackneyed genre may not go over so well with the dyed-in-the-wool western fans — they may miss the familiar old formula. But it is top-grade entertainment providing a rewarding session for those patrons who don't usually bother with the routine galloppers. And with that Gregory Peck name, it can't miss racking up solid grosses.

Its most apparent break with time-worn tradition is in molding its hero along strictly unglamorous lines. As played by Peck, he's a fast man with a six-shooter, but there's nothing swaggering about him. Wearing and harried, he engages the sympathy rather than the admiration of the audience. Other differences lie in the comparative lack of pretentiousness that makes it a gamble as to the extent to which the stage is attempting to make. There is no evidence, for instance, that it takes place in just one barroom set. Yet the picture maintains a tense, gripping atmosphere throughout, due largely to the superior script by William Bowers and William Sellers and the expert direction by Henry King.

As a performer whose work is consistently impressive, it is enough to say that Peck is as his best — and that's plenty good. Helen Westcott and Jean Parker do well with the few leads, Millard Mitchell is superb as his marshal, and Skip Homeier, once portraying nasty brats, is now equally adept as a nasty youth.

STORY: Gregory Peck, as "Jimmy Ringo," is the top gun of the Southwest and wherever he goes, brash youngsters are shown as his killer. But he wants no more fighting — he wants only a peaceful life with his estranged wife, Helen Westcott. He goes to see her at Cayenne, followed by three men intent upon avenging the death of their brother. There he finds that the sheriff, Millard Mitchell, is an ex-bandit and his old friend. Mitchell tries to arrange a meeting with his wife, but warns him that he must move on. There follows a period of waiting in the bar room, as Peck keeps his eye nervously on the clock to avoid his pursuers and fends off attacks from such glory-seekers as Skip Homeier. He finally meets his wife and son and promises to return in a year's time in better circumstances. Just as he is about to leave, the three brothers ambush him. The sheriff stops them, but then Homeier shoots Peck in the back. ABRAMS.

THE SECRET FURY SPINE-TINGLING SUSPENSE DRAMA

Rates 3 ** 3 — if exploited

RKO Radio
86 Minutes
Claudette Colbert, Robert Ryan, Jane Cowl, Paul Kelly, Philip Ober, Elisabeth Risdon, Donald Buka, Barbour Gilpin, Vivian Vance, Willard Parker.

Directed by Mel Ferrer.

Here's a sock suspense drama that will make every hair stand up in the back of the house and keep 'em there until the final fadeout. In his initial screen directorial stint, Mel Ferrer demonstrates an expert eye for pacing, for building tension, for timing his punches to exact the most out of every sequence. "The Secret Fury" starts on a light note, dips into an unusual story twist and finally plunges into violent action and spine-tingling suspense. With Claudette Colbert and Robert Ryan for the marquee, such finished performances as Jane Cowl and Paul Kelly for added value, and a guarantee of favorable word-of-mouth, the film might be built up to surprising proportions if RKO gets exhibitors excited enough to give it a strong exploitation push. It is suitable for any location, and although it may not be exactly what the doctor ordered for the kiddies, their elders, and those some incredible developments, will find it engrossing entertainment. Claudette Colbert gives a well-shaded performance in the big woman's role; her marriage is interrupted to start a chain of events that lands her in an asylum — temporarily. Robert Ryan is just right in a sympathetic role as the one who unravel unpleasantness and going back. Jane Cowl again proves excellent as the movies have been released. She is a great actor, and Paul Kelly and Philip Ober deliver sharply etched portrayals.

STORY: The wedding ceremony of Claudette Colbert and Robert Ryan is halted when a stranger interrupts to charge that she is already married. Documentary proof and a series of witnesses convince everyone but Ryan that she had married a musician, Dave Barbour. When the latter is killed while alone with Colbert, she is charged with the murder. During the trial, the vindictive questioning by district attorney Paul Kelly, a former suitor, following the trial events preceding, causes Colbert to become hysterical. Her attorney and family friend, Philip Ober, changes the plea from guilt to insanity, and she is committed to an insane asylum. Ryan finds a shred of evidence that she has been the victim of a dishonest scheme to drive her mad. In his quest for the truth, two more people are killed, while Ryan proves that she was actually never married, but fails to discover who was behind the scheme. Her mind cleared by the news, Colbert realizes that it is Ober who concocted the plot, escapes from the asylum and confronts him. As he stalks her to kill her, Ryan arrives and in the ensuing battle, Ober is crushed to death by a huge mirror. BARN.

'AGED' STARK, GRIPPING PRISON FILM IS HIGHLY EXPLOITABLE

Rates 3 ** for action houses and where exploited; less in family situations

Warner Bros.
160 Minutes
Eleanor Parker, Agnes Moorehead, Ellen Corby, Snake Pit was to mental institutions and "The Lost Weekend" to alcoholism. It is the most outspoken indictment of overcrowded, corrupt state penitentiaries yet filmed. It is harsh, unrelenting stark, gruesomely realistic as it depicts the transformation of a young girl, an innocent first-offender, from a sensitive, scared child to a bitter, cynical women destined for a life of crime and prison terms. It definitely is not entertaining, just as "Snake Pit" and "Lost Weekend" were not. But, while the latter two were boxoffice successes, the third is a fact. The screenplay has several handicaps which will require strong selling to overcome. "Caged" does not have the star power; it has no all-star cast; it is a subject that the screen has handled many times before (though never with more power) while the others were fresh to moviegoers; it never permits a feeling of lightness to enter the grim atmosphere, and it leaves the audience in a depressing state; its authenticity is unquestionable. Screenwriter Virginia Kellogg spent eight weeks as an inmate in penal institutions to prepare her for the stint and her script breathes realism. The dialogue is mouthed for its full shock value — "c.p." is defined as "common prostitute" words like "hustler" and "booster" are used without flinching — dress and face are strictly regulation. Eleanor Parker in her performance of the career she personifies has her head shaved as punishment and carries her unborn child as a pregnant woman would. The others in the cast are equally deglamorized. "Caged" undoubtedly will be talked about, but it won't all be favorable. But curiosity is a powerful factor and such cases may make actual viewers of the film. It will need and certainly should get — a powerful pre-selling campaign by Warner's and clever exploitation by theatre men. With nothing else available, it may turn out to be one of the top boxoffice attractions of the year.

Miss Parker's interpretation of the young innocent in jail is a highly sensitive, expertly delineated portrayal.
'GAGED', Continued

Finally Oscar calibre. Hope Emerson, as the matron, is one of the most abominable characters even screened. Agnes Moorehead, as the prison superintendent, contributes another sterling performance, for the rest of the well-cast cast conduct themselves most creditably under John Cromwell's sure-handed direction. He injects some superb touches — the girl's first sight in the dormitory is a masterpiece of terror; the breathless silence as a roomful of criminals watch a kitten licking milk; the horrifying experience of solitary confinement — these are but a few. Under Jerry Wald's production banner, no details have been spared to make the film an authentic and moving indictment of penal misery.

STORY: Convicted as an accessory in a $40 holdup in which her husband was killed, Eleanor Parker is forced to serve a one-to-fifteen year term. During the cursory physical examination, she learns she is to have a baby. Head of the cell block, Hope Emerson, despaired by all her charges, takes an especial delight in persecuting the fresh young girl after first attempting to secure graft from her. Parker's baby is born prematurely after the shock of finding the body of her friend hanging from a water pipe following refusal of her parole plea is rejected. Still refusing to cooperate, the pregnant offers from prison mates to make criminal contacts when she is discharged. Parker is the cause of a riot when the matron attempts to take a smuggled kitten away from her. She is forced to have her head shaved and is placed in solitary confinement. When she emerges, hardened and listless, she agrees to join a shoplifting syndicate and finally leaves prison where a car picks her up to take her to a new life of crime. BARN.

THE ASPHALT JUNGLE' TOPNOTCH ADULT CRIME THRILLER

Rates • • • — generally: better in action houses

M-G-M

112 Minutes

Sterling Hayden, Louis Calhern, Jean Hagen, James Whitmore, Sam Jaffe, John McIntire, Marc Lawrence, Barry Kelley, Anthony Caruso, Teresa Celli, Marilyn Monroe, William Davis, Dorothy Tree, Brad Dexter, John Maxwell.

Directed by John Huston.

Starting with a routine cops-and-robbers yarn from the W. R. Burnett novel, Asphalt Jungle" is lifted high above the run-of-the-mill by writer-director John Huston, who invariably adds a spark of originality to his pictures. A bunch ofenegro, popular summit of the police to — familiar stuff — but not he way Huston does it. Here, swiftness is spiced with meaning, the characters are fully developed, the atmosphere as a case-hardened toughness that is realistic, the story is powerful and adult.

For a fairly big production, it makes radical departure in that it has no big stars. And, in fact, the picture has no hero in the conventional sense and hardly any central characters. There are at least a dozen characters who seem to be featured in equally prominent roles, and they comprise a veritable rogues' gallery. There is a hammerheaded thug, played by Sterling Hayden, dreaming moodily of his lost Kentucky home; a brainless trooper, Jean Hagen, who nurses an unrequited yen for the big bruiser; Louis Calhern, a suave and corrupt lawyer with an invalid wife and a doll-like doxie, Marilyn Monroe, to fondle; Sam Jaffe, a precise, polite master-criminal with an unhealthy gleam in his eye for adolescent girls; Marc Lawrence, an ex-tenant bookie; James Whitmore with a twisted back and a twisted criminal mentality. None of them nice people — but all of them unforgettable and very real.

The lack of big names, as well as Huston's insistence on sordid realism, may backfire somewhat to its boxoffice detriment, particularly in family houses. However, it should prove a topflight grosser in most big city theaters and especially in action spots.

STORY: The big jewel robbery is engineered by ex-convict Sam Jaffe. His underworld contacts, Victor Lawrence, introduces him to Louis Calhern, who offers to finance the job. Helpers are lined up including Sterling Hayden, as strong-arm man, Anthony Caruso to handle the nitro and James Whitmore to drive the getaway car. The burglary goes off as planned except that the watchman is killed and Caruso fatally wounded. When they deliver the loot to Calhern for the pay-off, he tries to pull a double-cross, but Hayden manages to shoot his gunman. He takes Jaffe to hide out at the apartment of his girl, Jean Hagen. Meanwhile the police close in on Calhern and force his mistress, Marilyn Monroe, to break his alibi. Barry Kelley, a crooked detective who has been taking graft from Lawrence, decides to play it straight and arrest him and later Jaffe is also captured. Hayden, though badly wounded, drives on to Kentucky with Jean to die in the blue grass of his home. ABRAMS.

A TICKET TO TOMAHAWK' MILDLY ENTERTAINING WESTERN FARCE IN TECHNICOLOR

Rates • • — generally

S.T. Century-Fox

90 Minutes


Directed by Richard Sale.

Light-hearted and light-headed, "A Ticket to Tomahawk" has enough popular ingredients to satisfy not too stringent entertainment demands of almost anyone who goes to movies. Burlesqueing the western for the most part, the film is bad for plenty of chuckles as it details the adventures of a drummer who helps a train in virgin territory infected with Indians. There is ample action to keep the audience interested, and some exceptionally beautiful Technicolor lends additional appeal. None of the attempts at satire end up a failure, others may slip right by the average moviegoer, but by and large, director Richard Sale, who also collaborated on the screen play with Mary Loos, has succeeded in making the farce palatable and entertaining. He gets able assistance from stars Dan Dailey and Anne Baxter, the former sliding into the drummer characterization like a well-oiled piston, while Miss Baxter makes like a gun-handy deputy with an absurdity that is right in keeping with the capricious tone of the film. One of the best scenes has Dailey teaching the naive Anne the art of bussing; several others are little gems of direction and the closing gag sequence will send the audience out in fine humor.

An able supporting cast helps the principals spoof the hoary theme. Walter Brennan, though playing a role that is telescoped into virtually a bit, is effective as the sentimental engineer of the locomotive who is suavely handsome in a villainous role, and some good bits are submitted by Charles Kemper, Connie Gilchrist, Victor Sen Yung and Will Wright. Special mention should be made of Harry Jackson's photography, which takes full advantage of the opportunities offered by the backgrounds and costumes.

STORY: Traveling salesman Dan Dailey is the only passenger aboard a Tomahawk and Western train on its initial run to Tombstone, Arizona, stationed at a specified time to retain its franchise. The owner of a stagecoach company, determined to destroy or delay the train, sets up hazards, which in addition to the fact that the last 40 miles of the way has no track and is hostile Indian territory, induces the marshal of Eipathii to assign his sure-shot daughter, Anne Baxter, to head the group assigned to protect the train, which is towed the trackless way by a 20-mile team. Since a requirement is that the train have a passenger, Dailey is forced to go along. He becomes the saving force in completing the mission, outwitting his acquaintances, tricking the Indians, and finally inducing the mayor of Tomahawk to move the city limits out beyond the end of the stalled train in the nick of time. BARN.
Short Subjects

"I BELIEVE THAT" the answer to all crises of the motion picture industry and the remedy to build up boxoffice receipts is to send our prize commodities—stars—out from Hollywood to make personal appearances around the country." The words were those of Republic president Herbert J. Yates following the quality world premiere of the company's "Rock Island Trail" in Rock Island, Illinois, and Davenport, Iowa. Eight stars were on hand for the event and some 760,000 turned out to greet them despite the fact that the total population of the four towns aggregates only 215,000. No other industry, Yates declared, "could generate that much interest in its product and in its stars." If studios continue to send their stars out on p.a.'s—not just to large cities, but to every corner of the U. S.—in six months' time there will be no complaints about business in theatres," the eagle-eyed executive concludes.

"SMILE" is the keyword for the industry today, according to a man who ought to know. He is Henry Wilcoxon, Paramount star and good will ambassador for "Samson and Delilah" who made one of the most extensive and popular swings around the country ever accomplished by an industry figure. Wilcoxon flew more than 95,000 miles since August 15th, when he began his herculean stint, in 42 states and conversed with thousands of exhibitors, newspaper, magazine, radio and TV people, and civic leaders. He makes the point that, although any theatreman can do good office business with good product, a good showman can do good business with average product. The real showman "is smart enough to know that average product is borderline stuff—get the people in the wrong mood and they'll say it's a stinker. But put them in the right frame of mind—by a smile from the girl in the box-office booth, by a smile and a word from the doorman, a cheerful pass-the-time-of-day from the manager and a courteous smile from the usher—and that patron will be half-way along on the road to enjoying that picture." And to those who are complaining that the movie industry is fighting a losing battle to competitive influences, the solution is still the same. "If the industry is really being hurt," he concludes, "any fighter will tell you that this is the time to 'pin on a grin.' And if it is not being hurt, that what are we all being so glum about?" Ya hear that, Pagliacci?

IF ANYONE DOESN'T believe that movies are better than ever, some "best films" figures compiled by MPAA community relations director Arthur DeBra should dispel some of that doubt. According to his survey of 22 movie critic, publications and reviewing groups who selected the outstanding films of 1949, "best film" ratings were awarded to 57 feature films, or one out of every eight pictures shown last year in the United States. Of the 57, 48 were American-made. They "covered a wider area of subject matter and attained a higher level of artistic excellence and social significance than in any previous year," in addition to providing the American moviemaker with at least one blue-ribbon film for every week of the year.

Stieg Horowitz, 20th-Fox branch manager in Philadelphia, is asking his customers not to get behind "Cheaper by the Dozen," but rather to get in front of it. His reasoning is prompted by a display rigged up by veteran showman Al Boyd which so impressed Horowitz that he sent detailed instructions to all other exhibitor customers with a photograph of the display (see cut) suggesting that they do the same. Says Horowitz: "Mr. Boyd's display was prominently placed so that the people passing the theatre could see it. If I had not personally convinced myself I would not have believed what was happening. There was hardly a passerby who did not stop to look at this exhibit ever a ticket seller was devised——I mean it!"

NOW THE INDIES ARE sponsoring a good-will tour to boost relations between exhibitors and producer-distributors and their ambassadors is I. E. Chadwick, president of the Independent Motion Picture Producers Ass'n. Chadwick will cover 23 cities to talk to intimate groups of exhibitors throughout the country. "My purpose in visiting these cities is to stimulate production in the independent field," Chadwick reveals. "I intend to point out to the showmen that it is greatly to their advantage to encourage the production of more independent pictures, which are their bread-and-butter products. Citing the alarming drop in independent production from a peak of 250 features annually to 80, Chadwick sets the ideal goal at a minimum of 120 features. Restoration of a normal output of secondary features, he adds, means that the exhibitor can offer new features instead of repeating "at rentals which our group of producer-distributors have always maintained at fair levels." Beginning May 8 Chadwick will visit Dallas, New Orleans, Memphis, St. Louis, Cincinnati, Pittsburgh, Washington, Philadelphia, New York, Albany, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Denver, San Francisco, Portland and winding up at Seattle on August 3rd.

OF MEN AND THINGS: Howard Mirsky, 20th-Fox Mid-East division manager, has resigned, effective last week. 20th sales chief Andy W. Smith plans a replacement for the present. Paramount studio head Henry Ginsberg arrived in New York last Thursday (4th) for his semi-annual confab with President Barney Balaban and sales toppers: Robert H. Dando, for the past seven years Vanguard Films v.p. and general counsel follows the recently resigned President Daniel T. O'Shea, out of the Selznick organization, because of the merger operations eastward... Samuel Oshins comes over from Atlanta to replace T. M. Mendelsohn, resigned, as Universal branch manager in Indianapolis... Leo Lions Bill Heine holds the company's Oma in change in a "experiment" designed to cut down "no productive branch office overhead while maintaining all distribution functions..." E. L. a few weeks ago in similar move.
With "The Baron of Arizona," Lippert Productions takes a big stride forward. There's nothing small about this picture, no sign of skimping; every bit of it testi
fies full-fashioning values which would go credit to any studio. While it has only a fair name cast, "Baron" does have serviceable exploitation angles and an
impressive production which should combine to build favorable word-of-mouth and, since it is being launched with a wide-spread promotion, it should climb into a respec-
table grossing bracket. Action houses, particularly, should find it a strong at-
traction. Purportedly a true account of the
fabulous James Addison Reavis and his
colossal swindle of the U. S. Government,
it is a fascinating yarn. It makes ideal
movie material and it's a wonder that it has never been filmed before. As
screen writer and director, Sam Fuller has
shaped it into an exciting adventure. He
has come a long way from his early Lip-
pert quickies, demonstrating equal com-
petence at the gripes, the Emile Faldi
hand the
camera. Also contributing to this pic-
ture's technical merit is Carl Hittleman's
smart producing and the agile camerawork
of James Wong Howe.

STORY: Price, an Arizona land office
clerk, develops an elaborate plan to steal
the whole territory of Arizona. He builds a
phony landmark in the desert estab-
lishing a Spanish land grant. Locating
an orphan girl for whom he fakes a
Spanish ancestry, Price gives her an edu-
cation to the manor born. Then he goes
west, enters a monastery and, after
three years, succeeds in forging a land
grant title. With the amorous assistance
of several beautiful women, he enters a
castle to forge another necessary docu-
ment. Returning to Arizona, he marries
the now grown-up girl (Ellen Drew),
thereby becoming the Baron of Arizona.
The Government tries to disprove his
claim and finally offers him $52,000,000
should he win it out. He refuses and goes
on to build up his empire. Trite settlers
finally take matters into their own hands
and try to lynch Price. With the noose
around his neck, he talks them out of it
and exits meekly to serve his prison
sentence. ABRAMS.

A Challenge that was ACCEPTED!

THE LIFE STORY OF ONE OF GOD'S MINISTERS

with

Paul Guifoyle - William Gould
Al Bridge - William Bakewell
Edythe Elliott

EDISON PICTURES CORP., 130 West 46th St., New York 19, N.Y.
EXPLOITATION PICTURE

STARS & STORY POWER 'BIG LIFT'
Clift, Douglas Draw & Airlift Are Angles

AIRLIFTERS MONTGOMERY CLIFT AND PAUL DOUGLAS
Red Hot Stars in a Red Hot Story

TWO RED HOT stars and one of the most momentous episodes in the history of aviation combine to give 20th Century-Fox's "The Big Lift" a double-barreled exploitation opportunity on which the live showman can capitalize. The names of Montgomery Clift and Paul Douglas are among the most potent on current marquees and represent the No. 1 angle in the hallyhoo campaign. Second barrel concerns the amazing phenomenon known as the Berlin Airlift—the unbroken air supply line to the isolated German capital that kept the city alive for two years. Filmed in Germany with men of the Armed Forces, "The Big Lift" has the additional flavor of authenticity imparted by the desolate ruins that are left of so much of the city. Some of these scenes as background for the stars are most striking and offer excellent fodder for blowups to catch the eye in lobbies and on fronts (see opposite page). Another angle is the romantic interest—a must if the showman is to get the full est, both serious and comic, and the potential feminine audience. A pair of frauleins, Cornelia Borchers and Bruni Lobel, offer the romantic intercatchline, "The Big Story of Those Wonderful G. I. Guys Who Gave a City and the World 'The Big Lift'—and the Girls Their Big Moment," tells the story there.

TIE-UPS

The title is a natural for tie-ups with many of the leading stores in the town. Fountains can feature "sodas that give you a big lift." The same can apply to clothing stores, beauty parlors, restaurants, etc. A novel idea suggested by the press book has a tie-up with a newspaper in which the elevator operator in the tallest building in town, who has had the longest service on the job and has travelled the greatest number of miles operating the structure, "Big Lift," becomes the subject of a human interest piece.

Exhibitors can also set up a "Big Lift" model plane contest in collaboration with hobby shops and local model building clubs. The models would make an attractive lobby display used in conjunction with star stills.

DISPLAYS

One of the best eye-catchers is a peepbox teaser. Set one up in a conspicuous place either in the lobby or outside the theater with a sign, "Do You Want a Big Lift?" Inside place a blow-up still or a series of smaller stills from the picture with caption, "If So, See Montgomery Clift and Paul Douglas in 'The Big Lift'" and playdate.

NEWSPAPER ADS

Art in the newspaper ads (above) stress the stars while copy puts the emphasis on story and light romantic angle. Some of the have a Flagg-Quirt flavor with the copy rating breezy repartee between the two principals (see top ad). The two new German actresses also get some good teaser copy in some of the ads.
One of the greatest air achievements in history forms the background for "The Big Lift," but primarily the film is a story of two airmen with opposite viewpoints on how to handle the Germans of the postwar era. At one extreme Montgomery Clift, who believes that we must forget the past and treat the former enemy as our neighbor and friend. At the other pole is Paul Douglas, who bears a deep hatred for all Germans because of his experiences in a concentration camp. How their opinions change to bring them to a middle-of-the-road policy is the basis for the film. Clift meets and falls in love with a pretty French girl, only to find that she has tricked him into the proposed marriage so that she can go to America to meet her former Nazi lover. Douglas discovers that he, too, has been wrong when he seeks out the man who was responsible for the torture he suffered in the concentration camp, and learns that there are both good and bad among the Germans. William Perlberg produced; director George Seaton also wrote the screen play.
INSULT TO INJURY
Associated Theatre Owners of Indiana

The House Ways and Means Committee in studying the problem of excise taxes recently reported out a bill reducing the federal ad valorem tax on motion pictures and sporting events to 10%. This will not get the cheers from theater owners because practically every argument against the present excise tax applies equally to a 10% tax. It is still an excise tax; it is still a tax levied against a portion of the public that cannot afford to pay.

But the insult added to the injury is that the bill completely exempts from federal ad valorem tax «e's non-profit organizations, educational institutions, symphony concerts, county fairs and the like.

Why a symphony patron is exempted from a tax that must be paid by the customer of a neighborhood movie theater is a committee reasoning that we just can't quite follow. Also, theater owners now are imported with unfair "non-theatrical" competition.

Competition that involves no private investment; competition that is often free of the liabilities and obligations of the legitimate theater; competition that is sometimes free of much of the exhibitors' tax burdens; competition that is transient and fading away by the nature of the applicants, without contributing very little in return.

Car the bill mean that these kinds of activities get another advantage over the regular exhibitors? It has to be so.

None of Indiana's eleven Congressmen are on the House Ways and Means Committee.

WHY THEY SUE
Allied T.O. of Eastern Penna.

A stunning decision has just been entered by the Federal Court covering Milwaukee. Federal Judge Barnes has limited first run to two weeks, has abolished present Milwaukee zoning and clearance plan and, because of limitation on those theaters which may enter the buying of films, has virtually forced the disposal of certain Fox and Warner deluxe neighborhood houses. Additional-all, the new law forbids the showing of films or dead-time between first run and the next succeeding run, with certain exceptions; and forbids double features downtown.

In entering the decision and the judgment which gave the right to independant exhibitor $1,252,878.00, plus $230,000 attorney fees and court costs (total $1,252,878.00), Judge Barnes said: "This decree is being entered today to strike out the damage which has been done in Milwaukee by the distributors."

It is high time the distributors learned to obey the laws of the land. It is high time the distributors' attorneys properly advised them of their obligations under the law. Then and only then can there be some semblance of harmony in this business.

Unfortunately, from where we sit, there is no disposition on the part of the distributors to obey the law. They seem to be be so inundated with the slick schemes to evade the law. And it is our relentless conclusion that lawsuits will continue to pile up in this business to the point of indicting the very codes of the trade.

A lot has been said recently about "showmanship." There is still a lot of that needs to be said about "salesmanship." There is more to it than just sitting in a swivel chair and waiting for an exhibitor to need the product badly enough to walk away with it. There is entirely too much of this nonsense of trying to wait each other out.

So much for the film industry has gone to pot. We think that 20th Century-Fox ought to wake up. We think they ought to tell their salesmen in the field: "Get more if you can. Get the same if you can. But, for God's sake, get something you can.

FILL YOU IN
FOA O

Strangely, where the obvious is clearly stated, since patterns from the box office almost everyone in the industry has been frankly asking the exhibitor with the business? Exhibitors have been trying to find the answer from trade paper editors, statements of big executives, professional attennen of some big independent exhibitor. But Wally Allen, of eastern Pennsylvania Allied, points out that it is too simple to get the answer, and that the answer lies right in your own community and with the very top authority you and the people who would be the customers of your theater.

By having printed or mimeographed a quantity of the questionnaire shown on the reverse side of this article, you can take your own poll. Situations differ in almost every locality and the answers direct from your own current and potential patrons should be more valuable than any far-off authority. Each day, your, manager, or some other qualified theater employee could interview ten or fifteen persons in the neighborhood asking these questions.

After you have asked all the questions, leave a pass good for a specific picture—by file to every show. It is the responsibility of the picture.

It is most likely that groups such as the P.T.A., Women's Clubs and civic clubs would be interested and cooperative on this kind of a project.

Before long you will have a sufficient number of answers to enable you to decide whether your business. But equally important, you will at the same time be doing a swell job of public relations and informational advertising.

After the questionnaires have served their purpose for the exhibitors making such surveys, this office would be very glad to receive the filled-in questionnaires.

POSSIBLE CANS
Rocky Mountain Allied

After spending a fortune on the Chicago Showmanship meeting and the various regional follow throughs—Fox should have been better prepared. They think they have somewhere else, but in these parts good will is going down the drain.

The Fox price demands are higher than ever—the local sales department is arrogant—and independent exhibitors are not buying. The local branch brags about a big last year, but it was through no fault of theirs, since this territory is loaded with Fox theaters and the two outfits are still thicker than thieves.

What 20th Century Fox should do is to go out and sell the many unsold possibilities in this territory. The only way to do that is to make terms that the exhibitor can live with. After all, "must" per cent basis: HOW CAN THE ROCKY THEATRE, located in Chicago, Illinois play both of these pictures on the same program as a DOUBLE FEATURE? (Chicaco Daily Tribune, Monday, April 3, 1950). Surely they are not paying 1 percentage on each ticket. Assuming it is the case, it is beyond belief that there would not be a top flat, or if both are percent, it must be very low to allow such booking.

It might be added that the ROCKY THEATRE plays pictures right after their loop first run showing. I would like to hear how the two film company explain the above.

BAD PUBLICITY
ATO of Indiana

An eight column headline on the front page of the April 22 edition of the Cincinnati Times-Star announces "SUBU- BAN MOVIES STUDY PARTIAL CLAING." The article explains that representatives of the Cincinnati fodiers met to seek means to combat a 30% decline in business during the last three months. The cause of the drop is attributed to television, taxes and general economic conditions. Seven theaters have already closed as a result.

While there is no questioning the severity of the drop in business among the Cincinnati exhibitors, some observers regret it as unfortunate that the newspaper gave such prominent space to the report of the meeting.
STUDIO SIZE-UPS

COLUMBIA QUALITY OF COL. PRODUCT

LOOK FOR BIG things from Columbia in 1950.

That's the word that's going around Hollywood, these days — and not with- out sound foundation. All in all, the upcoming production schedule is the most impressive one Columbia has boasted in many a year, and one that should make its studio's competitors sit up and take notice. Story properties are strictly superior, casting is on an upper plane, and top-flight producers and directors are being corralled to master-mind the productions.

At the present time, Harry Cohn is eagerly negotiating for the rights to the George and Ira Gershwin classic, "Porgy and Bess," which indicates that there will be no stinting on this studio's part when it comes to lining up really outstanding properties. Al Jolson, who would star in the movie version of the Broadway hit a decade ago, is acting as "front man" in the negotiations, but FILM BULLETIN hears that Cohn is behind the scenes in the matter.

Good Timing

Exhibitors will be happy to learn, also, that this studio is going in for head-up exploitation of its product, timing releases to coincide with major events. For example, Cohn has given the go signal to a football story, "The Hero," in order have it finished for a splash campaign incident with the opening of the gridiron season, next fall. The same treatment will be given the William Bendix arrer, "Kill the Umpire," which goes to release next month, when the big ague diamond play goes into full swing. In these days of battling consumer resistance at the boxoffice, such films and smart exploitation may well mean the difference between good business and bad.

Series pictures, which have paid off not only for Columbia but for several other studios, will play an increasingly important role in the company's future planning. At least two new feature series will join "Blondie" and "Counter Spy" in the lineup this year, with possibly more to follow.

EAGLE-LION

EL MERGER WITH F-C CLOSE TO INKING STAGE

THE RUMORED MERGER of Eagle-Lion and Film Classics, first reported here last issue, seems to be nearing the inking stage as of this writing. The merger would affect only the distribution ends of the two companies, albeit that seems to be about the only department of E-L which will be functioning in the forseeable future. The new company, which would adopt the banner of Eagle-Lion-Classics, would be headed by William C. McMillen, as president, and FC proxy Joseph Bernhard, as chairman of the board.

According to information seeping back from Hollywood to the conferences, Film Classics has promised to bring new financing into the combination, both for production and over-all administrative expenses. Although the figure is not officially confirmed, well-placed sources estimate this new financing at approximately $2,000,000, which would certainly help the new company into a formidable spot.

May Sell Studio

At a recent board meeting in Cleveland, Robert W. Purcell, chairman of the board for Pathé Industries, Inc., Eagle-Lion's parent organization, announced that several bids for the outright purchase of the company's Hollywood studios are currently under consideration.

Meantime, Jack Schwarz Productions, Inc., has moved its offices from Motion Picture Center to E-L studios to carry out its 52-picture program for Columbia release this year. The company already has completed four features and is currently preparing an added "quickie," which will likely be in front of the cameras by the time you read this.

Bert Grasen's "The Torch" will be E-L's bid for any story promising to appeal to theatre-going to company insiders. A special staff of praise agents will be added to the payroll to give it the "A" sales treatment.

METRO-GOLDWYN-MAYER

ANOTHER BIG INCREASE IN M-G-M OUTPUT SEEN FOR '51

If YOU were stunned by Dore Schary's greatly expanded program for the current year, prepare for a real blow when he gets around to announcing Leo's slate for next year.

FILM BULLETIN hears from highly reliable sources close to the Metro production chief that greater production has been the subject of three recent conferences with Nick Schenk, Schary has presented the headman with facts and figures proving that it is possible to make more pictures for very little additional cash outlay, by spreading the overhead thinner per picture. For example, Schary's new slate has proved that 40 pictures can be made almost as cheaply as the 30 turned out during the previous year. Just how much of an increase we can expect in the new slate is still anybody's guess, but it is safe to assume that it will be a big one.

Two By Schary

At least two features on the 105 slate will be Schary's personal productions. The first of these will be "The Plymouth Adventure," with William Wellman again directing for his boss, as he did in "Battle Cry." The cast will be an all-star one, tentatively headed by Spencer Tracy, Deborah Kerr and Van Johnson. As his second production, Schary is preparing a War story, tentatively titled "Across the Board," which he has again assigned Robert Piros to the scripting job. The working title is "Go For Broke," and deals with the famed Japanese-American 442nd regimental combat team in Italy.

With "Annie Get Your Gun" practically
a sure cinch to top the 1930 boxoffice parade. It’s good news that MGM is at work on a new top musical adapted from that all-time favorite, “Roberta.” S-hary has been given the right to use RKO for the use of the entire score and certain of the story angles.

MONOGRAM-AA
SALE OF WESTERN OLDIES TO TV MAY PROFIT THEATRES

IT WAS LEARNEED this month that Monogram has sold a total of 250 old pictures for television, and is considering the sale of nearly a hundred more. Among the pictures already sold are oldies starring Bob Steele, Jack Randall, Tex Ritter, John Wayne and Johnny Mack Brown.

Contrary to the opinion in some quarters that the sale of these old films is detrimental to this film picture business, this department is more inclined to put the Mon execs on the back for doing our business a good turn. If there’s one thing that will drive the customer away from the TV sets and back into the theaters, it’s having to watch a bunch of antiquated sagebrushers on the ‘Flickering’ sets. It won’t take long for the novelty of television to wear off at that rate.

More Color
Monogram, which has used color very sparingly in its past product, has now gone in for tinting with a big splash. A minimum of four pictures on the 1950-51 program will be filmed in Cinicolor, with a strong possibility that two more will be added later in the year. Prior to this year, only one picture had been shot in color, and that was in the Anscor process. However, grosses on “Blue Grass of Kentucky” have inspired the company to adopt this change of policy.

Four pictures have been scheduled to roll this month, holding up the production level that has been maintained since the start of the year. Of Monogram’s two new pictures will roll: “Tall Timber,” a Lindsley Parsons production, starring Roddy McDowell, and “Countertop.” “Hi-awatha” to be produced by Walter Mirisch, starts on the 17th, followed by an untitled Whip Wilson sagebrusher on the 29th.

PARAMOUNT
PARAMOUNT HAS A REAL SENSATION IN ‘SUNSET BLVD.’
NOT SINCE “Gone With the Wind” has a picture had as much praise lavished on it by movie-folks themselves as has “Sunset Boulevard.” That fact in itself is encouraging, because it means that it’s going to be a big talk among movie-goers when they also get to see it. But the superlatives which are being used to describe the production and particularly its star, Gloria Swanson, should prove conclusively that Hollywood has come up with a sur-fire winner that’s going to make those old turnstiles whirl again.

When a picture generates the amount of enthusiasm among competitive film workers that this one has, it comes under the heading of news. And it’s to be hoped that the studio, the exhibitors and the Hollywood public will combine their efforts to exploit such a picture to the nth degree. Here’s wonderful proof that “Movies Are Better Than Ever,” and that it behooves every one of us to help get the customers into the theaters to prove that fact to them. A really smash hit of this caliber can do more than all the campaigns ever devised to convince the stay-at-home public that they’re really missing out on something worthwhile.

Production has hit its peak for the year, with following pictures rolling simultaneously. The most recent starter is “Beyond the Sunset” (Glen Ford-Edmund O’Brien-Rhonda Fleming), which is shooting on location in Arizona.

REPUBLIC
FIVE TOP-BUDGETS ON REPUBLIC SLATE THIS MONTH

REPUBLIC HAS SCHEDULED five top-budgets to go before the cameras during the first three weeks of this month, as follows: a new production peak for the year, Roy Rogers’ “North of the Great Divide” teed off the production spurt on May 1, followed on the following day by “Terror” (Robert Stack-Gilbert Roland) in Mexico City. On May 3, the John H. Auer production, “Hit Parade of 1950,” which is the studio’s first musical in almost three years, took its place on the soundstages. On May 15, John Ford and Merian Cooper’s Argosy Productions will launch their initial production, “The High Sierra,” an adventure story set in the High Sierras. A high-flying air epic which Robert Sparks will produce, and “Best of the Badmen,” to be produced by Herman Schloss.

20TH CENTURY-FOX
ECONOMIES MAKING NO DEN IN NEW OUTPUT’S QUALITY

AS PRODUCTION COSTS continue to come down here, thanks to shrewd planning on the part of Darryl F. Zanuck and his associates, the number of productions allocated to the Fox studios this year, which makes this happy situation really remarkable, is the fact that quality seems to be improving rather than waning, might be expected. In a situation in which production reached its highest peak since last November when, in the closing days of April, six films were before cameras at the same time. Of that number, three were shooting on the lot: “Get Up,” which William Perlberg is directing; “Old 880,” Julian Blaustein producing, and “Stella,” which Sol Siegel is producing. Two other films, Darryl Zanuck’s “All About Eve” and Casey Robinson’s “Weather Man,” are in production in San Francisco and New Mexico, respectively. “American Guerrilla in Philippines,” is in work, with a Hollywood crew, in Manila.

Rushes on all of these features indicate that they are strictly upper-drawer quality, despite the fact that last year Fox was producing for over 40 per cent less than the average Fox budgeter of three years ago.

When Zanuck talked up some of the advantages of that by-product of the revolution in production costs by as much as one-fourth a little more than a year ago, he met with considerable skepticism. But he needs only to have sat in on the recent preview showings of such Fox pictures
STUDIO SIZE-UPS

as "A Ticket to Tomahawk," "The Gunfighter" and "The Big Litt," to realize that curtailment had handicapped productions. If anything, the Federation product viewed thus far this year, is decidedly above par with mean feat for a single campaign which maintained the high level that this one has.

UNITED ARTISTS

UA GETS ANOTHER FILM FOR RELEASE THIS YEAR

STANLEY KRAMER, whose films have been carrying United Artists virtually singlehandedly, made the company's top-budgeters happier when he moved up the starting date on his next production, "Cyrano de Bergerac," to mid-June, so that it will give the releasing company another Kramer production for 1950. According to present plans, the pictures will be completed and ready for release in November.

If there's any question that a Kramer production can eddy the bank for UA, consider the case of "Home of the Brave," which has already grossed over $2,000,000, or the fact that it came out during the worst period in movie business history, and that it's initial cost amounted to less than a half million dollars. Consider too, budgets past and most laudable picture, "The Men" (Marlon Brando-erica Wright) has won a booking into New York's Music Hall for its opening.

It's interesting to note that the budget for "Cyrano," despite some of the most elaborate sets anyone in Hollywood has ever laid his eyes on, will be held to only 750,000. Is it any wonder that one of the most respected old-timers in the business recently commented: "There's nothing wrong with this business that a film like "Cyrano" couldn't work?"

Robert Stillman has started rehearsals on the first of his six pictures for UA lease this year, and should have the dual production underway by the time the film is reaches print. Kathleen Ryan and Richard Carlson are starred in the tee-

WARNER BROS.

STUDIO TRIES "OPTION WAGE" PLAN FOR SCRIPT WRITERS

WITH ALL Hollywood engaged in a frantic search to find new story ideas, Warners has introduced an innovation by taking on screen writers at minimum salary scale, with a deferred salary arrangement, whereby they will be paid for their full wage if and when their stories are put before the cameras. The studio considers such an arrangement in the nature of an option, which will give the writers an opportunity to develop their ideas with the assurance that they will receive adequate compensation if the results are acceptable.

In the past, there have been instances where independent producers have taken on writers at minimum scale, by holding out offers of bonuses or percentages of the profits — but this is the first time that a major studio has gone in for such a practice. Although two writers have already snapped up the Warner offer, officials of the Screenwriters Guild, are known to be extremely wary, inasmuch as they fear it may set a bad precedent.

Unlike Warners, most other film companies have a repulsive organization, there are many unreliable independents who could not be trusted under such an arrangement.

Undoubtedly there are arguments on both sides, but it would seem that Warners may have come up with something that is worth considering. The key fact that off-the-beaten-path screenplays are the ones that seem to be catching the public's current fancy. If this is the case, warning or not, it may serve to benefit the Guild as well as everyone else in Hollywood.

Equally interesting is Warners plan to make a top-budget feature film highlighting the events of the first half of this century. It would be along the lines of RKO's release, "The Golden Twenties" which has drawn such much favorable comment. Indeed, the idea is much more inclusive. The tentative title is: "Fifty Years Before Your Eyes." With the three pictures carried over from last month, another trio of top-budgeted productions have been set by Jack Warner for May. Among the three new releases has been "Project No. 7," which Milton Sperling's U. S. Pictures will make for Warners; "Dallas" Gary Cooper-Ruth Roman and "The West Point Story," a Technicolor musical. Close at hand too is a new version of "The Breaking Point," "Tea For Two" and "Kiss Tomorrow Goodbye."
PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1949-50 Features Completed (24) In Production (3) Westerns Completed (12) In Production (3)

NEW PRODUCTIONS

BLAZING SUN

AL JENNINGS OF OKLAHOMA

RELEASE CHART

In Production—Running Time
Brawl, The (5) That Beldece Woman

Completed—1949-50

Across the Borderland
Adventures of Sir Galahad, The
All the King's Men (109)
And Baby Makes Three (81)
Barbary Pirate (65)
Beauty in Persia, The
Behind This Mask
Details under title: In a Lonely Place
Riders of Blonde
Beyond the Purple Hills
Blonde Hits the Jackpot (66)
Bride of the North
Cape to Cape Town (80)
Come Bill
Captive Girl
Cow Town
Custom's Arrest
David and Bathsheba, Counter Spy
Fate's Rainbow (66)
Firebrands, The
Fateful Moment of Certain Blood
Frederic the Great
Frightened City, The
Frontier Outlaw
Furter Brash Girl, The
Gunsight, The
Good Humor Man
Her Wedding Love
Details under title: The Eternal Melody
New Donna
Indian Territory
Jenifer Shen Ape (1) (96)
Kiki the Klown
Last of the Corunners
Mark of the Devil
Mary Ryan, Detective
Military Academy
Miss Grant Takes Richmond (87)
Mule Tease
Nowhere
Nymph and the Art Salesman for Me
One Way Bet
Operator of Black Magic
Palestine
Pity Girl, The (7)
Prize Wagon
Private Car
Rebecca's Arrival (82)
Rendezvous of the Sage (96)
Shiner (The)
Wings Westward
Wizard of the West
Wings Westward (T)
Rudy's Birthday (60)

Foreign

Smoky Mountain Kidney (51)
Smoky Mountain Kidney (51)
Tell It to the Judge (70)
Texas Dynamite (49)
Tokyo Joe (58)
Trail of the Rangers
Traveling Salesman
Tyrant of the Sea
Woman of Distinction (85)

Rel.
1949-50
7-5
7-5
10-4
8-29
8-29
8-29
8-29
8-29
10-17
10-17
10-17
10-17
10-17

Producers
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer
Armand Schaefer

Directors
John English
John English
John English
John English
John English
John English
John English
John English
John English
John English
John English
John English
John English
John English
John English
John English
John English
John English

BRAVE NEW CLASSICS

NEW PRODUCTIONS

PREHISTORIC WOMAN

RELEASE CHART

1949-50

Completed (39)

FOREIGN

Adventure—Started April 25

RELEASE CHART

1949-50

Completed (39)

FOREIGN

Adventure—Started April 25

RELEASE CHART

1949-50

Completed (39)

FOREIGN

Adventure—Started April 25
### 1949-50 Features

#### NEW PRODUCTIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRAIN TO TOMBSTONE</td>
<td>Completed</td>
<td>In Production</td>
</tr>
<tr>
<td>Western. Started April 28 Cast: Don Barry, Robert Lowery, Wendy Lee Director: Producer: William Berke</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### Westerns

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hired Gun</td>
<td>Completed</td>
<td>In Production</td>
</tr>
<tr>
<td>Essie Young</td>
<td>Completed</td>
<td>In Production</td>
</tr>
<tr>
<td>River Drums</td>
<td>Completed</td>
<td>In Production</td>
</tr>
<tr>
<td>The Great West</td>
<td>Completed</td>
<td>In Production</td>
</tr>
</tbody>
</table>

#### Allied Artists

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Call of the Enemy</td>
<td>Completed</td>
<td>In Production</td>
</tr>
<tr>
<td>The Man From Beyond</td>
<td>Completed</td>
<td>In Production</td>
</tr>
<tr>
<td>The Last Round</td>
<td>Completed</td>
<td>In Production</td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### NEW PRODUCTIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>SNOOK DOG</td>
<td>Drama</td>
<td>Started April 15</td>
</tr>
<tr>
<td>Cast: Kirby Grant, Elena Verdugo, Chinook Director: Frank MacDonald Producer: Lindsay Parsons</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### TRIPLE TROUBLE

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comed.y—Started April 25 Cast: Leo Gorcey, Huntz Hall, Lynn Thomas Director: Jean Yarborough Producer: Jan Grippio</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### METRO-GOLDWYN-MAYER

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN PRODUCTION</td>
<td>Completed</td>
<td>In Production</td>
</tr>
<tr>
<td>A Big Country</td>
<td></td>
<td>In IT (1)</td>
</tr>
<tr>
<td>The Show of Shows</td>
<td></td>
<td>In IT (1)</td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### MONOGRAPH

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>RELEASE CHART</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### ALLIED ARTISTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>get Title: Murder in the Air</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### P A R A M O N T

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN PRODUCTION</td>
<td>Completed</td>
<td>In Production</td>
</tr>
<tr>
<td>The Road to Dungsey</td>
<td></td>
<td>In Production</td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### NEW PRODUCTIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEYOND THE SUNSET</td>
<td>Drama</td>
<td>Started April 22</td>
</tr>
<tr>
<td>Cast: Glenn Ford, Edmond O'Brien, Rhonda Fleming Director: Leslie Fenton Producer: Irving Asher</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Man from Beyond</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### NEW PRODUCTIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>SNOOK DOG</td>
<td>Drama</td>
<td>Started April 15</td>
</tr>
<tr>
<td>Cast: Kirby Grant, Elena Verdugo, Chinook Director: Frank MacDonald Producer: Lindsay Parsons</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### TRIPLE TROUBLE

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comed.y—Started April 25 Cast: Leo Gorcey, Huntz Hall, Lynn Thomas Director: Jean Yarborough Producer: Jan Grippio</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### METRO-GOLDWYN-MAYER

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN PRODUCTION</td>
<td>Completed</td>
<td>In Production</td>
</tr>
<tr>
<td>A Big Country</td>
<td></td>
<td>In IT (1)</td>
</tr>
<tr>
<td>The Show of Shows</td>
<td></td>
<td>In IT (1)</td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### MONOGRAPH

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>RELEASE CHART</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### ALLIED ARTISTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>get Title: Murder in the Air</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### P A R A M O N T

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN PRODUCTION</td>
<td>Completed</td>
<td>In Production</td>
</tr>
<tr>
<td>The Road to Dungsey</td>
<td></td>
<td>In Production</td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### NEW PRODUCTIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEYOND THE SUNSET</td>
<td>Drama</td>
<td>Started April 22</td>
</tr>
<tr>
<td>Cast: Glenn Ford, Edmond O'Brien, Rhonda Fleming Director: Leslie Fenton Producer: Irving Asher</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949-50 Features

#### IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Completion</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Man from Beyond</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
THE PICTURE WITH THAT
Extra Exploitation SOCK!

NEOCLASSICAL TIE IN WITH THE
NATIONAL GOLDEN GLOVES TOURNAMENT
BLANKET THE COUNTRY!...
There's one in your territory!

No picture in years has had as much guaranteed
local newspaper co-operation as...

THE GOLDEN GLOVES STORY

Central National Pictures presents

JAMES DUNN

A CARL KRUEGER PRODUCTION with ARCH WARD • KEVIN O'MORRISON • KAY WESTFALL • TOY
and Introducing DEWEY MARTIN and GREGG SHERWOOD • Screenplay by John Ansen and Felix Feist • Based on a story
Beaufchamp and William F. Sellers • Associate Producer SHERMAN A. HARRIS • Produced by CARL KRUEGER • Directed by FEL

An EAGLE LION FILMS Release
Film BULLETIN

MAY 22, 1950

IS THE STAR SYSTEM DEAD?

EDITORIAL BY MO WAX
Page Five

Reviews In This Issue
LOVE THAT BRUTE • THE SKIPPER SURPRISED HIS WIFE • COLT 45 • THE JACKIE ROBINSON STORY • ROCKETSHIP XM • CONGO LAISE • THE FIGHTING STALLION • FORBIDDEN JUNGLE • ROCK ISLAND TRAIL • KILL OR BE KILLED
Pages 10, 11, 12
GREATEST WORLD PREMIERE in HISTORY

WITH RECORD-BREAKING

*HALF A MILLION PEOPLE WITNESS QUAD-CITIES OF MOLINE, EAST MOLINE, ROC
HERBERT J. YATES, presents

ROCK ISLAND TRAIL
in Trucolor

starring FORREST TUCKER
ADELE MARA
ADRIAN BOOTH
BRUCE CABOT
with CHILL WILLS
BARBRA FULLER - GRANT WITHERS
and JEFF COREY

Screen Play by
James Edward Grant
Based upon the Novel "A Yankee Dared" by Frank J. Nevins
Directed by Joseph Kane
Associate Producers: Paul Malvern
A REPUBLIC PRODUCTION
Republic Pictures Corporation
Herbert J. Yates, President

GREAT EVENT IN THE
AND DAVENPORT

HERBERT J. YATES, presents

ROCK ISLAND TRAIL
in Trucolor

starring FORREST TUCKER
ADELE MARA
ADRIAN BOOTH
BRUCE CABOT
with CHILL WILLS
BARBRA FULLER - GRANT WITHERS
and JEFF COREY

Screen Play by
James Edward Grant
Based upon the Novel "A Yankee Dared" by Frank J. Nevins
Directed by Joseph Kane
Associate Producers: Paul Malvern
A REPUBLIC PRODUCTION
Republic Pictures Corporation
Herbert J. Yates, President

GREAT EVENT IN THE
AND DAVENPORT
THANK YOU, MR. EXHIBITOR
FOR SWELL PROMOTION
CAMPAIGNS ON M-G-M PICTURES!

Without your cooperation the terrific grosses could not have been rolled up on “BATTLEGROUN,”
“ADAM’S RIB,” “ON THE TOWN” (Technicolor),
“MALAYA,” “AMBUSH” and others!

Now we’ve got an opportunity for mutual showmanship on these proven audience hits: “REFORMER
AND THE REDHEAD,” “THE BIG HANGOVER,”
“YELLOW CAB MAN,” “THE OUTRIDERS” (Technicolor),
“NANCY GOES TO RIO” (Technicolor) and many more!

PICTURES TALK! M-G-M’s GOT ’EM!
THE STAR SYSTEM

The current boxoffice recession has prompted motion picture people in all branches of the industry to take stock of the practices and policies that have become accepted habits of our business. What secured patent and positive in the past, must now, in the light of current conditions, be reexamined. For, if the factors that threaten this industry are to be overcome, we shall have to discard some of the habits and alter some long established policies. While we are listing assets and liabilities, suppose we examine the "star system"—that policy of film-making which dictates that stellar personalities in the cast are more important than any other element of film production. Almost since the inception of the movies, the men who control the studios have addressed their effort toward the development of stars and the perpetuation of these people as boxoffice attractions. Lizzie Klutz clicked in a well-written or cleverly directed minor role and overnight became a star. Forever thereafter, producers at that studio sought vehicles for the now glamorized Miss Klutz. Writers were instructed to re-write great works of literature to fit the talents of the queen. Directors twisted themselves into knots to protect her virtue as (a) a sweet innocent, or (b) a lovely lady, or (c) a neurotic virgin.

For the past dozen to twenty years, Miss Klutz (and many of her counterparts) has been maintained by the studios of Hollywood as a star, at a crazy $200,000 per picture. But all the while, the ticket-buying public has been tiring of her stereotyped roles and responding to her vaunted "drawing power" in steadily decreasing numbers.

In the early days of filmdom, the star system grew naturally and logically because the medium was new and the flickers brought such entertainment to the masses for the first time, so it was understandable that the fans took to their hearts the stars of that day: The success of the star system in the adolescent era can be explained by the phenomenon of star-worship. But it was sufficient to insure the success of a film and for a long time that was so. But it was inevitable that the tastes of moviegazers would mature, and that process has gone on apace in recent years.

Meanwhile, the star system had become entrenched as the Hollywood way of making films. It was the easy way. It really reduced film-making to a system—almost a science. The principal objective of everyone associated with the making of a film featuring a stellar name was to preserve the precious personality. Ingenuity and imagination were eliminated by this simple device of making the star the focal point of the entire production. It simplified the task of the studio head, the producer, the director. In brief, most movies became "vehicles", a nice descriptive term for Hollywood's gravy train which so many fat-salaried performers have been riding much too long.

The star system was fostered by the distribution branch, for it simplified the selling job, too. How much easier it was to get high terms for a Betty Grable feature, a Bing Crosby feature, or a Clark Gable feature. Nor can the exhibitors be absolved of blame for perpetuating this system. They must be charged with withholding their support from many fine films because they lacked some supposedly lustrous name to emblazon their marquees. They were also taking the easy way, because it made the showmanship job simpler to pigeonhole the familiar star name under a familiar star name.

But what has happened with seeming suddenness? Betty Grable in a poor picture does poor business. Bing Crosby in a poor picture does poor business. And Clark Gable in a poor picture is just another guy named Joe. We suddenly discover that the long process of "typing" players has dulled the public's interest in them, and that boxoffice offers concrete evidence that the movie audience will no longer buy features of inferior caliber, no matter who the star.

On the other hand, we have the striking example of a picture like "All the King's Men", with an erstwhile third-rate supporting player in the leading role, winning all honors, awards, and rolling up high grosses. This, and a number of other recent examples, points up the public's preference for movie fare that offers something more substantial in entertainment than the name of a highly publicized personality.

The star system may not be dead, but it is dying, and fast. Sure, there are eight or ten people in Hollywood who merit stellar billing, but the vast majority of our so-called stars are washed up as boxoffice personalities. They are no stronger than their current picture, which certainly makes them worth a lot less than they are being paid. The perpetuation by the studios of these familiar, old players is a millstone around the neck of our entire industry, keeping up costs in a depressed market, robbing the creative people in production of opportunity to tap their funds of imagination, invention, inspiration. Furthermore, this antiquated system deprives the audience of the thrill of discovering interesting new personalities, which should always be one of the exciting facets of moviegazing.

The star system has outlived its usefulness.
Really Movin'!

Keep Going Strong
with the industry's strongest product.

12 O'Clock High • Wabash Avenue • Cheaper By
Technicolor

The Dozen • Three Came Home • The Big Lift
Technicolor

A Ticket To Tomahawk • Night And The City • Love That
Technicolor

Brute • The Gunfighter • Where The Sidewalk Ends

There's No Business Like 20 Century-Fox Business
PARAMOUNT PICTURES FIRST QUARTER HITS 40% OF ALL '49

Paramount's first quarter net of $1,441,000, its initial financial statement since divestiture, is being released on March 24. hunger, 1950, was a heartening document for company stockholders, for it showed that the studio had received the annual report of Paramount Pictures Inc., in which the pro forma breakdown for the production-distribution company showed a total of $3,260,000 for the entire year, while the lion's share went to the theaters subsidiary, $17,575,000. Thus the net for the first quarter of 1950 came to almost 40% of the entire 1949 earnings for the production-distribution organization.

The final pro forma report for 1949 revealed a drop of $2,381,000 for the picture company from the 1948 earnings, $3,541,000, while United Paramount Theaters earnings increased to $17,575,000 from $16,322,700. The outlook for 1950 seems to indicate a reversal in earnings trend, with the picture company profits expected to top the '49 figure, while the theater company is expected to go below last year's net.

SCHARY OUTLINES 100 FILMS, MGM TO HAVE 42 FOR '50-'51

The outstanding production pace that saw M-G-M make good on all but four of a projected 65 features from February, 1949, will be continued in 1950-51. If the persuasive Dore Schary has anything to say about it and the studio head had a great deal to say to Metro's Eastern sales staff in New York last week, as he detailed, specifically and generally, over a hundred pictures in the company's production program ending August 31, 1951.

The 42 features released in the current fiscal year, two more than scheduled, will be matched by a like number in '50-'51. Schary also outlined 53 to be produced in the next 16 months, including the company's most ambitious picture, "Quo Vadis," currently being readied in Rome.

The new season's product will include 16 dramas, 11 musicals, four melodramas, three outdoor pictures, three classics, and five comedies.

Schary was highly optimistic about the industry generally and M-G-M specifically, although he was cognizant of the problems of foreign markets, reorganization within the industry, and controlling costs. As for the new industry bogey, "if we are to listen to many of the self-proclaimed prophets, television is a cannibal that will put all on street corners, selling apples, or more probably, portable television sets."

M-G-M is primarily concerned with keeping quality up, Schary said. "They (president Schenck and studio v.p. Mayer) would rather have better pictures at higher cost than bad pictures at lower cost. This kind of straight fundamental thinking should be the thinking that is going on throughout the entire industry. Regrettily," he added, "I don't think this is so."

Schary also made it clear that he believed all pictures to be "message" pictures, "even if it has as simple a message as 'Don't hit your mother on the head with a shovel.'" The prime requisite, he noted, is "entertainment — and along of it, information, entertainment, information, education and a point of view."

Schary's talk, tape-recorded, will be delivered at the other two M-G-M "Say It With Pictures" meetings in Chicago and San Francisco. Home office executives are due to attend and address these meetings, to be conducted by distribution vice-president William F. Rodgers, include Howard Dietz, Silas F. Sandler, Edward M. Saunders, Charles F. Reagan, John Joseph, James S. Mockbee, L. Simons, Henderson M. Richcy and William B. Zoliner.

FIRST TV TRAILER PACKAGE OFFERED BY NATIONAL SCREEN

The first television trailers made their appearance last week. National Screen Service broke the ice with a TV trailer package on 20th-Fox's "The Big Lift" as the first of a series of teletrailers which, NSS president Herman Robbins declared, will eventually be forthcoming on most important pictures.

The initial package has three 20-second trailers and one 60-second clip for use on several time segments, before and concurrent with the showing of the picture. Affixed to the end of each is a "tailpiece" consisting of the name of the theatre and play dates.

The package is to be rented for $35, and will be available in 35mm or 16mm, depending on the requirements of the TV station.

RODERS & SCHARY

Message: "Don't Hit Mother With Shovel!"

COMPO CHARTERED, BOARD OK'S OFFICERS, COMMITTEES

The first all-industry motion picture group, the Council of Motion Picture Organizations, better known as COMPO, became a legal reality last week, when its Certificate of Incorporation was approved in Albany by State Supreme Court Justice Ernest E. L. Hammer. The approval was accomplished in less than a week after the Chicago final organization meeting, following the pattern of swift, efficient action which characterized all the COMPO pre-organization meetings.

As president Ned E. Depinet and the other officers set up the five committees which will function as COMPO's mechanism, the matter gear was yet to be set in place — the executive vice-president, a paid post, to direct all of COMPO's activities. Several nominations for his key post have been made and after the sift- ing process, a choice will be submitted by the Committee on management and personnel, under the chairmanship of Leo Brecher.

Meanwhile, the tax and legislation committee, extended a full vote of confidence at the Chicago meeting to continue its fight for total elimination of the federal admissions tax, re-entered the fray, setting its sights on the Senate Finance Committee. Tax committee chairman Abram F. Myers called a meeting of his group in New York last week to map out the Senate campaign.

For planning for this and other COMPO activities will actually begin Sept. 1, 1950, when the financing program of 1/10 of one per cent of film rentals as a voluntary contribution from both the distributor and the exhibitor takes effect. Meanwhile, expenses incurred will be defrayed by out-of-pocket withdrawals, principally from Motion Picture Ass'n funds, and possibly, by bank loans, to be repaid when the COMPO treasury has sufficient funds.

The five vice-presidents elected the first day of the meeting were increased to nine, representing one member of each constituent charter organization. The entire slate was chosen permanently when the Executive Committee met last Thursday (11th). The officers are: Depinet, president Ellis Arnall, STMP; Harry Brandt, FTOA; Leo Brecher, MPMPA; Roy Brewer, MPIC; Abel Green, Trade Press; Rotus Harvey, PCCITO;

REVIEWs IN THIS ISSUE

Rocketship X-M
Kick Off the End
Rock Island Trail
Love That Brute
The Fighter Who Suppressed His Wife
The Jackie Robinson Story
Kill Or Be Killed
Congo Balou
The Fighting Stallion
Forbidden Jungle

(Continued on Next Page)
News and Opinion

(Continued from Preceding Page)

Samuel Pinanski, TOA; Ronald Reagan, MPIC; Trueeman Rembusch, Allied, all vice-presidents; Robert J. O'Donnell, Variety Int'l, treasurer, and Francis S. Harmon, secretary.

The other four committees authorized are: Committee on Organization, Harry Brandt, chairman; Committee on Finance, Sam Pinanski, chairman; Program & Planning, with Nate Yamin, Allied, at its head; Membership, Robert J. O'Donnell, chairman. Committee decisions are to be referred to the Executive Board, where unanimous action is required under the by-laws.

McDonald TALKS TRUST SUIT AS MAJORS REFUSE PV FILMS

Zenith's E. F. McDonald seemed to be whistling in the dark. Although he continued to go ahead with preparations for the FCC-approved 90-day test of Phonovision in 300 Chicago homes, the prospect of obtaining major product for the trials was getting darker.

Just how acute the problem really is was tipped off in the Zenith president's poutings of consternation among majors and his veiled threats of anti-trust action against the producer-distributors. There was a "strange parallelism of phraseology," he said, which characterized the refusals of the majors to deliver new product for the Phonovision tests.

Industry, attorneys, however, agreed with Allied's Abram F. Myers contention that they were entirely within their rights in choosing their customers and that they could elect not to sell films for Phonovision without fear of anti-trust action.

Shortly thereafter, however, McDonald made placating overtures. He called himself an "enthusiastic advocate of television," and said that there is a "definite place for it in the panorama of American living." Besides, he added, "it will help those of us in the profit constructuring end of the TV industry sell more television sets." He explained that this was "not an argument of paradox that existed in 1910 when the vaudeville houses used the "flickers" to clear out the theatre between shows. When they did this the vaudeville producers unwittingly sold a world of people on the movies who were not already sold. That can happen too in the case of those movie goers who are left in the theatres of today and tomorrow."

CENSORSHIP ISSUE FLOATS AS HIGH COURT REFUSES HEARING

The film industry will have to look for another case, possibly the Atlanta "Lost Boudoirs" ban, with which to test the constitutionality of state and local censorship. The controversy still goes on, but to test the U. S. Supreme Court, if the film was submitted to the authorities, the U. S. Supreme Court refused to review the Tennessee Supreme Court decision on the Bincod ban on "The World of Gily." The latter tribunal refused to rule on the censorship constitutionally issue. Instead, the State court, while admitting that the Memphis board had no authority to refuse to show a film for racial reasons, pointed out that the plaintiffs, UA and Roach, were not exhibitors and therefore not directly affected by the ban.

PRESIDENT DEPINET
A Going Organization

SKOURAS EXPECTS 1950 NET TO TOP '49 DESPITE EARLY DIP

Although 1950 first quarter earnings for 20th Century-Fox slipped to $1,838,000, compared with the $3,017,000 net for the first quarter of 1949, president Spiryous P. Skouras told stockholders, "We confidently expect that results for the full year 1950 will make a much more favorable comparison with 1949 than the first quarter figures would indicate."

Actually, he said, "earnings from our film business for the first two months of this year exceeded those in 1949, and while March was off, when the year is finished we hope the profits from films will be greater than that of last year. Our confidence rests upon our product still to be released."

Skouras also revealed that foreign volume is showing a "very healthy" increase over a year ago and the opening of the new Pan-American head office in New York last week. The Pan-American head office of the 20th Century-Fox will manage all foreign operations of the company and the Pan-American circuit of theatre outlets.

The stockholders meeting, which had a record turnout as some 300 overflowed the meeting room, re-elected Skouras president and the other officers, as well as the slate of directors.

TOA FINDS DISTRIBS READY FOR HURDLES ON ARBITRATION

The proposed arbitration conference with the distributors, and COMPO, a campaign to obtain FCC approval for television in 300 Chicago homes, the prospect of obtaining major product for the trials was getting darker.

Just how acute the problem really is was tipped off in the Zenith president's poutings of consternation among majors and his veiled threats of anti-trust action against the producer-distributors. There was a "strange parallelism of phraseology," he said, which characterized the refusals of the majors to deliver new product for the Phonovision tests.

Industry, attorneys, however, agreed with Allied's Abram F. Myers contention that they were entirely within their rights in choosing their customers and that they could elect not to sell films for Phonovision without fear of anti-trust action.

Shortly thereafter, however, McDonald made placating overtures. He called himself an "enthusiastic advocate of television," and said that there is a "definite place for it in the panorama of American living." Besides, he added, "it will help those of us in the profit constructuring end of the TV industry sell more television sets." He explained that this was "not an argument of paradox that existed in 1910 when the vaudeville houses used the "flickers" to clear out the theatre between shows. When they did this the vaudeville producers unwittingly sold a world of people on the movies who were not already sold. That can happen too in the case of those movie goers who are left in the theatres of today and tomorrow."

CENSORSHIP ISSUE FLOATS AS HIGH COURT REFUSES HEARING

The film industry will have to look for another case, possibly the Atlanta "Lost Boudoirs" ban, with which to test the constitutionality of state and local censorship. The controversy still goes on, but to test the U. S. Supreme Court, if the film was submitted to the authorities, the U. S. Supreme Court refused to review the Tennessee Supreme Court decision on the Bincod ban on "The World of Gily." The latter tribunal refused to rule on the censorship constitutionally issue. Instead, the State court, while admitting that the Memphis board had no authority to refuse to show a film for racial reasons, pointed out that the plaintiffs, UA and Roach, were not exhibitors and therefore not directly affected by the ban.

PRESIDENT DEPINET
A Going Organization

SKOURAS EXPECTS 1950 NET TO TOP '49 DESPITE EARLY DIP

Although 1950 first quarter earnings for 20th Century-Fox slipped to $1,838,000, compared with the $3,017,000 net for the first quarter of 1949, president Spiryous P. Skouras told stockholders, "We confidently expect that results for the full year 1950 will make a much more favorable comparison with 1949 than the first quarter figures would indicate."

Actually, he said, "earnings from our film business for the first two months of this year exceeded those in 1949, and while March was off, when the year is finished we hope the profits from films will be greater than that of last year. Our confidence rests upon our product still to be released."

Skouras also revealed that foreign volume is showing a "very healthy" increase over a year ago and the opening of the new Pan-American head office in New York last week. The Pan-American head office of the 20th Century-Fox will manage all foreign operations of the company and the Pan-American circuit of theatre outlets.

The stockholders meeting, which had a record turnout as some 300 overflowed the meeting room, re-elected Skouras president and the other officers, as well as the slate of directors.

TOA FINDS DISTRIBS READY FOR HURDLES ON ARBITRATION

The proposed arbitration conference with the distributors, and COMPO, a campaign to obtain FCC approval for television in 300 Chicago homes, was the big news made at the TOA executive committee meeting last week.

Preliminary canvassing of the various film companies, according to TOA executive secretary Deane Sullivan and general counsel Herman M. Levy, showed that all except United Artists were agreeable to a conference for the purpose of discussing the possibilities of a workable arbitration system.

In a sub-questent statement, Allie George, president of TOA, said that Allied was cool to the idea. He noted that Allied fought against a arbitration clause in the industry antitrust decree and refused to compromise on any arbitration system that might be devised for the film industry. He added, however, that the matter would be discussed if brought up at the forthcoming Allied board meeting.

Discussion on COMPO, with the Council of Film Executives present, was rather pointed, with questions directed at the distributors that such a body could be handled COMPO's activities effectively. TOA was adamant in its statement that COMPO functions only on a national level, since region activities would only add unnecessary cost to the expense.

The executive board approved financial and for legal counsel, research and affairs with the FCC. TOA filed the FCC claim with Mitchell Wolfson urging specialized for the new medium. The argument was that regular monthly trial did not go either for the movie or the TV, since it was designed for large the ticket and not for the ordinary home-size set.

GOLDWYN FILES $6,750,000 ANTI-TRUST SUIT VS. FWC

Samuel Goldwyn's long-standing feud with George Skouras' West Coast Theatres exploded into a $6,750,000 anti-trust suit last week. Naming Skoura FWC and several other theatre interests as members of a conspiracy and monopoly in violation of the anti-trust laws, Goldwyn alleged that the $2,250,000 in injunctions designed to break up the alleged monopoly, including diversification.

Goldwyn charged the defendants combined "tremendous buying power" to purchase films on a "non-competitive" basis, add a 20% royalty on all film sales, and that the agreements with the defendants' parent company, 20th Century-Fox, stifled competition by denying theatres access to the film market; forced exhibitors out of business by cutting admissions for that specific purpose, buying more films than a company needed and threatening to build opposition theatres on adjacent location.

FILM BULLETIN
NEW LEAF FOR THIS YEAR'S BIG-SHOW HISTORY!!

He fought every way a man can fight .... to get her kisses out of his blood!

WARNER'S
200-THEATRE
SOUTHLAND
PREMIERE
STARTS
MAY 31!
'ROCKETSHIP XM' ENGROSSING INTERPLANETARY ADVENTURE YARN
Rates ⭐⭐⭐⭐ as supporting dueller
Lippert
77 minutes
Lloyd Bridges, Osa Massen, John Emery, Noah Beery, Jr., Hugh O'Brian, Morris Ankrum.
Directed by Kurt Neumann.

Plenty of suspense and a logical script combine to make "Rocketship XM" an engrossing pseudo-scientific adventure movie. However, the lack of strong marquee names in the cast of this Lippert offering will retard it at the boxoffice, but it should serve well as a supporting feature generally. Audiences in all situations will find themselves absorbed in the exciting pursuits of the daring crew of interplanetary explorers. The production is done so realistically that, fantastic though the plot may seem, it is quite plausible and convincing. Portions of dialogue dealing with complicated scientific terms may bewilder the average moviegoer, but shouldn't prevent him from finding "Rocketship" an enjoyable and extremely interesting entertainment.

The performances by all members of the cast are good, with Lloyd Bridges, Osa Massen and John Emery handling the top roles. Writer-producer-director Kurt Neumann used wise restraint in sticking to more credible concepts of physical science, avoiding popular comic strip ideas usually associated with rockets and interplanetary relations. Neumann has also tried to convey a message that man and Emery's new flying saucer Earth's possible self-destruction by atomic warfare if some means of establishing permanent peace isn't soon found.

A group of five volunteers, headed by John Emery, take off from a secret base in New Mexico in Rocketship XM. Their destination is the moon and their mission is to establish a base there. At the halfway point, the engine fails and Emery, aided by chemist Osa Massen, works out an untested fuel mixture to parallel the moon's running again. The new mixture proves so powerful that all hands black out and the ship rocket at a tremendous speed into space. When they recover, they are lost, suspended in space. They sight a strange planet and identify it as Mars. Landing, the part explores the barren terrain and finds signs of radioactivity and lack of life there. The two human volunteers, a radiation comparable to ours on Earth one existed on Mars, but had been destroyed by a terrific blast. The group encounters a band of savage primitives, an engineer Noah Beery, Jr., is stoned to death and navigator Hugh O'Brian critically wounded in the ensuing battle. Pilot Lloyd Bridges and Miss Massen take off for Earth without further incident until they run out of fuel, making it impossible for them to check their flight. They manage to radio their story back to Earth and discover romance just before they crash. Saddened, but no discouraged, Morris Ankrum, Emery's colleague, sets plans for Rocketship XM II. TAYLOR.

'COLT .45' ALL-OUT WESTERN WITH TECHNICOLOR AND INDIANS
Rates ⭐⭐⭐⭐ in action and western houses; OK dualler elsewhere
Warner Bros.
74 minutes
Randolph Scott, Ruth Roman, Zachary Scott, Lloyd Bridges, Alan Hale, Ian MacDonald, Chief Thundercloud, Lute Crockett, Walter Coy, Charles Evans.
Directed by Edward L. Marin.

All that the term "western" connotes is applied with a vengeance in Warners' "Colt 45" the mostest shootin', ridin', simon-pure hero, jet-black villain, Injuns and purple skies you ever did see in 71 minutes of Technicolor action. The western and action spots can book this with full assurance that it will bring in the customers and that the customers will have fun. To any others, except the smallest fry, it is a wild concoction of heroics and ham that will give the patrons with the less-faceted brain on the dual bill plenty of unintentional laughs. Come to think of it, there is one departure from the platitudes that permeate the film. The strong-armed hero, Randolph Scott, never seems to be able to get out of a dilemma alone. A batch of friendly Indians always turn up to pull the Colt .45-armed Scott out of trouble. This observer counted at least six such arrow-flying rescues, rather paradoxical in view of the glorification of the gun from which the film gets its title. Zachary Scott's snarling, sadistic heavy is a most-welcome change-up at first, but we doubt if any screen villain has ever shot down in cold blood as many victims as drop dead from perforations by his smoking 45's. Ruth Roman adds much to the scenery, but little to her acting laurels. Director Edward L. Marin has managed to out-western the western formula with the two Scotts, Miss Roman and a capable supporting cast which includes the late Alan Hale.

STORY: Randolph Scott, a salesman for a company of copper miners, is jailed when he is mistaken for an accomplice of Zachary Scott, imprisoned outlaw leader, who steals a pair of Randolph's arms and passes them out demonstrating his wares to the sheriff.

Released several months later, Randolph sets out to track down Zachary, who has been terrorizing the west with his new weapons. The former bffrieans an Indian chief who has been victimized by the outlaw and who plans vengeance on the whites in the nearby town. Randy pens the chief to wait until he can apprehend the outlaw who was responsible and finally meets up with Zach who the latter's gang attacks a stagecoach whose lone passenger, Ruth Roman, married to Lloyd Bridges, Zach's underling. Randy routs the gang with his .45's, rides into town and is deputized by sheriff Alan Hale, who is in cahoots with the gang.

Stalking Zach, Randy has several narrow squeaks, from which he escapes with the aid of the Indians, an finally corners his prey alone while the Indians dispose of the lookouts, including Bridges. They battle it out with fists. There is a shot and Zach walks out, the false coincidence, as Randy follows him out and into the arms of the now widowed Roman, BARN.

'ROCK ISLAND TRAIL' GOOD OUTDOOR ACTIONER IN COLOR
Rates ⭐⭐⭐⭐ for action spots; OK dualler elsewhere
Republic
90 minutes
Forrest Tucker, Adele Mara, Adrian Booth, Bruce Cabot, Chill Wills, Barbara Fuller, Grant Withers, Jeff Corey, Roy Barcroft, Pierre Watkin, Valerie Perkins, Jimmy Hunt, Olin Howlin, Sam Pini, John Holland, Kate Drain Lawson, Dick Elliott, Emory Parnell, Bill Wilkerson.
Directed by Joseph Kane.

Republic has poured a capacious budget, tingeing by Trucolor and a good sequel to the well known novel, "A Yankee Dared," by Frank Nevins, into this lusty, brawling saga of the day when the first railroad was built across the Mississippi. The Republic has put full attention to the railroad scenes. It should garner good grosses in action houses and serve as a first-rate dueller elsewhere.

Elements of conflict might have been heightened, if the role of the heavy, played by Bruce Cabot, had been written as a more effective character. As it is, he gets off the ground by getting caught with a dirty mop and sinks away repeatedly from every encounter with Tucker. Thus, there is never any doubt as to the outcome. An interesting historical angle is used in presenting a sequence with Jeff Corey impersonating Abraham Lincoln. And the part for Adrian Booth, as an Indian, is a spectacular one, including the latest Parisian couture, is another unusual approach. Chill Wills supplies an ample fund of comic relief as the tobacco-chawin' engineer and sings verse of the title song which is currently being plucked. The production values are excellent and Joseph Kane directs with the usual Republic vigor.

STORY: As chief construction engineer for the RIR, Forrest Tucker runs into public resistance against pushing the track across the Mississippi. He meets an old west, Adele Mara away from her fiancé Bruce Cabot. She is the daughter of Grant Withers, the banker who invests money in the railroad construction. Tucker continues onward despite the treacherous machinations of Cabot. In an effort to protect his railroad holdings, he blows up the bridge that Tucker has built, but young lawyer named Abe Lincoln wins the resulting court battle for the late Cabot, with whom Abe had once been a renegade Indian. Tucker attacks the train at the end of the line. There is a long drawn-out battle to the finish for the fate of mechanical progress. ABRAMS.
'LOVE THAT BRUTE' ENTERTAINING GANGSTER SATIRE
Ratess 3 3 3 — generally

20th Century-Fox
86 minutes

Directed by Alexander Hall.

Back in 1941, Arthur Kohlmar produced a clever little satire on the gangster era, starring Cesar Romero, entitled 'Philokrack and HandSome,' which turned out to be a 'sleep' and snowballed into something rather surprising boxoffice returns. Apparently, produce: Kohlmar was quite proud of his little prize package for he has enlarged it to 'A' proportions, endowed it with the current dabling of the 20th-Fox lot, Paul Doug- las, and assigned ace comedy director Alexander Hall for the megaphoning duty of a man who attempted to improve the original and undoubtedly will result in better grosses. Lam- basting the Chicago gang leaders of the Twenties, the plot is built strictly for laughs as it tells about a soft-hearted gangster chieftain who hides his "bumped-off" victims, very much alive, in a cellar to maintain his reputation for toughness. The complications that follow when he falls in love with a naive young girl, the shapely Jean Peters, who abhors gangsters, and when his lieutenant, full of sympathy by Keenan Wynn, accidentally permits the victims to escape, make for plenty of belly laughs and not a few snatches of musical comedy.

The story and the role are tailored beautifully to Douglas' talents and he carries it off with the same finesse he has shown in recent efforts. Wynn is more than a proper playboy to Kohlmar's role and has zoomed him to marquee potency. Ro- mero, who had the Douglas role in the original, is much more aptly cast as 'Pretty Willie,' the rival gang lord. The gangland characters are comically Runyon-esque in their delineations; Joan Da-

vis, in a blond wig, and an obstreporous brat, Peter Price, as a miniature "Little Caesar," steal every scene in which they appear. Anthony Ross, as the producing director who hypnotizes the gang with its own record of crime, is a standout performance. Romero's part is a compliment to Douglas' and it seems almost a pity that the latter is jailed for the one murder he didn't commit, while Douglas and Peters go off to start a new life together.

BARN.

THE SKIPPER SURPRISED HIS WIFE' THINLY SPREAD COMEDY
Ratess 3 3 3 — for family audiences

M-G-M
55 minutes
Robert Walker, Joan Leslie, Edward Arnold, Spring Byington, Leon Ames, Jan Sterling, Anthony Ross, Paul Harvey, Kathryn Card, Tommy Myers, Rudy Lee, Flunegan Weatherwax.

Directed by Elliott Nugent.

This oddly titled offering is a mild comedy that makes merry with the perils of domesticity. Its underlying premise, that of a married couple who run their household with Navy efficiency, is quite amusing, but too slight to sustain the entire picture. And with a rather limited plot, the attempt to introduce in the yarn, the comedy seldom rises above mild humor. Aside from the thin story, it has a pleasant air of nonsense, well bolstered by some amiable perform-

cances. As scripted by Dorothy Kingsley, it promotes the feminine point of view throughout and is certain to delight the ladies by expounding that boastful myth of masculine efficiency. There is also a strong per- sonal touch that is interesting, though somewhat irre- levant, comment on child psychology and a good deal of slapstick in the "Blondie" manner, with people tripping on skates and getting neckties caught in gadgets.

As the Naval officer, Robert Walker seems excessively immature and Edward Arnold rather thick-headed and, if their idiotic behavior in the picture is to be taken seriously, then our Navy would seem to be in a bad way. Joan Leslie provides the right touch of soft femininity and proves here that she is not, as some have inferred from her roles in Spring Byington and Leon Ames. Produc-

tion values are first-rate.

STORY: Most favored of Chicago's gang leaders, Paul Douglas is actually a gentle soul with a cellarful of imprisoned mob-

sters who enjoy all the comforts of home while Douglas gets "credit" for having killed them. Douglas is attracted to Joan Peters, who has a job taking care of children while waiting for an opportunity to become a night club singer. He helps his aide, Keenan Wynn, to pick up a younger, Peter Price, to pose as his son and hires Jean as governess. When Cesar Romero, mayor of Chicago, comes to exact revenge for two of his gang whom Douglas has "killed," the latter convinces Romero to divide to the town. Peters, although she is now in love with Douglas, leaves him when she learns he is a gangster. At a party in Douglas' home, the intoxicated Wynn takes Peters down to the secret cellar to prove that Douglas has never killed anyone and the "real" gangsters escape. Romero tells Peters for a ride. Peters is then designated to kill him are two of his form r grateful "victims" and only go through the motions. Douglas plans his ring and wallet on a dead bum fished up from the river, convinces the two mobsters who killed a man named Walker, for which the latter is jailed for the one murder he didn't commit, while Douglas and Peters go off to start a new life together.

BARN.

THE JACKIE ROBINSON STORY' HARD-HITTING BLOOg OF FIRST NEGRO BIG LEAGUE
Ratess 3 3 3 — on exploitation values; tops for colored houss

agle Lion
6 minutes

Directed by Alfred E. Green.

The precedent-shattering signing of a Negro player by an organized baseball team is the nucleus around which this highly exploitible film is constructed. Deliver-
ging strong indictment against a social evil that would erect a color barrier in a field where the sole justifiable qualification is ability, "The Jackie Robinson Story" is an exploitive masterpiece that will win an appreciable audience response. It will find tailor-made clientele among the millions of followers of the great American national pastime. It should be given the same treatment as the film that won it with pride and acclaim. This agle Lion release, a courageous under-

taking by producer Mort Briskin, is more than the success story of a great Negro player. The tremendous obstacles he faced was forced to hurdle before he could compete on an equal footing with other players. It is a stirring tri-

bute to the average American's sense of fair play.

Playing himself, Jackie Robinson obviously possesses far greater ability as a second baseman than as an actor, but he does a good job. Probably his top thespian stint is turned in by Minor Wal-

son, as Branch Rickey, owner of the Brooklyn Dodgers, the magnate who had the courage to sign Jackie and also gave him his chance in Big League baseball. Ruby Lee and Louise Beavers also perform well as the wife and the boy-

player's life. The story was written for the screen by Arthur Mann and Lawrence Taylor. Alfred E. Green's direction is punchy, designed to win audience sympathy. It does.

STORY: A four-letter man in high

school and college, Jackie Robinson en-
counters difficulties finding a job for which he is best suited. That of a player or coach. After his discharge as a re-
creation officer in the Army, Jackie plays with a Negro baseball team, contacting all the prejudices reserved for members of the black race. After being signed by Bing Wayne, a Dodger scout, brings Robinson to Minor Watson, his boss. Watson offers Jackie the chance to break into organiz-

ership. Jackie accepts in terms of the humiliation and embarrassment to which he will be exposed. Robinson agrees to try, is assigned to play with the New York Cubans, and finds that he is unenjoyed by both fans and players, but encouraged by his wife, Ruby Lee. When Walter Robinson makes the grade. Once in the major leagues, he is again unmercifully taunted with the traditional anti-Negro cliches, but finally wins over fans and players alike with his sensational playing and his sportsmanlike conduct. TAYLOR.

AY 22, 1950 11
'KILL OR BE KILLED' INSIPID ADVENTURE MELLER

Rates • • for minor action houses

Eagle Lion (Juno Productions) 68 minutes
Directed by Max Nosseck.

“Kill or be killed,” the law of the jungle so frequently mouthed by the characters who trudge through this painfully mediocer action or phoney, thrill, will have that fatal effect on business, except in minor action houses. In fact, the title of this quickie is the only thing about it that might possibly have any value at the boxoffice, and word-of-mouth should quickly accomplish the inevitable deva- luation. Juno Production’s “Kill or Be Killed” is definitely not one of those movies that are “better than ever.”

Very little can be said to justify the performances of leading man Lawrence Tierney and the group of would-be actors who appear with him. Moviegoers will find it hard to believe the grim menaces of the vicious little man-eating piranha fish, which, though never seen, make known their desire to devour any member of the cast who should fall, or be pushed into their midst. Director Max Nosseck collaborated with Arnold Phillips and Lawrence Goldman on the script for the production by Walter Jurnum.

STORY: Mistaken as the murderer of his South American employer, Lopes Da Silva, American engineer Lawrence Tierney hides on the ship which is carrying Marissa O’Brien to a reunion in the jungle with her sanctified husband, Randolph An-

ders. Miss O’Brien helps Tierney hide and they quickly fall in love. At Anders’ island plantation, Tierney is tossed ashore by the crew and has to land a job with Anders’ jungle-clearing crew. Tierney learns that Anders’ partner, George Coulouris, killed Da Silva and feeds him to the piranhas, extracting a confession before Coulouris dies. Anders is killed in the concluding encounter, and Tierney and Miss O’Brien go off into the sunset together. TAYLOR.

'CONGOLAISE’ INTERESTING AFRICAN TRAVELOGUE

Rates • • for exploitation houses

Film Classics 68 minutes
Directed by Jacques Dupont.

“Congolaise” is a straight forward travelogue of Equatorial Africa, without benefit of action or phoney thrills. As a pictorial record of a “scientific” expedition along the Ogowe River, it is extremely well photographed and offers considerable interest in strange, barbaric customs and exciting animal hunts. In this picture, when a lion is shown attacking and killing a native, it is obviously no fake. And the music, consisting mainly of native chants, sounds very authentic. Where ballyhooed in transient houses, it should attract fairly good grosses; elsewhere it will have only adequate duellers.

It has the usual proportion of unlovely jungle belles wearing little more than a fig leaf, but these scenes are not featured offensively. On the other hand, the squea- 

king of a small insect, or the camera going up the limb of a tree, provides a more realistic touch for scenes such as a pigmy family mincing on roasted caterpillars and another tribe slicing up the carcass of an elephant.

Originally a French production, this version has Robert St. John, the noted lecturer, and Ray Morgan alternating as commentators. One takes a slightly humorous note, while the other is strict-

ly scientific. They tell of the expedition up the Ogowe in the native pirogues. The Babings, nomadic pigmei, are seen killing a leopard with only spears for weapons. Other tribal warriors perform the Sand Dance, stamping themselves waist deep in the sand. A rabbit elephant is killed, providing food for the entire expedition. Also seen is a camera witnesses a lion clawing a native to death. For revenge, professional hunters are summoned, who succeed in killing the lion with spears. The Bakale paddlers return to their home village where, after performing a Fertility Dance, they go on a gorilla hunt and kill the 750 lb. king of the herd. ABRAMS.

'THE FIGHTING STALLION’ LOW-BUDGET WESTERN

Rates • • for action and rural houses

Eagle Lion 63 minutes
Bill Edwards, Doris Merrick, Forrest Taylor, Don Harvey, Robert Carson, Concha Ybarra, Rocky Cameron, W. M. McCormick, John Carpenter, Maria Hart.
Directed by Robert Tansey.

The first of the Jack Schwartz productions for Eagle Lion to be released is this low-budget western which was whipped together for the less-discriminating tastes of the hoss opera audience. It is another routine “wild horse” picture minus any extra production trimmings such as names or color. It does have the benefit of an original and interesting yarn where a blind war vet trains a horse to be his “seeing-eye.” However the pos-

sibilities of this idea get lost in the hokie dialogue and awkward performances. Forrest Taylor is about the only one of the cast to appear at ease before the camera; the others all seem afraid of it. Director Robert Tansey has relied mainly upon scenes of horses fighting one another to make the cut, some scenes well photographed and cut, remain the picture’s chief assets. It will get by in action and rural houses. The juvenile set should take an adequate interest in it.

STORY: Bill Edwards returns to his ranch home after being released from a Navy Hospital. He has been told that he will inevitably go blind. He takes a remgne stallion, Starlight, and learns to ride him blindfolded. Along comes Doris Merrick, a nurse vacationing at a nearby dude ranch, and they fall in love. But Edwards nobly avoids her because of his approaching blindness. Where is another wild stallion roaming the hills and deprivations are being blamed on the “wicked” Starlight. Bill Edwards has a fall and goes completely blind. He continues the search and is caught in a forest fire. Starlight carries his master to safety and then stumps the other horse to death. Doris welcomes Edwards with the hope that surgery may restore his sight. FARMBY.

'FORBIDDEN JUNGLE’ POOR PATCHWORK

Rates • as dualler for grind houses

Eagle Lion 67 minutes
Don Harvey, Forrest Taylor, Alyce Louis, Robert Cabal.
Directed by Robert Tansey.

This patchwork of second-hand jungle absurdity apparently was designed exclu-
sively for an audience of subnormal chil-
dren. No one else could be expected to sit through such nonsense without squirming. It appears that producer Jack Schwartz assembled some dusty studio foliage, four alleged actors, three chimpanzees, some noisy drum music and the thing was done. The script must have been made up as they went along. Much of the footage was pieced out with old stock shots of “titanic” battles between wild beasts. Despite their age, these shots are fine, but poorly matched with the studio scenes. The proceedings have also been padded unmercifully with repeated scenes of the gibbering chimpanzees messin’ the premises, all quite un- 

funny. Grind houses may be able to trap the unwary with such blurs as “Mad Monster Attacks Jungle Princess” and “Savage Beasts Locked In Death Struggle.” And, of course, there are the kids on Saturday matinee, but even they would be better off watching television.

STORY: Don Harvey, a fearless explorer, is forging through the jungle looking for a wild boy, supposedly the son of a wealthy American. He happens to have with him a caged tiger that he had captured in India. He meets Forest Tay-

lor, a retired hunter who rules over the natives. They call him “Dear Friend.” He warns Harvey not to enter the forbidden jungle. But Harvey continues and there he finds the boy, swinging from the trees and innocently playing with his ani-

mals companions. The boy saves his life from an attack of the chimpanzees. His friends, Harvey offers to take him to the bright lights of Broadway and the boy is interested. The man-eating lion breaks loose and creates havoc, until the animals are summoned by the boy to kill it in spectacular battle. Harvey departs, leaving the boy with Taylor who, it turns out, is his grandfather. YORK.
Short Subjects

By BARN

THE IMPOSING LINEUP of M-G-M's forthcoming product, revealed at the company's "Say It With Pictures" sales meeting in New York last week, was enhanced immeasurably by its presentation by Dore Schary. In cold black print, was impressive enough, but Schary's dynamic and inspirational delivery in detailing the scheduleocket it over with such force that it had the assembled field men virtually spilling at the leash to race back home and start selling. It was difficult to believe that the studio chief, who has an ailing back—he spent a good part of his trip East visiting medicos—it a sick bed to deliver the address. Sales topper Bill Rodgers, no mean speaker himself, told Schary, following the latter's speech, "If there's one thing I've learned here today, Dore, it's not to follow you as a speaker." Although he had penned to stay in the east for at the other week, Schary, on doctor's orders, deleted all appointments and waited until he could obtain a specially-built plane for his return to the West Coast.

PARAGMUNT'S MAILING piece on "Sunset Boulevard, a 30-page Life and screen activities of the Brackett-Wilder production, is at once a striking promotional piece and a tip-off to exhibitors that they're going to have some of the most provocative stills ever made on a picture. Some 15,000 copies of the piece were sent out to all of the daily, Sunday and weekly newspapers, magazines, radio stations and television outlets in the U. S. and Canada. Not only movie and entertainment page editors of the various publications have received the brochure, but the efforts went also to the front office and sales promotion specialists. In this way, Max Yastrozkin pointed out, "Paramount will be able to achieve the greatest depth of press exploitation penetration and stimulate the desired word-of-mouth publicity." The mailing piece is being distributed in time to back up the 31-city, national appearance tour which star: Greta Garbo began recently to exploit the film. Paramount expects the one of the most talked-about films all time.

EXHIBITORS WHO are participating in the industry's "Movies and You" short subjects public relations project will receive the last four subjects in the series rental free. As was promised last year, when the unique 12-picture cooperative project was initiated, if rentals on the first eight totalled enough to cover the costs, the balance would be delivered gratis. Last week, William L. Ainsworth and Joseph R. Vogel, chairman and treasurer respectively of the all-industry Board of Trustees named to administer the undertaking, revealed that sufficient revenue is expected to be recovered from the initial offset to cover the stipulated costs of all twelve films in the series. The final four will be released at 60-day intervals starting September 14, and will go without charge to all exhibitors who have played and payed for the shorts previously released.

The gratis one-reelers are "The Costume Designer," to be released by RKO; "The Cinematographer," Paramount, and "The Screen Director," Warners. According to Francis S. Harmon, Board secretary, the cost of the project including out-of-pocket production expenses plus positive print costs and publicity,

WILLIAM L. AINSWORTH
Co-operation Pays Off

ALFRED W. SCHWALBERG
"A New Forceful Approach"

will approximate $250,000. No studio overhead or distribution charges are reflected in this figure. Harmon also pointed out that more than 13,000 theatres have already participated in the initial six bookings and are expected to play the last two rented subjects, "Screen Actors" and "Moments in Music," thus becoming eligible for the last four freebies.

TWENTIETH CENTURY-Fox's Showmanship plan has spread its persuasive powers overseas. In Japan, following the 20th-Fox vice president's presentation of the plan at meetings in San Francisco and Los Angeles, 15 of "MGM's Lost Man" by Spyros Skouras that the continental managers "unanimously and enthusiastically" adopted the program. Einfield, who has just returned from his East Coast trip, also met in Paris with French industry leaders and with Belgian exhibitors in Brussels.

WE DON'T KNOW how it happened, but the strictly unarranged Gary Cooper was bedded with an attack of — of all things—laryngitis. It could be that Mr. Deeds, whose conversation rarely goes beyond the expressive "yep" or "nope," was made voiceless by having to resort to polysyllables in his latest film, "Dallas," now shooting.

CHARLES EINFELD
Shoehorn's Trip Across the Sea

OF MEN AND THINGS: Monroe R. Goodman, former assistant to Paramount short subjects sales chief Oscar Morgan, is now executive assistant to A. W. Schwalberg, president of Paramount Film Distributing Corp.; Schwalberg has named Stanley Chase to the shorts post left vacant by Goodman's promotion. . . . The popular F. D. "Dinty" Moore, moves up from manager of Warner's Pittsburgh branch to Central District manager, which now includes the Buffalo branch, succeeding Charles Ihei, who resigned to enter theatre business for himself. . . . The move resulted in three changes by WB distribution chief Ben Kalmenson: Jerry Wootenley from Cleveland branch manager to the Pittsburgh post; Ed Catlin from Buffalo to Cleveland as branch head, and Pete De Fazio, Cleveland salesman to Buffalo in Catlin's former spot. . . . Phil Gravitz is acting manager of MGM's New Haven branch, temporarily assuming the duties of the late Harry Rosenblatt . . . Columbia ad-publicity director Arthur Schmidt will head the MPAA's ad-publicity directors committee for the next six months.
EXPLOITATION PICTURE

P. A.'S HYPO "ROCK ISLAND" B. O
Campaign Kicks Off with 4-City Premiere

ACTION, SPECTACLE and one of the most colorful eras of American history are the angles to sell in Republic's "Rock Island Trail," one of president Herbert J. Yates' personal productions filmed in Trucolor. One of the action addicts' fastest-rising idols, Forrest Tucker, in the top role, augments the aforementioned selling points and the campaign Republic has mapped out to hallyhoo the film, both in its highly successful quad-city premiere and in the press book, is a honey.

The parade of stars (below) that turned out for the premiere gave the film a flying start in the midwest, and repercussions from the gala series of events rippled out to both coasts. It was also a testing ground for the type of promotion best suited to the film and a run-down of some of the stunts could serve as bally fodder applicable to any location. Local Chambers of Commerce, civic biggies, organizations and merchants went all-out to provide support. Store fronts were extravagantly tied in with the film; a talent search netted reams of newspaper space, as six finalists vied for the title of "Miss Rocket," a slant hitched to the Rock Island Railroad's crack trains, ending; contests, such as beard-growing, square dance, best costumes, best bands, and an exciting hand-car race drew plenty of attention and large crowds.

Ad-publicity-exploitation chief Steve Edwards and his boxofficers have dreamed up a wealth of exploitation aids, presented succinctly and graphically in the excellent press book. In addition, the stills for the film are luhs and should be utilized to tremendous effect in blow-ups, displays and special arrangements as excellent eye-catchers.

TUCKER AND INDIANS
A Bit of Action on the "Rock Island Trail"

DISPLAYS
The nineteenth century period, railroad then and Indians offer a versatile choice for displays in and out of the theatre. A locomotive front, using the still on the opposite page a natural; some of the fight scenes are excellent for animated front and lobby piece. Other suggestions are a "model railroad" with equipment displays; "Indian Life" exhibits, possibly in cooperation with the schools. Also one of the store window displays, showing 19th century washing machine and a mode model.

NEWSPAPER ADS

Republic president Herbert J. Yates and stars as they arrive for p.o.'s at the premiere festivities: On locomotive, Forrest Tucker and Roy Rogers; from left, Director Joe Kane, John Wayne, Chill Wills, Adrian Booth, Rock Island RR president J. D. Farrington, Adele Mara, Yates, Dale Evand and Bruce Cabot.
ROCK ISLAND TRAIL

The obstacles that were tossed into the path of the railroads as they pushed westward in the middle of the last century forms the basis for this Republic Trucolor production, starring Forrest Tucker, Adele Mara, Adrian Booth, Bruce Cabot and Chill Wills. Tucker has his biggest role as a construction engineer for the Rock Island Railroad, who is the driving force in pushing the road all the way to the West Coast. First, however, he must overcome the reluctance of people to accept anything new, of investors to finance such a risky project, and the antagonism of the stagecoach and steamboat companies against this new form of competition.

The villain of the piece is a steamboat tycoon, Bruce Cabot, who harasses Tucker's project at every opportunity, only to finally lose his life and his fiancée, Adele Mara, to Tucker. The Indians are in two camps here—the friendly Saux tribe and the hostile Sioux—and their pitched battle is a high point of the film.

One incident in the film brings in a young Illinois lawyer, name of Abe Lincoln, who successfully prosecutes a suit for the Rock Island line against the high-powered legal battery lined up for the wealthy riverboat interests. Jeff Corey plays the brief, but effective.
THE BIG LIFT IS SMALL POTATOES FOR MAJOR TOPIC

The chief criticism by the New York newspaper reviewers regarding the Twenty-Third Century-Fox saga of the highly-photographed political blockade, "The Big Lift," is the subordination of the more significant issues to matters of lesser importance. The critics generally go along with the studio's argument that the movie is not so much a discussion of the entertainment value of the film, says, "not among 1950 top shelf products."

Otis L. Guernsey, Jr., in the Herald Tribune, also finds fault with "an over-simplified analysis of political morality" that the film presents. "A good girl, interactionally complicated, with the air lift thrown in for atmosphere."

"A big let-down," writes the Times' Bosley Crowther, "merits favor without too high acclaim" and lacking "cohesion, clarity or magnitude."

Archbishop Sheen, in the Post, rates the film "Goodplus" on the movie meter, pointing out that it "is so real that it cannot be dismissed as mere slick entertainment." He adds, "It is an entertainment content that (it) cannot be ranked as a worthwhile documentary."

In the Journal American, Rose Pelswick gives the film "a warm reception, finding it "highly effective,"' highlighted by "outstanding aerial shots" and shots of planes that "give the film suspense as well as realistic drama."

'GUILTY OF TREASON'

English-James

"A fervent and detailed movie...ends up...sounding like a lot of other movie melodramas."—A. C. N. Y. WORLD TELEGRAM.

Full of plot pictures, topical in theme and highly dramatic in telling...A compelling and thought-provoking production...Pulls no punches."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Merely and mostly a bore...Thoroughly mediocre job of movie-making...Defeats itself, turning out to be more a political treatise than a human, moving drama, and less touching than tiresome."—S. P., N. Y. COMPASS.

"Not the bad, over-panegyrized picture that one might expect...Helpful as if it were saying words of great value and, true or false, conviction is a valuable adjunct to any story."—WINS- TEN, N. Y. POST.

"Does help to bring into clearer focus the modus vivendi of Communist imperialism...A plodding film and there is a feeling that one might expect...Helpful as if it were saying words of great value and, true or false, conviction is a valuable adjunct to any story."—WINS- TEN, N. Y. POST.

"The REFORMER AND THE REDHEAD"

MGM

"A part amusing, part pedestrian comedy...Sets a record for hours of humor..."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Very conspicuously crowded with impressive performing lions...Loaded with gags and with comedy busi- ness depending upon the incongruous presence of lions...As purely lightweight entertainment...will pass the test..."—B. W., N. Y. TIMES.

"Though it runs out of hilarity to wards the end, and its conclusion is of a conventional sort...is still a comedy that calls for appreciation...Bright and one of the best that one will see this year."—WINS- TEN, N. Y. POST.

RIDING HIGH

Paramount

"Frank Capra has made light...strike twice in the same place...as engaging, dashing and lighthearted and has as its predecessor...Happiest of all is Bing Crosby in Riding High...A sure thing...PECK, N. Y. COMPASS.

"Sure enough, the cross, the front man is that easygoing Bing...Capital E Entertain- ment,...supercharged and relaxed in Cro- style, than which nothing is pleasanter in the musical-drama-comedy line...WINSTEN, N. Y. POST.

"A genial and musical entertainment that ties the original...Crosby has been so fortunate in a role since Go My Way...Even though light and little, Bing is astound- ing...Bing has a stakes winner in Broadway Bill..."—CROWTHNER, N. Y. TIMES.

"Finds him (Crosby) at his singing and acting best in a gala film...Has its ex- citation and musical felicity...and handsomely entertains...BARNES, N. Y. HERALD TRIBUNE.

"A happy picture for both its stars...and its audiences...Done in its good humor and dotted with tune songs...A thoroughly delightful bit of comedy suspense and horse racing..."—PEL WICK, N. Y. JOURNAL AMERICAN.

"Has all variety of the tall-grown type, with the horse person might call a boat race...None of big or little details come close to elaborately enthusiastic advance note...COOK, N. Y. WORLD TELEGRAPH.

'I WAS A SHOPLIFTER'

Universal International

"Another crime melodrama turned from a stock pattern to fill the seed features...J. S. B., N. Y. HER ALD TRIBUNE.

"Obvious little number...is un- distinguishable from the many distrestly unoriginal melodramas arriving hot from the Coast...A feeble effort...The story is a study of that crea- tion does not pay...A. W., N. Y. TIMES.

"Story about undercover officer who chases and chases until he gets close enough...It is not only an excellent story in structure goes back too many years, but beyond the range of films that can be too seriously."—WINS- TEN, N. Y. POST.

"Another fine film to find out how it runs through its 74 minutes..."—PE - WICK, N. Y. JOURNAL AMERICAN.
HOLLYWOOD EDITORIAL

Editorial

Most folks in Hollywood are puzzled no end by the attitude of some of the New York critics who consistently pan American-made movies and drag out all of their superlatives to drool over much of the European product. Yet, in spite of the absurdity of such a comparison, Hollywood could learn one very important lesson from these reviews. The one aspect of foreign production which these critics repeatedly single out for such lavish praise, is the so-called "realism" which the American directors inject into their product.

I think one of Hollywood’s better-known directors hit the nail squarely on the head the other evening, when he said, pictures merely seem more realistic because the players are unknown to American audiences. And there lies the lesson which Hollywood could learn from the foreign imports.

Realism has very little chance under our "star system"—no chance at all, in fact, as long as producers continue to try to fit the abilities, appearance and personal mannerisms of their established contract stars. How can they expect anyone to accept a veteran star—Humphrey Bogart, let’s say—as an Indian scout, when we've seen him use exactly the same tricks in at least a score of other roles? To the average moviegoer, the only Humphrey Bogart, playing-acting.

Before and since the war, American studios have imported European "starlets" by the dozen. In most instances, the great foreign directors have been given a remarkably free hand, and a reservation has been made: they must use established American stars "in order to guarantee box-office returns." And that one reservation has stymied them. The pictures they've made here have been more realistic than those turned out by the better American directors.

Yet, when a studio does take a long-shot and flings the cast to the foreign shores, a perfect example is the soon-to-be released, "The Asphalt Jungle," which by comparison is east with near unknowns. However, few pictures in recent Hollywood history have come across with as much a feeling of realism than this one. Furthermore, when word of mouth advertising gets around, the chances are it will outgross many films which glitter with the only established marquee names. JAY ALLEN.

Taking over the top spot of the new organization. The deal may fail if this cannot be worked out.

Serge Semenenko, executive vice-president of the first National Bank of Boston, has played a major hand in the merger dickering, and is reliably reported to have promised considerable additional financing if the combo is accomplished. Semenenko's bank will put "something" into the amount of nearly $5,000,000, and he is of the belief that the merger would make it possible to handle the combined product of both companies without incurring any additional overhead. In other words, the gross could be boosted by an estimated 30 per cent, and the net profit would show a corresponding jump, as Semenenko sees it.

Separate Sales Unit

Under terms of the proposed merger, both companies would preserve their own identities. But it will permit the companies to act as a sales unit to sell their combined product. All of the exchanges of both companies would be consolidated to work in the newly established sales organization.

With the additions of both companies estimating annual profits of such a merger at figures approaching the $2,000,000 mark, it’s interesting to note that E-Lion will show a profit during 1950, for the first time in the company’s history. Kenneth M. Young, in a letter to the stockholders of Pathé Industries, Inc., the E-L parent organization, said the profit would be the result of abandoning production of a couple of $20,000,000 and better back-lot of product since the company was founded.

METRO-GOLDWYN-MAYER

SCHARY SPEED-UP BRINGS IN SECOND 14-FEATURE PROJECT WITH ENOUGH production projects now on tap to keep the soundstages humming out Culver City way until at least September of 1951, Dore Schary is again focusing his attentions on economy measures. For the second time in as many months, a feature production has been brought in with less than two full weeks of shooting time. First, Schary completed his personal project, "The Next Voice You Hear," within 14 days, and now "Cause For Alarm" has been wound on the same schedule.

As a matter of fact, "Cause" has received the "rush" treatment ever since the property was first presented to Schary by writers Nat and Tom Lewis in March. Within 30 days after he had read the script, the Metro production chief has assigned Lewis to produce the picture, signed Lewis' wife, Loreta Young to star in it, and actually had the picture rolling on Stage 3. Furthermore, day-by-day rushes on the feature are now beginning.

New Blood

In view of the reported findings of For-
PARAMOUNT

GINSBERG TO WARNERS?

ALSO RUMOR SWAP OF STARS

Despite denials all around, rumors persist in highly-placed circles that Henry Ginsberg and Paramount will soon be moving over to Warner Brothers. Whether or not the principals will admit it at this time, it is definite that a swap of star contracts has been discussed, and that a swap of one or possibly two star contracts which Warner's would like to get out from under, may possibly figure in the deal.

Meantime, Ginsberg has been confering in New York with Barney Balaban, on the company's 1950-51 production program. Economy measures which the company might adopt was one of the subjects of the meetings.

Before June 1, Paramount will have four pictures in production simultaneously, the highest peak of activity on the lot so far this year. The Hal Wallis production, "Dark City," wound around mid-month, but "Beyond the Sunset" (Glen Ford) continued shooting as three new vales take their places.


Rank Deal


Republic

YATES SAYS SLUMP IS DUE TO INDUSTRY 'PLAYING DEAD'

Herbert Yates is of the belief that film star junkets are the best means of selling pictures, and that if studios will continue to send their stars on tours of the country "in six months there will be no complaints about business in theaters."

Following his return from a mid-western junket to launch "Rock Island Trail," Yates told Hollywood: "We feel that whatever slump the picture industry has felt in recent months has simply been because the industry has been playing dead."

It's doubtful if Mr. Yates will get any arguments from exhibitors on that statement. But, unlike a lot of Hollywood executives who give out with high-sounding statements to the press, it's quite evident that Yates feels the optimism voices. For example, Republic has writers currently working on 18 stor- for early filming which is seven more screenwriters than the studio has ever bost at one time in the past. Scripts which they are working include: "The Green Hornet," the new Ford-Merian C. Cooper Arcosy production, for which writer J. McGuinness has been drawing a thousand dollars a day for the past five weeks, "The Dark of the West," for producer-director Alan Dwan; "Hot Plume of 1910," "Toroero," "The Black Hill," "The Boston Robbery," "The Big Gamblers," "The Big Mugger," "The Cast-offs," "Filming With Kit Carson," "Millions of Rackets," "Port of Missing Women," "Secrets of the Mounted Police," "Uncle Jim's Son," "Sheriff," "The Untold Stories," and a 12-episode series "Atom Man From Mars."
An example of what Mr. Zanuck means by "unusual types of stories," is "51 Degrees North," an original novellette by Sy Bartlett which has recently been purchased by Fox as a Gregory Peck tarter. The story deals with a psycho-neurotic G. I. who is influenced in odd ways by his war experiences. Zanuck has assigned the story for joint production by Bartlett and Henry King, with King also handling the megging chores. "His is the same star, writer and producer of Zanuck's recent hit, Twelve O'Clock High."

**Formula Plots Fail**
In looking at the few hits of the last season which have made any real impression at the boxoffice, it is too evident that Mr. Zanuck has the correct prescription for curing the industry's current ailment. Few of the old formula-type pictures have more than paid their way, if any, and only those distinctly different from the current crop of Hollywood writers. For that reason, seems fair to assume that we may expect some types of motion pictures from the Westwood studio with the next few months.

Lloyd Bacon secured release from his Columbia contract, this month, and check- ing back into Fox, where he left two years ago to start a seven-year ticket with Harry Cohn. He still had one year to run at Columbia, where he recently com- pleted "The Barefoot Girl." His first assignment at Fox following his return will be "Call Me Mister," which Pro- ducer Fred Kohlmar launches June 19 of a Technicolor musical.

**Universal-International**
**U-I Switches From Action To Comedies In New Trend**

The Penrodulum seems to be swinging away from the heavy preponderance of action pictures used to showcase Technicolor and Techniscope, and is now rotating more and more toward comedies. Undoubtedly the success of "The Longest Day," is largely accountable for the over due change of pace.

In "Louisa" (Ronald Reagan-Ruth Hus- sler-Spring Byington-Charles Coburn-Ed- mund Gwenn), U-I has come up with one of the most refreshing comedies in many a season, and judging from the daily rushes on "Harvey" (James Stewart-Josephine Hull), the movie stands to create the same sensation that its stage counterpart did a few seasons ago.

Now, Leo Spitz has just closed one of the biggest deals of the year with David Stern, for a sequel to "Francis." Reportedly, Stern will receive $60,000 plus a percentage for the rights to use the "Francis" characterization, plus a flat salary for writing an original screenplay.

Howard Christie, unit production manager for the valley lot, has just been promoted to a producer status, and is currently awaiting his first assignment. Christie has been at the studio since 1936 as an assistant director, associate producer and for the last three years as a unit production manager.

**WARNER BROS.**
**WARNER ECONOMY MOVE CUTS SHOOTING SCHEDULES**

Warner Brothers' recently realigned production format is beginning to pay off for the studio, with two pictures coming in this month considerably ahead of schedule. Michael Curtiz wound "The Breaking Point" 15 days ago, and John Ford's "Tea For Two" nine days under schedule. Exhibitors are hoping that the quality of the product from this lot will show a faster trend.

Although Warners still have not boleled shooting time down to the fourteen and fifteen day records being set by MGM, the new format is proving a great economy measure.

One of the most significant disclosures by the studio in many weeks, was the announcement this month that Scripter Ronald MacDougall has just been signed to a new straight three-year ticket at $2,000 per week. The new contract has no options, and is specifically worded to be the most lucrative term contract handed any scrivener in Hollywood in a good long time.

It is the opinion of this department that Jack Warner et al., are showing great wisdom by focusing so much attention on the script-writing department of movieland. Cutting production costs is becoming evident that it is not the stars, the costly sets, or even necessarily the established "name" producers and directors that make or break a picture, but rather, it is the story on which it is based, and the script with which it is shot.

**Bacall Off Again**

Lauren Bacall has just been handed her sixth suspension by the studio for refusing to play the assigned lead in "Rocky Mountain," with Errol Flynn. This point, seems evident that both Miss Bacall and her bosses are acting a bit childish. Miss Bacall obviously wants out of her contract so badly that she will go to any lengths to try to make him an offer he cannot refuse. And they, in return, are so burn- ed up that they won't give her the release out of sheer stubbornness. Wouldn't it be to the best interests of all concerned if they would call it quits.

**INDEPENDENTS**
**FILM CLASSICS**

Despite the drawn out negotiations in New York over the possible merger of Film Classics and Eagle Lion, Joseph Bernhard, FC proxy, has been allowed to continue his efforts to recoup his $100,000 in profits by keeping three of the original stars, and the plot of the film. In his latest move, Bernhard has completed ar- rangements for Edward Leven's E. J. L. Productions to deliver six medium-budget features between now and 1951. The first of the group has just gone before the cameras, and is titled, "The Second Face." The second film of Leven's com- mission will allow his stock company, and other features following at the rate of about one per month. Leven will also assemble a stable of con- tract players. Famous Player-Brown recently signed a six-picture deal with Robert Roark, stage and screen actor, who has been appearing in a recent Futurama.

**LIPPET PRODUCTIONS**

With great interest being evinced in the exploitation feature "Rocketship XM," Lippett Productions has just come up with another picture that promises to click solidly with the customers. The new entry is "Motor Patrol," Don Castle-Jane Powell (Reddy). At the showing of "Patrol" in Hollywood, the other day, the press generally rated it as one of Lippett's best, to date. Meanwhile, so much talk has been going around about "Rock- etship" that there appears to be strong likelihood it will end up in a booker in the Warner Brother houses. This would be a real fea- ther in the Lippett's hat, and a de- serving picture of the studio, under the force of Production, Murray Lerner, pro- duction vice-president of Lippett Productions, has been handed three additional chores a picture producer. His next will be "20,000 Leagues Under the Sea," slated for production this fall, in color.
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new programs are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor color, (C) denotes Cinecolor.

**COLUMBIA**

1949-50 Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Completion</th>
<th>Production</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>....</td>
<td></td>
<td></td>
<td>In (3)</td>
<td>In (6)</td>
</tr>
<tr>
<td>....</td>
<td></td>
<td></td>
<td>In (3)</td>
<td>In (6)</td>
</tr>
</tbody>
</table>

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>....</td>
<td></td>
</tr>
</tbody>
</table>

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>....</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**EAGLE-LION**

1948-49 Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Completion</th>
<th>Completed (40)</th>
<th>In Production (0)</th>
</tr>
</thead>
<tbody>
<tr>
<td>....</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>....</td>
<td></td>
</tr>
</tbody>
</table>

**FILM CLASSICS**

1948-49 Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Completion</th>
<th>Completed (40)</th>
<th>In Production (0)</th>
</tr>
</thead>
<tbody>
<tr>
<td>....</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>....</td>
<td></td>
</tr>
</tbody>
</table>

**LIPPERT**

1948-49 Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Completion</th>
<th>Completed (40)</th>
<th>In Production (0)</th>
</tr>
</thead>
<tbody>
<tr>
<td>....</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>....</td>
<td></td>
</tr>
</tbody>
</table>
NEW PRODUCTIONS

**ATTCH THE BIRDIE**
Comedy—Started May 2
Director: Jack Donohue
Producer: Henry Rustin

**METRO-GOLDWYN-MAYER**
1948-49 Features
Completed (32) In Production (5)

**PARAMOUNT**
1949-53 Features
Completed (38) In Production (1)

**REALART**
1949-50 Features
Completed (17) In Production (0) Completed (8) In Production (0)

**MONOGRAM**
1949-50 Features
Completed (15) In Production (0) Completed (5) In Production (0) Completed (8) In Production (0)
**REPUBLIC**

1949-50 Features
Completed (56) In Production (2)

**New Productions**

**North of the Great Divide**
Western - Started May 1
Cast: Roy Rogers, Penny Edwards, Gordon Jones
Director: William Witney
Producer: Edward J. White
Story: Not available.

**Hit Parade of 1950**
Musical - Started May 14
Cast: Mac MacDonald, Estelita Rodriguez, Gran Withers, Joan Carroll
Director: Producer: John Auer
Story: Another of the Hit Parade series.

**Release Chart**

**Completed 1949-50**

<table>
<thead>
<tr>
<th>Title-Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arizona Comity (5)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Bell of Old Montana (7)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Bell of Colorado (7)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Bells of the Border (5)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Code of the Silver Sage</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Covered Wagon (9)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Federal Agents at Large</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Flight of the Mounted Man (100)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Golden Crecle, Th.</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Goddess of Ashes</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Harbor of Many Men</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Hills of Oklahoma</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>John T. Hawke, the King (99)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Kid from Cleveland, The (69)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Love, Lies, and Emotions</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Old Frontier, The</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Phantom Marshal</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Powder River Builders (60)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Pretty as a Picture</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Redwood Forest Trail</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>South Island Trail (62)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Sult Lake Riders</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Sons of the Badlands (61)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>South of the Border</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Swiss Family Robinson</td>
<td>Griffiths, Th.</td>
</tr>
</tbody>
</table>

**Producer:** Griffiths, Th.

**SELECTIC—S.R.O.**

1950 Features
Completed (56) In Production (2)

**New Productions**

**Seven Witnesses**
Drama - Started May 4
Cast: Gig Young, Mary Anderson, John Kellogg, Sally Bliss
Director: George Archainbald
Producer: Lewis J. Rachmil
Story: Not available.

**Release Chart**

**Completed 1949-50**

<table>
<thead>
<tr>
<th>Title-Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bad Man at Red Rocks (86)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Bachelor in the Open Air (50)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Basket of Gold (55)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Black Gold (69)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Broken Arrow (57)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Cattle King (20)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Chance of a Lifetime (73)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Come to the Stable (94)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Derby City (18)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Dance in the Dark (52)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Desperadoes (98)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Dog Train (58)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Flag of the Plains (54)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Forty-Gun Challenge (94)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Fort Apache (34)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>I Was a警WotS World (105)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Kiss the Breeze (65)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Let's Turn Up Two (52)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>My Blue Heaven (51)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Night and the City (95)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>No Way Out (55)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Oklahoma (97)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Pennsylvania (99)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Police Story (106)</td>
<td>Griffiths, Th.</td>
</tr>
</tbody>
</table>

**In Production**

<table>
<thead>
<tr>
<th>Title-Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argosy (87)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Ashes of Gold (93)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Basket of Gold (69)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Black Gold (57)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Broken Arrow (57)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Cattle King (51)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Chance of a Lifetime (73)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Come to the Stable (94)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Derby City (18)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Dance in the Dark (52)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Desperadoes (98)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Dog Train (58)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Flag of the Plains (54)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Forty-Gun Challenge (94)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Fort Apache (34)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>I Was a Man's World (105)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Kiss the Breeze (65)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Let's Turn Up Two (52)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>My Blue Heaven (51)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Night and the City (95)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>No Way Out (55)</td>
<td>Griffiths, Th.</td>
</tr>
<tr>
<td>Oklahoma (97)</td>
<td>Griffiths, Th.</td>
</tr>
</tbody>
</table>

**United Artists**

**New Productions**

**Sound of Fury**
Drama - Started May 4
Cast: Frank Tovey, Kathleen Ryan, Richard Carlson, Arlene Jergens
Director: Cyril Endfield
Producer: Robert Still
Story: Not available.

**FILM BULLETIN**
There have been meetings and discussions and fanfare galore... about the ills of our industry... and what we can DO about it! It's all been a great means of letting us take a look at ourselves... and our business... in the candid mirror of surveys and opinions... BUT... now we've got to add some PERSPIRATION to the CONVERSATION... and Get Down To Work!...

We've got to roll-up-our-sleeves and start Out-Selling Television, Canasta and the good old Summertime... and we've got to do it with the SHOWMANSHIP that made our industry GREAT... and has kept it great... through times good and bad.

It isn't a One-Man Job... it's an Industry responsibility! That means YOU... and YOU... and YOU! So... let's prove that MOVIES ARE BETTER THAN EVER!... Let's prove that SHOWMANSHIP IS BETTER THAN EVER!...

Let's ALL Get Down To Work!

NATIONAL Screen SERVICE

prize baby of the industry
JUNE 5, 1950

JOE EXHIBITOR SPEAKS

"We Can't Sell Trade-Marks Or Slogans!"

Page Seven

Reviews In This Issue

RELATION OF THE BRIDE • HAPPY YEARS • BRIGHT LEAF
FATHER'S DOORWAY • SHADOW ON THE WALL • PERFECT WOMAN
DEVIL'S DOORWAY • SHADOW ON THE WALL • THIS SIDE OF THE LAW
KIND HEARTS AND CORONETS • RETURN OF THE FRONTIERSMAN

Pages 11, 12, 13
Edward L. Alperson presents "DAKOTA LIL"

WALLACE FORD · JACK LAMBERT · LARUE COMPTON

JUNGMEYER, JR. - Screenplay by MAURICE EWING

There's No Business
Shore Pard—Date Dakota Lil and you'll really hit the Bullseye!
A SURE-FIRE HIT TO BRING PEOPLE... AN EXCITING SPECTACULAR STORY OF RAILROAD PIONEERING.
Independent Film Journal

ROISTEROUS, COLORFUL OUTDOOR FILM... PLENTY TO RECOMMEND IT.
Motion Picture Life

SPECTACLE AND EXCITEMENT.
Daily Variety

HARD-HITTING SAGA OF PILOT RAILROADING. EXCELLENT TRUCOLOR PHOTOGRAPHY.
Box Office

TOPLINE FILM ENTERTAINMENT... THRILLS, EXCITEMENT, ACTION AND ROMANCE.
Film Daily
ONE OF THE BEST OF REPUBLIC’S MORE AMBITIOUS PRODUCTIONS. WILL GET EXCELLENT WORD-OF-MOUTH. Showmen’s Trade Review

REPUBLIC HAS ADDED ANOTHER TO IT’S GROWING LIST OF IMPORTANT FEATURE PRODUCTIONS . . . A BOISTEROUS OUTDOOR FILM. Motion Picture Herald

HERBERT J. YATES, presents

ROCK ISLAND TRAIL in Trucolor

starring FORREST TUCKER

ADELE MARA

ADRIAN BOOTH

BRUCE CABOT

with CHILL WILLS

BARBRA FULLER - GRANT WITHERS

and JEFF COREY

Screen Play by

James Edward Grant

Based upon the Novel “A Yankee Dared” by Frank J. Nevins

Directed by Joseph Kane

Associate Producer Paul Malvern

A REPUBLIC PRODUCTION

Republic Pictures Corporation

Herbert J. Yates, President

A FINE EPIC . . . ACTION IS FAST. MANY THRILLING SITUATIONS. Harrison’s Reports

OUTDOOR FANS WHO LIKE A BIG AND SPRAWLING WITH PLENTY OF ACTION, OR AND ROMANCE WILL APPRECIATE THIS HIGHLY ABLE TRUCOLOR ENTRY. The Exhibitor
"ANNIE GET YOUR GUN" TOP ATTENDANCE AT STATE, N. Y.
3RD BIG WEEK!

Greatest Musical Ever Made is Hailed by Broadway Crowds!

And Cheering Critics:

"Highest Rating! 'Annie Get Your Gun' is the picture, the country's been waiting for. Better than the stage show, 'Annie' is the picture that is going to bring that 'lost' patron back into the movie houses."  
— Cameron, NEWS

"Betty Hutton is terrific. Zippiest of pictures."  
— Gilbert, MIRROR

"A whale of a musical picture."  
— Crowther, TIMES

"A musical comedy in the true sense of the word."  
— Barnes, HERALD TRIBUNE

"Raising more cheers than have greeted any musical movie in many a day."  
— Cook, WORLD-TELEGRAM & SUN

"Right out of the top drawer. The best screen musical seen around these parts in a good many years. Better than the Broadway hit show."  
— Pelswick, JOURNAL-AMERICAN

"A swell show. Howard Keel—tall, handsome with a fine voice and entrancing personality. Nominated as the most likely-to-succeed male personality in the movies since Gable."  
— Winsten, POST

"FATHER OF THE BRIDE" SETS 3 NEW M-G-M RECORDS AT RADIO CITY MUSIC HALL

New All-Time M-G-M Record for Saturday of 1st week!
New All-Time M-G-M Record for Sunday of 1st week!
New All-Time M-G-M Record for first 4 days!
3rd Big Week and Going Strong! Critics Rave:

"Wonderful—grandly funny—a honey of a picture."  
— Crowther, TIMES

"Joyous occasion of the year—great fun—delightful."  
— Hale, NEWS

"Superb—delightful, excellent, heartwarming—beguiling."  
— Gilbert, MIRROR

"Irresistible—good fun—like a good party."  
— Guernsey, HERALD TRIBUNE

"Brilliant—better than the book—outstanding, hilarious."  
— Cook, WORLD-TELEGRAM & SUN

"Hilarious—bounces along gaily, keeps the customers chuckling—most engaging."  
— Pelswick, JOURNAL-AMERICAN

"Funniest picture the Music Hall has had in months and months, and maybe years—a honey—top entertainment."  
— Winsten, POST
JOE EXHIBITOR SPEAKS

About Trade-Marks and Slogans

May 31, 1950

Mr. Mo Wax, Editor
FILM BULLETIN

Dear Sir:

When will the movie business learn that it doesn’t live by trade-marks and slogans? And when will the film people discard the misconception that the product from their studios can be sold and advertised like a Chevrolet or a pack of Camels?

I’ve been baffled by the trend film advertising has taken in recent years. Not theatre advertising, mind you, but the way in which the film companies exploit their product to us, the exhibitors.

Every theatreman knows (or he should) that each day he opens his doors with a new picture, he’s in a NEW BUSINESS. True, other factors about his theatre, such as its cleanliness, comforts, projection, sound, service, etc., count for something, but what he played yesterday or for the past month will have little or absolutely no value to his boxoffice in connection with the film he is showing today. His current show must be sold as a completely new product, being offered to the ticket-buying public on its own merits. The public’s response will be in direct ratio to that particular picture’s appeal, plus the exploitation effort put behind it by the showman.

Like most exhibitors, I lean heavily on the trade papers for my information about forthcoming product. I subscribe to one daily, a couple of weeklies and your valued Film Bulletin, and, like most exhibitors (I think), I examine the ads carefully to find out all I can about the pictures I might buy and play in the future.

There was a time in this business when practically every picture that was worth playing was given a big build-up, individually, to the trade by means of flashy advertisements. These inspired the exhibitor with some enthusiasm and also served to give us ideas on how we might exploit the pictures when we booked them. But in late years the film companies seem to have fallen into a more routine way of exploiting their product. Today, the tendency is to advertise the company’s trade-mark or some slogan about the company’s sales policy, as though these are means by which we can sell tickets. Three or four or a half dozen titles are grouped together in an advertisement that makes much more of the distributor’s gentle character than it does of the pictures’ merits. Perhaps this is a logical consequence of all the pressure put on the film companies by the mass of lawsuits in recent years, but, whatever the reason, the proclaimed virtues of the distributors will hardly serve to get exhibitors excited about the pictures released — the only thing the public gives a hoot in hell about.

The only pictures that get individual holl-o-woh from the distributors are the very BIG ones, the occasional “Samson and Delilah”, which, in my opinion, we’d the least. Most of the films released each season slip into the distribution channels like standard models of a well-known product, like something off the assembly line. I see dozens of good exploitation pictures “escape” into release with virtually no pre-selling to the exhibitors, who are expected, in turn, to sell them to the public. Is this sensible merchandising and effective showmanship?

The film people ought to wake up to the realization that movies are NOT standard products like automobiles or cigarettes. Each film is a brand-new piece of merchandise that requires a COMPLETE selling job from its inception to its presentation to the public. The distributors, I say, are delinquent in this phase of their function in the industry and they are muffing a vast amount of their potential income by failing to merchandise EVERY PICTURE THAT’S WORTH AN EXHIBITOR’S PLAYING TIME!

Thanks again for lending me your ear. I hope my views are worth something to your readers. Best to the members of the BULLETIN staff.

Sincerely,

JOE EXHIBITOR.
GIVE YOUR BOXOFFICE A Paramount Check-Up

Check that you've played all these current business-stimulators! Check the list. Then check with your Paramount booker for immediate dates!

<table>
<thead>
<tr>
<th>Movie Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cecil B. DeMille's <strong>SAMSON AND DELILAH</strong></td>
<td>COLOR BY TECHNICOLOR Now nearly 500 engagements prove it's one of the biggest grossers this industry has ever seen.</td>
</tr>
<tr>
<td><strong>THE EAGLE AND THE HAWK</strong></td>
<td>COLOR BY TECHNICOLOR First dates fine! And it's getting that famous saturation-selling of Paramount's top color attractions.</td>
</tr>
<tr>
<td>Frank Capra's <strong>RIDING HIGH</strong></td>
<td>Best Crosby in years! Woman's Home Companion for the 5th year just voted Bing Top Favorite Star!</td>
</tr>
<tr>
<td><strong>NO MAN OF HER OWN</strong></td>
<td>Variety tagged it &quot;excellent woman's picture&quot;—and the women are lining up in droves to see it!</td>
</tr>
<tr>
<td><strong>CAPTAIN CAREY, U.S.A.</strong></td>
<td>Ladd's latest is accented with the fast action that has made him one of your biggest-paying stars!</td>
</tr>
<tr>
<td><strong>Hal Wallis’ PAID IN FULL</strong></td>
<td>The famous Reader's Digest feature is proving popular entertainment in every situation.</td>
</tr>
</tbody>
</table>

Clear The Way For More Big Ones On The Way—from PARAMOUNT
482 CLOSINGS IN 6 MONTHS TO BUTTERSS REPEAL DRIVE

The "undue hardship" cases Treasury Secretary Snyder referred to a few months ago in his reference to excise tax cuts for television, seems to be gaining ground with Congress with some startling statistics. No less than 482 theatres have folded permanently, within the last six months, according to a survey, still incomplete, made by COMPO’s Committee on Taxation and Legislation, with the aid of the film companies.

The figures, representing 25 film delivery territories analysed by the Committee, were released by chairman A. F. Myers because the survey has such an important bearing on the campaign to eliminate the Federal admissions tax. Myers urged industry members to use the figures in writing to their Congressmen and senators requesting total repeal of the 20 per cent levy. Figures for the rest of the territories will be released as received.

Philadelphia led the list with 71 permanent closings, Dallas not far behind with 63 shutterings. The breakdown: Atlanta, 18; Baltimore, 17; Boston, 27; Buffalo, 7; Charlotte, 5; Chicago, 21; Cin- cinnati, 38; Cleveland, 9; Dallas, 63; Denver, 6; Des Moines, 5; Detroit, 37; Indianapo- lis, 8; Jacksonville-Tampa, 14; Los Ange- les, 28; Milwaukee, 8; Minneapolis, 22; New Haven, 1; New Orleans, 18; New York, 3; Omaha, 8; Philadelphia, 71; Pittsburgh, 13; San Francisco, 14; Seattle, 7.

XO SETS EIGHT TOP FILMS FOR SUMMER; 49 PROFIT UP

The bright picture unveiled in RKO’s list for 1949—$1,710,000—or more than 50% greater than the $501,000 for ’48—was further rosed by sales vice president Albert Mochrie’s announcement that RKO Radio was going to release eight of its top pictures during the summer months. Further, Mochrie revealed, the eight tippers to go during the 16-week period which started May 27, would receive a huge ad-exploitation campaign, both collectively and individually.

Supplemented by three or four program pictures, the eight big ones, which have said represented RKO’s strongest summer program in its history, will be: The Secret Fury; “Woman on Pier 13;" White Tower; "Where Danger Lives;" “Born to Be Bad;" Walt Disney’s “Treasure Island;” “Our Very Own;” and “Edie Donn;" the last two, Samuel Goldwyn production.

The company’s 1949 net included a profit of $1,290,000 on sales of capital assets and loans on investments in independent productions of $1,660,000. The net had losses of $205,000 on sales of studio assets and of $3,357,000 on production investments.

For the first quarter of 1950, RKO reported a net of $108,500 compared to $207,450 for the first ‘49 quarter.

ELC’S BERNHARD Quality, Not Trademark

The new film company, Eagle Lion Classics, served notice that it intends to enter the magic circle of the major distributors and called on exhibitors to help them invade that august body.

Joseph Bernhard, board chairman of ELC, which will consummate the merger of Eagle Lion and Film Classics on June 12, made it plain that exhibitors can now stop “crying that they’re at the mercy of the big companies,” providing they buy pictures “according to quality, not according to the trademark of the releasing company.”

Putting an exclamation point on Bern- hard’s argument, William J. Heineman, vice-president of the new organization, promised that his sales department will be "geared to handle one "A" picture monthly, and on a quality "program" picture weekly. Thus, it was explained, exhibitors need not be afraid of a product shortage if they refused to buy the "trademark" pictures.

About 70 features, representing the present roster of both EL and FC, plus reissues and scheduled product from independent producers, will make up the first season’s program.

The ELC setup will have William C. MacMillen, former EL executive, as president and Bernard G. Krane, former FC distribution vice-president, as general sales manager. Field operations will be handled from 28 exchanges, with the sales staffs of both companies consolidated and tightened to 85.

The ad-publicity department will be under the former directors of both companies, Leon Brandt and Syd Gross, with each principally responsible for the product which his respective pre-merger company has on hand. Ad production will be handled by an outside agency and the ad-publicity staff will consist of five from EL and two from FC; Brandt, Jo- no, Gerald, Lige Brien, Ruth Cosgrove and Phil Cowan from the former; Gross and Steve Strasser from FC.

Three division sales travel under Burt and Kranz: Milton E. Cohen, eastern; Edward E. Heiber, midwestern; and J. L. Lutzer, southern.

ZENITH GETS GOING-OVER BY FCC FOR MISLEADING PUBLIC

Zenith’s Eugene F. MacDonald must have been a very unhappy man last week. Treading gingerly but whistling blithely, the Zenith president had insisted that his Phonevision test would be held and that radio, TV, the telephone companies and the movie producers must cooperate to promote the success of Phonevision. He failed to reckon with the Federal Communications Commission, however, apparently assuming that he had the FCC cached safely in his back pocket.

Unfortunately for Mr. MacDonald, this was not the case. Still unable to get any commitment for major studio product for the test, Zenath in Chicago announced that Mochrie’s would make a routine request to the FCC for a 90-day postponement of the already-posted big summer rush. To his consternation, the Commission loosed a tirade at Zenith for leading the public to believe that Phonevision was an accomplished fact.

Pointing out that part of the condi- tional authorization for the test was Zenith’s agreement to refrain from any action that might create the impression in the minds of any person or persons that Phonevision or any phonovision has been or has been authorized on a regular basis or that the said authorization constitutes approval by the Commission of the principle of Phonevision or substitution for television,” the FCC cited specific violations of this condition by Zenuth.

It charged further that Zenith’s actions might have the effect of hindering the Commission’s “flexibility in determining the issues” at a public hearing “by encou- raging the mass production of réceivers containing Phonevision decoder out- lets built in accordance with your present standards.”

Until Zenith can satisfactorily answer these charges, the FCC said it would take no action on the company’s petition and indicated that it might rescind altogether its authorization for the test.

Yes, Zenith’s Eugene F. MacDonald must have been a very unhappy man last week.

REVIEW in This Issue

Father of the Bride 11
The Happy Years 11
Return of the Frontiersmen 11
Bright Leaf 12
Devil’s Doorway 13
This Side of the Law 13
Shadow on the Wall 13
Kind Hearts and Coronets 13
The Perfect Woman 13

(Continued on Next Page)
ALLIED LAUDS DISTRIB TV SNUB—URGES B.O. SURVEY BY COMPO

Film companies which have refused to allow exhibition of films in fields that offer competition to exhibitors, received a rep from the Allied States Ass'n at its national board meeting in Memphis. Lawding producers who have announced they have not offered their product to TV, Phonevision and 16mm operators, the Board served notice that it wouldn’t condone any producer or distributor who might “add to the difficulties and perplexities of their theatre customers and jeopardize their own position by refusing to review the products for non-theatrical exhibitions in competition with the theatres.”

Slumping theatre attendance was another topic for the board’s discussions which were consumated by a proposal to petition COMPO for a research project designed to analyze the causes for the declining boxoffice. The COMPO tax committee, which is headed by Allied’s board chairman and general counsel, Abram F. Myers, was voted funds to continue the fight for total repeal of Federal admissions tax, following a report by Myers on the committee’s progress, in which he declared optimism on chances for tax repeal.

Other Board action recommended:
—TV trailers for the home, including some as long as fiveminutes.
—Admissions collections in theatres be limited to one week to be divided among the various charities plugged by theatres.
—A committee to discuss with distributors the simultaneous release of major films on similar subjects which dissipated the grossing potentialities of each.
—Protest to Paramount over rentals on “Samson and Delilah.”
—The Board withheld release of the report of Col. H. A. Cole’s percentage selling committee which discussed this sore point with distributors, decided to release it through Allied Caravan.

PARDON DRIVE FOR ‘10’ ON AS HIGH COURT NIXES APPEAL

Finis was written to the “unfriendly 10” case last week as the U. S. Supreme Court reaffirmed its refusal to review the appeals of screen writers John Howard Lawson and Dalton Trumbo from their conviction for contempt of Congress. The only action now that could possibly save Lawson and Trumbo, as well as the other eight defendants, is a conviction for contempt of Congress. The only action now that could possibly save Lawson and Trumbo, as well as the other eight defendants, is a conviction for contempt of Congress. The nationwide drive to effect this final recourse for the doomed 10 was expected to start shortly, spearheaded by the Council of Arts, Sciences and Professions.

The two screenwriters appealed their conviction, which carried a penalty of a year in jail and a $1,000 fine for their refusal to answer a Congressional committee’s $54 question, “Are you or were you ever a member of the Communist Party?” On March 16, the Supreme Court refused to review the case and was later asked to reconsider.

While eight others face the same fate are producer Adrian Scott, director Edward Dmytryk and writers Herbert Biberman, Albert Maltz, Ring Lardner, Jr., Lester Cole, Alvah Bessie and Samuel Ornitz.

LIPPERT HALVES PROGRAM, BLAMES MAJORS’ “INVASION”

The majors’ “invasion” of the program picture field is forcing Lippert Productions to cut its program for the new season in half, according to producer-director-exhibitor Robert L. Lippert. Meeting with the trade press in New York, Lippert, who has 64 theatres on the West Coast, as well as heading the film company, charged the majors with virtually “giving away” its “B” product.

With quality impaired by volume, the executive declared, the public is being further alienated from the movies. His decision to slash Lippert output for the 1960-61 season to 16 from the 32 features released on the current season, he noted, was to maintain quality for his films while competing with the flood of cheaply sold major “B’s.”

Lippert also took to task exhibitors for forsaking business for outside interest. His talks with exhibitors throughout the country has led him to the conclusion that theatremen have become “generally lazy” in selling their shows.

ANGLO-US PACT HINGES ON INCREASED PRODUCTION IN U.K.

The British were driving a hard bargain, Eric Johnston told reporters as he returned from London last week bearing John Bell’s revised Anglo American trade agreement. After almost a fortnight of haggling, Johnston, his executive assistant, Joyce O’Hara, and the SIMPP’s Ellis Arnold managed to bring down the offers made by Harold Wilson and his Board of Trade to the original $17,000,000 revenue figure. The British, however, remained adamant in their demands for increased American production. Ellis Arnold, speaking for the British, indicated that a renewal of the pact which has a June 141 deadline.

Wilson’s “final” proposal agreed to maintain the $17,000,000 remittance figure provided the amount of U. S. investment in British production meets the investment for the past two years. An additional incentive offered by the British provides for a 50% return in dollars or each pound invested over the figure for the past two years. Conversely, there would be a penalty of 50% to be deducted from the $17,000,000 for production that falls below the figure for the two-year period.

The MPEA board decided to make a detailed study of American investment in British films before handing down any decision. The SIMPP awaited the return of Annall as it mulled over the British proposals.

UA CONTROL UP FOR SALE; 12,000 SHARES GO ON BLOCK

United Artists was on the block again this week, with producer distribution and financing problems, the once-proud film distri- bution company became the subject of a new bargaining round when the board voted to place 12,000 shares of treasury stock, representing 60% of the total, on the market. The other 8000 shares are divided between the interests of Charles Chaplin. Their stock was reported sold a dozen times before it was finally sold last week.

Currently, with president Grad Sears, vice president Arthur W. Kelly and director Vitalia L. Chalfil handling negotiations, the rumor mill is grinding away busily again. Reports were rife that various syndicates were interested in the purchase, as well as a group headed by producer Harry Popkin. No price was placed on the stock so purchasers were free to make their offers and begin the haggling at their own figures.

COMPO PLANNING COMMITTEE STARTS SIFTING FOR PROGRAM

On June 7-8, COMPO’s important program and planning committee gets down to the serious business of evaluating the scores of submitted suggestions and ideas from which will be drafted the Council’s program for the next year.

The mind of the committee, called by chairman Nate Yamins, will meet in Universal’s board room. The recommendations which emerge by a majority vote must receive unanimous approval from COMPO’s Board of Directors.

ROBERT L. LIPPERT
Invasion of the B’s

WILLIAM C. MACMILLAN
New ELC Presy
FATHER OF THE BRIDE' RANKS WITH SCREEN'S GREAT COMEDIES

Rates ✔ ✔ ✔ — except for action houses.

M-G-M 93 minutes
Spencer Tracy, Joan Bennett, Elizabeth Taylor, Don Taylor, Billie Burke, Leo G. Carroll, Mario Monri, Margaret O'Brien, Taylor Holmes, Paul Harvey, Frank Orth.
Directed by Vincente Minnelli.

This is exactly what the doctor prescribed to perk up the ailing boxoffice! "Father of the Bride" ranks with the screen's great comedies, providing 93 minutes of almost continuous laughter, bright lines, human touches, performances and deeply human touches. It is a film that will serve to convince millions of people that the only movies can provide such satisfying entertainment. The family trade will adore it, but the sophisticated and the low-brows will enjoy it equally as well. Repeat business should be terrific, for it takes at least two sittings to catch all the dialogue that is drowned out by the audience uproar. The Metro studio and every one involved in the making of "Father of the Bride" deserves the plaudits of the industry for delivering this wonderful film at a moment when we need it badly. It is not easy to appraise the praise that must go around. Vincente Minnelli, for his flawless direction, and Spencer Tracy for his flawless and genuinely human performance, share the doctor's honors. But this takes nothing from the superb screen play fashioned by Frances Goodrich and Albert Hackett. Shirley Booth, who plays, not from the elegant acting of Joan Bennett, Elizabeth Taylor, Leo G. Carroll and all the others in the perfectly chosen cast.

STORY: Spencer Tracy, alone with his wife, Joan Bennett, after a de luxe wedding reception for their only daughter, Elizabeth Taylor, ponders over the events leading up to the wedding. He recalls how shocked he was to discover Elizabeth had fallen in love with a boy whom Tracy couldn't place among her many boy friends. It is a dilemma of the father's choice, expressing the usual objections a father will voice. In spite of his fears Miss Bennett and Elizabeth bring Tracy around — expensive church wedding and reception, formal dress, invitations, etc. Finally resigned to spending his remaining years in the background of his daughter, he catches a still not quite prepared for the blow that falls. With almost all the wedding gifts in Elizabeth informs them that the wed- ding is off, and Old Rory Taylor, committed the unpardonable sin of insisting on a honeymoon in Nova Scotia, of all places, to go fishing, of all things. A few more normal pre-ceremony occurrences almost wreck Tracy, but finally the wedding day arrives and goes off without a hitch, with poor Father never even getting a chance to kiss the bride. TAYLOR.

THE HAPPY YEARS' AMIABLE BOYS' SCHOOL COMEDY IN TECHNICOLOR

Rates ✔ ✔ ✔ — generally; less in action houses.

M-G-M 110 minutes
Dean Stockwell, Darryl Hickman, Scotty Beckett, Donn Gift, Jerry Mickelson, Alan Dinehart, III, David Bair, Danny Mummet Eddie Lee, George Chandler, Claudia Barrett.

A pleasant and nostalgic film, enhanced immeasurably by Technicolor and good performances has been created by M-G-M from the popular "Lawrenceville School Stories" by Owen Johnson. Under William A. Wellman's knowing direction, the famous boys' school as it appeared at the beginning of the century is brought to screen life with all the affectionate corner that characterized the book's episodes. Although comic interludes occupy the bulk of the running-time, there is a vein of seriousness, the reformation of an incorrigible prankster, played beautifully by young Dean Stockwell, through the spirit of good sportsmanship and the understanding of a wise headmaster; a gem of a performance by Leo G. Carroll. The entire tone of "The Happy Years" is just that — a happy and gentle film that will bring back joyous memories to many and one to be viewed with enjoyment by every member of the family. The overlength of the picture is its overlength a handicap that should by some judicious pruning, since it is actually a collection of episodes, many of which could be removed intact without interfering with the film's cohesion. Best of the scenes are the classroom sequences with the "Old Roman" portrayed by Carroll, a pattern of authority and kindness, and Stockwell's Sabbath prank on the girls in the neighborhood, wherein the bored young men come to call on the excited young lady and file in one by one until the living room is filled with solemn-faced swains.

Stockwell, as "Dink Stover," delivers a fully-rounded and expert performance, matched in kind if not in importance by Darryl Hickman, Scotty Beckett and Donn Gift as assorted classmates. It is Leo G. Carroll's portrayal, however, that really nails down the film, particularly for the adults, and gives it a solidity and quiet grandeur that the usual juvenilistarring vehicle. Producer Carey Wilson has lavished minute care to detail and the costumes and sets have a definite ring of authenticity as well as great beauty in the excellent Technicolor.

STORY: Thrown out of school because of his pranks and general devilment, Dean Stockwell is enrolled at Lawrenceville and immediately gets off on the wrong foot by flubbing in a ball game. After his hazing by his fellow students, Stockwell brings him back, and it is only after a football game when he and Hickman stand shoulder to shoulder in a heroic goal line stand that the two become friendly. Faced with the threat of expulsion if he doesn't pass a special examination given by Carroll, Dean makes elaborate plans to use "ponies," but Carroll leaves him alone in the room on his honor, and although he knows the answers without cheating, he tells his roommates of his honesty. Carroll gives the blank paper a passing grade and Dean returns home a wiser and settled young man.

RETURN OF THE FRONTSIKERMAN' WEAK WESTERN ALMOST A TRAVESTY

Rates ○ ○ ○ as dueller in western and action houses; poor elsewhere.

Varner Bros. 114 minutes
Sordon MacRae, Julie London, Rory Calhoun, Jack Holt, Fred Clark, Edvin End, Rambond Bond, Matt McHugh, Britt Wood.
Directed by Richard Barre.

Kids — those not too enamoured with Hopalong Cassidy's sophisticated antics on their television sets should enjoy "Return of the Frontiersman" for its limited attractions but even they will detect the artificiality that makes his Warner Technicolor western an uninteresting medley of the genus exter. Watching the dices go across the screen like one takes the onlooker keeping repeating, "Is he doing it again?" While it keeps trotting in the edge of ballistics, Director Richard Barre manages to keep it from falling over, unfortunately. Otherwise, it could have been a better film. Rory Calhoun's spotty pacing comes low comedy, two songs (one right after another), furiously phoney fist and gunplay, and a completely dispassionate romance between erstwhile crooner Gordon MacRae and beautifully wooden Julie London. The brawls may not arouse any real interest in the audience, but the wildly flailing fists, splintering chairs, pseudo-punishment enjoyed by the girls are genuine plenitude of laughs, all, we fear, unintentional. The film is totally unsuitable for any but the action and western spots; or the Saturday matinées, or the juvenile. Unquestionably it would enjoy an ancient Hopalong Cassidy much more.

Rory Calhoun is his horse well, looks almost convincing in chaps and sombrero and renders the pair of tunes in painless fashion. Occasionally he is a wimpish as ever ride saddle-side; Rory Calhoun as the real villain masquerading as MacRae's publisher buddy is a mighty puny adversary for the husky hero, and the final set-to between them should make Mr. MacRae hang his head for having such a time subduing his guilty foe. Jack Holt lends prestige to the sheriff role, totally undeserving of his talents. Photography is fine; production values are adequate. "Return of the Frontiersman" is a terrible film.

STORY: Jailed for a barroom brawl by his sheriff father, Jack Holt, popular young Robert Garwood is released on bond only to be shot by one of his old cronies. Holt finds himself under suspicion of murder when his opponent is found killed. He becomes further involved when someone else is murdered. More deaths occur and kills an innocent bystander, soon after he is released from jail. Taking Julie London as a hostage, Rory Calhoun runs off to find the real culprits, followed by Holt and a posse. He finally discovers the den of thieves and tracks one of them down and in a final battle with Calhoun, the leader of the gang, and, after a knockdown, drag-out battle with Calhoun, turns him over to the law. BARN.
**BRIGHT LEAF TRIPE, SPRAWLING PERIOD DRAMA**

Rates • • • in first-runs on names; less in subsequents

Warner Bros.
110 minutes
Gary Cooper, Lauren Bacall, Patricia Neal, Jack Carson, Donald Crisp, Gladys George, Elizabeth Patterson, Jeff Corey, Taylor Holmes, Thurston Hall, Jimmy Griffith, Mariette Cad, William Walker. Directed by Michael Curtiz.

The only thing new or convincing about "Bright Leaf," a lavish, episodic period drama based on the Foster Fitz-Simons novel, is its tobacco country background. Otherwise, it's a hackneyed tale of jealousy and murder, taken directly from the dime-attack of romantic novels. Once more we have the impov- erished, broken-down old-timer, Gary Cooper, who vengefully and ruthlessly rises to huge wealth before he meets his inevitable come-uppance. Then we have the familiar diamond-in-the-rough girl, Lauren Bacall, whose aid he accepts but whose love he spurns for the having whoopie and hollerin' and killin' a-plenty, while top-grade production coupled with the drawing power of the Taylor name indicate a better-than-average screen effort. Generally, in telling and adult handling of an infamous chapter in American history by director of the picture from Gay Crocker's screenplay, results in an entertaining that is action-packed, engaging and believable, though slow-going occasion-ally by right bus speeches pro and con the all-too-brief preoccupation with the tobacco-lands — the auctions, the first cigaret- ette machine, etc. tobacco empires. Here are parts of two meandering, dramatic scenes from which are made the proceedings credible, in sharp con- trast to the sprawling dramatic capracy that clutter this foundation. Occasion- ally Curtiz stirs excitement, but whatever suspense he creates is dispelled by rou- flaccus quickly dissipated in the very obvious plot turns. Nam's will carry this drama as long as there is entertainment, but diminishing returns seem to be indicated as it plays down the audience. Patricia Neal makes her Southern royalty role a completely unlikeable character. Surprisingly, it is Lauren Bacall who registers most strongly, evoking genuine sympathy from the audience and delivering the only fully bodied characterization in the film. The scene where that deviates from the typ- isome is Jeff Corey's timid inventor of the cigarette machine, Jack Carson as a star who becomes Coo- per's right hand man plays a straight "other man" role and Donald Crisp is hard put to make anything out of the too-familiar portrait of a tycoon.

**DEVIL'S DOORWAY** ENGROSSING, ACTIONFUL INDIAN DRAMA

Rates • • • for action houses; • • • + elsewhere

M-G-M
84 minutes

Directed by Anthony Mann.

"Devil's Doorway" is a historical outdoor drama that should garner good receipts in houses catering to audiences craving whoopie and hollerin' and killin' a-plenty, while top-grade production coupled with the drawing power of the Taylor name indicate a better-than-average screen effort. Generally, in telling and adult handling of an infamous chapter in American history by director of the picture from Gay Crocker's screenplay, results in an entertaining that is action-packed, engaging and believable, though slow-going occasion-ally by right bus speeches pro and con the Indian's rights. Avoiding the standard treatment of white man-Indian conflicts, this Metro offering features a few twists that make it refreshingly different. The great majority of the picture is played in faithful Old West style, only here the Indians are saved from massacre at the hands of the whites.

Robert Taylor, recently a fairly suc- cessful Indian scout in "Ambush," turns about to fill the role of a grim, stone-faced Shoshone rancher who would die rather than give up the land of his fore- fathers. He turns in a good perform- ance and it is obvious that he is a pow- posse of the Congressional Medal of Honor, who is exposed to prejudice and hatred from the Indians. Louis Calhern is adequately mean and conning as the attorney who covets the Indians' land. Providing the film's eight best performances is Paula Raymond, the pretty woman lawyer whose advice and sympathy are finally and fairly rejected by Taylor.

STORY: Civil War hero Robert Taylor rides back home to find his father, Fritz Lieber, dying because the white doctors aren't interested in treating an Indian. Embittered, Taylor takes over their land that they had been bequeathing to the townspeople refuse to sign such a petition, and Taylor decides to fight any- thing to get his land. This suits Calhern's plans, and a massa- cre of Taylor's people is under way when he sees the Indians in Alvin's house. Miss Raymond, intervenes. Mortally wounded, Taylor surrenders to the Army, falling dead after receiving the promise that the surviving Indians will be permitted to go to the reservation. TAYLOR.

**THIS SIDE OF THE LAW** POORLY DONE, GLOOMY MURDER MELLER

Rates • • — as supporting dualler

Warner Bros.
71 minutes
Kent Smith, Viveca Lindfors, Janis Paige, Robert Douglas, John Alvin. Directed by Richard Bare.

This gloomy, hard-to-swallow little melodrama will serve only to fill out the lower half of a dual bill. Sadly lacking the action and suspense necessary to brighten this weak努力, the picture is created by director Richard Bare's slow, amateurish handling it is difficult to ima- gine anyone enjoying this WARNER QUICKLY. The most interesting character is the woman who is suddenly dropped into the lap of fortune to the tune of $3,000,000. Kent Smith is as hard to take as his role. His romantic idealism is belied by the fact that he believes little talent in her portrayal of the widow-heirees whom Robert Douglas, the hammy villain, is trying to swindle of her inheritance. Miss Paige manages to round out the undistinguished cast with unconvincing performances.

STORY: A woman (Janis Paige) shows Kent Smith hopelessly (she says) trapped in a cistern. In flashback sequences he tells his story. Picked up for vagrancy, his fine is paid by Robert Douglas, a lawyer who sees in Smith a remarkable resem- blance to a lost long millionaire client. Smith agrees to play the missing man for $5000 and ask no questions. He is briefed on the pertaining facts of the man's life and goes out to meet his wife, Viveca Lindfors. A shrewd (Janis Paige, Alvin's wife. Smith soon dis- coverers they all hate the man he's supposed to be. The murderer of Miss Paige reveals himself. When he finds Miss Douglas, the killer. Smith is dropped into the cistern, but escapes by superhuman effort, just in time to save Miss Paige. Miss Douglas, whom he loves, is being pushed from a cliff by Alvin, who thinks Vi- veca killed his wife. Douglas' punishment is self-inflicted.

The film is a deadly bore, with the vicious canine pet of Viveca's real husband, who drags Douglas into the pit to die beside the skeleton of his first victim. TAYLOR.

FILM BULLETIN
'SHADOW ON THE WALL' HITS HIGH NOTE OF SUSPENSE

Rates ★★ + as dueller generally

M-G-M
82 minutes
Ann Sothern, Zachary Scott, Gig Perreau, Thomas Divas, Kristine Miller, John McIntire, Tom Helmore, Helen Brown, Barbara Billingsley.

Directed by Patrick Jackson.

"Shadow on the Wall" is an intense murder melodrama involving the use of some dramatic psychiatric treatment to help a jilted man recover. There is a full measure of suspense in this intelligently handled M-G-M offering, but the mood is sustained for the greater part by dialogue, indicating less substantial grossness where the patronage consists of more rabid action fans. Like "The Window" and "The Fallen Idol," two notable thrillers in which the interest is also centered on a youthful witness to a killing, this smart, adult vehicle Featuring an engaging performance by a child performer, talent's little Gig Perreau, her completely believable reaction to the horrific event of witnessing a violent death would be a credit to any more experienced grown-up. However, no mystery ensnares this engrossing nerve-jangler.

From the start, you are aware of the kill-r's identity. The pulse-quickening tension which dominates the film lies in the race between the psychiatrist and the murderer; the former striving to cure the child, and the latter trying to permanently silence him. Tremendous physical and credibility to William Ludwig's script is the expert direction of Patrick Jackson, who has combined the extremely effective musical score with some startling camera shots and the all-around able performances of the cast. In addition to little Gig's wonderful stint as the frightened stepdaughter of the murdered woman is Ann Sothern's equally commendable portrayal of the murderer whose shadow leaves Gig in a serious state of shock. Zachary Scott bears up magnificently as the committed man, Gigi's father.

STORY: While Zachary Scott lies unconscious, rendered thus by a well-directed clout on the head with a hairbrush wielded by his faithless wife, Kristina Miller, she is shot and killed by her jealous sister, Ann Sothern. Ann clears out, leaving behind the murder weapon covered with Scott's fingerprints and its owner, Scott, to be accused and convicted of murd.r. Gig Perreau, who unknown to the authorities witnessed the entire affair, is placed under the care of psychiatrist Nancy Davis, who systematically cures the child of the terrible shock while Scott awaits execution. The murderess, realizing that Gig will eventually make the connection between her diagnosis and the child's treatment and subsequently curing the child and saving the guiltless Scott from an unjust execution, TAYLOR.

'KIND HEARTS AND CORONETS' SLOW MOVING BRITISH SERIO-COMEDY

Rates ★★ for art houses

Eagle Lion (J. Arthur Rank)
106 minutes
Directed by Robert Hamer.

This strange amalgamation of wit and melodrama is so completely British in atmosphere and subject matter that it may prove somewhat heavy going for average American audiences. A drama of mild Victorian nobility, it wavers an uncertain course between sly comedy and grisly sensation, much after the fashion of Chaplin's "Monsieur Verdoux." The aristocratic background is embroidered with a fantastic plot concerning an almost endless series of murders. Patrons of art houses should find this fair entertainment, but of necessity it is due for a minor supporting position.

However, there is a unique selling point which, if properly exploited, should build up its revenue. Down in the list of credits is the name of Alec Guinness, the actor currently appearing in "The Cocktails Party." In this picture, he performs an amazing histrionic feat by appearing as eight completely different characters, one of them a woman. He is practically the whole supporting cast and, although Dennis Price and Joan Greenwood are starred, it is Guinness who steals the show. The point is that the audience will never recognize him in all those characterization! And it won't decrease his erudate virtuosity, unless they are previously enlightened.

STORY: Dennis Price is distantly related to an aristocratic family, but his position is that of a humble draper's assistant. And his sweetheart, Joan Greenwood, seems his proposal and marriage to the wealthier John Penrose. Dennis vows to murder all members of the noble family, thus making himself the Duke. He cleverly arranges "accidents" which dispose of six of them, all played by Alec Guinness. The other two, also played by Guinness, obliquely die of natural deaths. Price is now the Duke and marries Valerie Hobson, the widow of one of his victims. Ironically, at his moment of triumph, he is arrested for the murder of Penrose. Actually it has been a suicide, but the spitefully jealous Joan frames him for the deed. He is about to hang when she turns up with the missing suicide, a child she and the merchant have grown-up. From the start, you are aware of the kill-r's identity. The pulse-quickening tension which dominates the film lies in the race between the psychiatrist and the murderer; the former striving to cure the child, and the latter trying to permanently silence him. Tremendous physical and credibility to William Ludwig's script is the expert direction of Patrick Jackson, who has combined the extremely effective musical score with some startling camera shots and the all-around able performances of the cast. In addition to little Gig's wonderful stint as the frightened stepdaughter of the murdered woman is Ann Sothern's equally commendable portrayal of the murderer whose shadow leaves Gig in a serious state of shock. Zachary Scott bears up magnificently as the committed man, Gigi's father.

STORY: While Zachary Scott lies unconscious, rendered thus by a well-directed clout on the head with a hairbrush wielded by his faithless wife, Kristina Miller, she is shot and killed by her jealous sister, Ann Sothern. Ann clears out, leaving behind the murder weapon covered with Scott's fingerprints and its owner, Scott, to be accused and convicted of murder. Gig Perreau, who unknown to the authorities witnessed the entire affair, is placed under the care of psychiatrist Nancy Davis, who systematically cures the child of the terrible shock while Scott awaits execution. The murderess, realizing that Gig will eventually make the connection between her diagnosis and the child's treatment and subsequently curing the child and saving the guiltless Scott from an unjust execution, TAYLOR.

'THE PERFECT WOMAN' SCREWWAL COMEDY, BRITISH STYLE

Rates ★★ as dueller; more where British films click

Eagle Lion (J. Arthur Rank)
87 minutes
Patricia Roc, Stanley Holloway, Nigel Patrick, Miles Malleson, Irene Handl, Pamela Gilbert, David Hurst, Anita Bolster, Phillipa Gill, Constance Smith, Patti Morgan, Noel Howlett.
Directed by Bernard Knowles.

The exhibitor who wants to add the spice of variety to his program can make good use of this peculiar British import. It's a screwball slapstick comedy that is quite different from itself. The British moviemakers seem to have borrowed from our Abbott and Costello brand of foolishness as well as a few touches of Minnelli's and Abbott and Costello's humor is pretty broad, slightly bawdy and completely insane. And equipped with British accents and their slow-fuse gags, the effect is positively weird. It was adapted from a stage farce which, in turn, must have been based on a naughty story. It's about a dotty old professor who invents a robot in the shape of a beautiful woman. It can do anything a real woman can do -- almost. And when a real woman substitutes herself for the dummy and two blokes escort her to a hotel suite -- that's where the Minsky routines come in. It is outrageously funny in spots.

The members of the cast all disport themselves with delightful facility. Patricia Roc, who provides the only well-known name, is sufficiently beautiful as the "perfect woman" and the girl who plays the part of the robot is credited for going through the motions in the accepted "Frankenstein" style. And besides, her figure is much nicer than Boris Karloff's.

STORY: An absent-minded professor has constructed a beautiful automation named "Olga" which responds to commands in a life-like manner. He hires Stanley Holloway and his valet, Nigel Patrick, to demonstrate its uncanny perfection by escorting it around town. His niece, Patricia Roc, who served as the model for "Olga," wants to get out of the house to go to a party, so she substitutes herself for the dummy. They all wind up in the bridal suite of a swank hotel -- a situation rife with risque possibilities. Holloway's aunt finds "Olga" to be an epoch. While he protests his innocence, she jabs a pin into the anatomy of the supposed robot. Patricia responds with a life-like scream, and the determination to begin to cuddle in earnest. When the genuine dummy shows up, he prevails upon his aunt to try the scam routine again. This time 'Olga' savors a flash and, in a furtive burst of activity, destroys the hotel -- la Senora, YORK.

JUNE 5, 1950

13
James STEWART
Shelley WINTERS
Dan DURYEA
Stephen McNALLY

The Roar

A BULL'S-EYE FOR
Aim your boxoffice sights at new summertime highs with WINCHESTER '73. Nation-wide day-and-date openings July 12* are being backed by national magazine and newspaper ad campaigns and tremendous U-I promotion!

*Pre-release Premiere N.Y. Paramount Theatre June 7th!
DOOR-TO-DOOR selling will be the keystone of National Theatres' campaign to get patrons back into their theatres. NT top cop Charles P. Skouras called upon his house managers and staffs to ring doorbells to find out what the customers would like to have, both in the physical theatre and on the screen. The quota will be 10 calls per day and the canvassers will be equipped with self-addressed post cards listing potential features. The moviemakers will be asked to check those they would like to see and will be advised when the engagement is set. The door-to-door campaign, as outlined in a special manual, has some fundamental tips, such as: "Judge the length of your call by the reception you get. Avoid arguments. Make notes of reasonable and valid criticism, especially if it applies to your own theatre." The 70-page campaign manual, on which NT's $50,000 showmanship drive is based, has gone out to all managers, district heads, publicists and executives of the organization, and will be available, at cost, to all exhibitors.

ZENITH HAS reason to believe that before September these eight major producers will change their minds and cooperate with, rather than attempt to block, this Government authorized test which is to be made in the public interest and which means so much to the producers and to the unemployable situation in Hollywood." That was the prediction made last week by Col. John R. Howland, Zenith executive, regarding the scheduled Phonovision test next fall in Chicago. Emphasizing the public interest in the project, Howland claimed that although only 300 families will be selected, 50,000 applications had been received for the privilege of participating in the test, which, if films can be obtained, will show top feature movies on television at a charge to each family of $1 per picture. During the 30-day test period, a new feature will be presented each day. "Today," Howland said, "the public is shouting from the housetops that it needs more and better television sets and program. We all feel a pressure upon us to help in supplying this demand. The telephone companies, the set manufacturers, the broadcasters and Hollywood are jointly responsible." According to the moviemakers, however, they feel that they also have a responsibility to the nation's exhibitors and their life's investments.

THE EXTRAORDINARY mushrooming of drive-in theatres in the last two years is evidenced by the Motion Picture Association's decision to take another survey of outdoor houses this summer. The last one was done in 1948, when the MPA's research department made its unprecedented analysis of the nation's theatres, including drive-ins. With the old list renewed, the MPA will map out the entire country all over again and listings will be compiled of every drive-in in the U.S., including those that are closed or under construction. The data will include capacity, number of months per year in operation, program policy, frequency of program changes, and circuit affiliation, if any.

So far as the august body which compiles the British Who's Who is concerned, there is only one crooner extant. The 102nd edition of that illustrious tome lists him as Harry L. (Bing) Crosby.

WARNERS' "Bright Leaf" world premiere in Raleigh last week was an epic production all by itself. The citizens of Raleigh were treated to a celebration that rivaled any premiere ever held in the Southland. Stars, radio network envoys, a rodeo, a barbecue, country fair, square dancing and a huge pageant featured the gala Tobacco Festival which was climaxd by the klieg-lighted premiere at the Ambassador Theatre. On the grounds of the State Capitol, more than 20 finalists in the "Bright Leaf Queen" competition paraded for the judges, with the winner receiving a 1950 Mercury convertible, contributed by the N. Car. Mercury dealers and presented by Governor W. Kerr Scott. Because of the interest aroused throughout the tobacco country by the premiere festivities, almost 300 special engagements in the South have been set for the film immediately following the Raleigh premiere.

IF YOU'RE LOOKING for anyone from Paramount or its subsidiaries as part of the week of June 12th, you'll probably find him at the Ambassador Hotel in Los Angeles. Some 263 home office executives and field representatives are due to be on hand when Paramount's first national sales meeting in nearly a decade opens in Hollywood for three days of distribution palaver. Heading the delegation from the home office will be president Barney Balaban, board chairman Adolph Zukor, Paramount Film Distributing Corp., president A. W. Schwabert, vice-presidents Paul A. Rabourn, E. K. "Ted" O'Sheh, nat'l ad-publicity director Max E. Youngstein, shorts head Oscar A. Morgan and the rest of the company topers.

TWENTIETH-Fox's "The Broken Arrow" gets a special Medal of Merit award from Parents' Magazine. On hand to receive the honor will be the president, Spyrkos P., Skouras and Debra Paget, whas the feminine lead in the James Stewart Technicolor starrer.

OF MEN AND THINGS: Alfred E. Daff, who did such a job in rehilitating Universal's foreign offices following the war, has been named executive vice-president of U-I charge of foreign operations, taking over the post recently resigned by Joseph I. Seidelman, who retires at the conclusion of his current contract at the end of 1950. Jack L. Warner has established a new executive post at the studio, as assistant to the Producer, and has named Rudi Fehr and David Weisbart to fill the newly created spots. Fehr will aid William Jacobs and Weisbart will be assistant to Henry Blanke. 20th-Fox's Spyrkos Skouras left last weekend for Paris to participate in the European conference June 8-11 at UNESCO House, create a world organization for brotherhood. Harry Witten, who chairman on behalf of Cecil B. DeMille's "Sanse and Delilah" via a cross-country goose-will tour received such wide acclaim, b comes DeMille's associate producer, will assist the veteran moviemaker in a production activities starting with a current circus epic, "The Greatest Show On Earth," the Republic is taking on its new quarter on the 18th and 19th floors of the Mutual Life Building at 17 Broadway. The move marks its 50th anniversary. The company's former location had been at 1790 Broadway for the last nine years.
NOW being distributed to all subscribers of THE FILM DAILY

OVER 1200 FACT FILLED PAGES

Complete Covering
PRODUCTION
DISTRIBUTION
EXHIBITION
EQUIPMENT
TELEVISION

1950 YEAR BOOK OF MOTION PICTURES

The Recognized Standard Reference Book of the Motion Picture Industry

This volume of over 1200 fact filled pages compiled and published by THE FILM DAILY with the enthusiastic co-operation of every branch of the Motion Picture Industry is given with a year's subscription to the industry's oldest daily trade paper and contains—

Complete list of ALL theaters in the United States arranged by states. Theaters in circuits, together with home office offices and executive personnel. An up-to-date list of DRIVE INS with locations. Negro theaters. Personnel of companies. Personnel of Motion Picture Studios. Associations and their personnel. Important company financial statements. Labor organizations and their personnel. Exhibitor groups, personnel. Developments in Television. A complete list of all exhibitor groups, personnel. Equipment manufacturers, products they manufacture, together with executive personnel. Complete list of film exchanges, managers names, addresses and telephone numbers. Film carriers. Laboratories. A list of more than 22,000 motion pictures released since 1915, together with release date and review dates. CREDITS of players, producers, directors, photographers, film editors, writers, and art directors. Features released in 1949, together with important credits with director, producer, company, players, photographer, author, art director, editor, screen play writer, musical director, running time of the picture with a Daily review date. Serials released since 1920. World-wide statistics of importance to the industry.

AND 1,901 OTHER IMPORTANT FEATURES

End For Your Copy NOW - Mail This Coupon Today

THE FILM DAILY

1501 Broadway
New York 18, N. Y.

Hollywood Office

6415 Hollywood Blvd
Hollywood, Calif.

F. B.

Gentlemen:

Please enter my subscription to THE FILM DAILY, and send me my copy of THE FILM DAILY Year Book. I enclose $10.00 (Foreign $12.00). California Special Service Subscription . . . . $15.00

Name

Street

City, State
"STARS" HAS HEART and EXCITEMENT
Campaign For Every Movie Audience

THE PARSON HAS TWO GUNS AND ONE BIBLE
His Words Were Loaded — And So Were His Pistol.

There isn’t a single theatre in the country that should have an exploitation problem with M-G-M’s “Stars In My Crown.” The house that caters to the family audience has one of the most beloved and tender films of the year in this story of a parson who endears himself to a town and shows his true mettle in every crisis. In awarding its Medal of the Month to “Stars In My Crown” for the outstanding family picture of March, Parents’ Magazine advocated that “no one should miss it.” And that takes in every member of the family.

For the fans who clamor for action and suspense, there is plenty of that, too. The parson, an ex-Civil War cavalryman, was a gun-tothin’, fist-swingin’ man of God who made sure his audience listened to him. His encounter with the town bully and his bullwhip, his assistance in a typhoid epidemic, pitting spiritual aid against a medical bag, and his unarmed victory over hate-ridden Klansmen — all promise enough excitement and suspense to sac even the avid action addict.

In the ads, there is a direct appeal directed at each of these two principal types of theatre audiences. And the press book puts its promotion pressure on the pulse of each with an excellent series of showmanship angles, many of them successfully used in the test engagements recently in representative small towns.

It would be well for the showman to note that gun-forin’ Parson Gray has a large following among readers of the Saturday Evening Post. The Joe David Brown character has become a favorite of Post readers, so popular that the series of short stories was combined in a 25c Pocket Book now on sale at all newsstands, thus opening another avenue for tie-ups.

Here is a film truly worth every exploitation effort the exhibitor can put forth. “Stars In My Crown” won’t let him down — if he backs it up with showmanship power.

Manager’s Letter

An honest, straightforward letter from the theatre manager can work wonders, with a picture like “Stars In My Crown.” Such letters, used judiciously, and on deserving films have pulled moviegoers in much more effectively than trite superlatives. The following is an example:

Dear Folks:

We have seen Hollywood throw everything into a picture from Roman chariots to rocket bombs. But when it comes down to cases, the biggest hits are those that tell the best stories about real people. "Stars In My Crown" is that kind of picture. We don’t often go on record but we want to recommend this one.

It hasn’t (1) any beauty queens (2) the U. S. Cavalry (3) a couple of dozen song hits or (4) a torrid love scene . . . but it has plenty to make it a good movie and genuine entertainment. It has a quiet mood although there are moments of great suspense and scenes of intense excitement. There is also a believable romance. Its setting is not a Park Avenue penthouse or a Zulu Village — it’s a U. S. town called Walesburg — very much like the one we live in.

I think this is one of the good films of 1938 and I want to call it to your attention. I think you’ll enjoy it.

The Manager.

Such a letter, used in the lobby, on the screen, in heralds or, even better, by direct mail if you have a list, will draw the selective audience.
Above, the parson (Joel McCrea) armed only with words and courage, faces a terroristic Klan mob bent on taking away a Negro's land. Below, the doctor (James Mitchell) and the parson each use the tools of their trade in an attempt to save a typhoid-stricken victim.

**STARS IN MY CROWN**

The series of stories by Joe David Brown in the Saturday Evening Post featuring “Two-Gun” Parson Gray has been transferred to the screen by M-G-M in what is reputed to be one of the finest family pictures of the year. Joel McCrea has the top role as the parson whose words were as loaded as his pistols when he came into the small Southern town of Walesburg, fresh from his stint as a cavalryman in the Civil War. How he meets and marries the church organist, Ellen Drew; entrenches himself in the hearts of the townspeople more firmly with each succeeding year; demonstrates the power of God to a fresh young doctor, James Mitchell, during a typhoid epidemic, and, finally, single-handedly and unarmed, disperses a mob intent on intimidating a poor old Negro, Juano Hernandez, all make for genuine and heartwarming entertainment.

The cast also includes the fine child star, Dean Stockwell, the late Alan Hale, Lewis Stone and Amanda Blake. Jacques Tourneur directs for producer William H. Wright from a screenplay by Margaret Fitts.
'THE CAPTURE'

RKO

"Fearfully devoid of action, but it has an over-abundance of ideas." - S. P. N. Y. WORLD TELEGRAM

"A particularly unbelievable version of the man-hunt... Sheer incredulity... Innocent of any suspense or satisfactory development." - PIHODNA, N. Y. HERALD TRIBUNE

"Static, pretentious little Western, full of high-sounding talk, short on action and signifying only that it tries hard." - H. H. T. N. Y. TIMES

"Vigorous drama... In all its details, this is a picture... even to conclude may perhaps number among their major achievements." - COOK, N. Y. WORLD TELEGRAM

"A rather determinedly arty drama all of psychological overtones... Conversational for the most part and leisurely of pace." - PELSLICK, N. Y. JOURNAL AMERICAN

"An all-purpose film with a little bit of everything in it... Not able to inspire much interest in such a diffused grab-bag of plot." - WINSTEN, N. Y. POST

"Champagne for Caesar" - United Artists

"A weak comedy notion... Radiates a warmth of hearty laughter... Lull between laughter take up as much time as film does... Inspiration and failed and condemned the rest of the proceedings to pedestrian plodding." - COOK, N. Y. WORLD TELEGRAM

"A picture with one idea... Runs downhill all the way." - WINSTEN, N. Y. POST

"Wears awfully thin as time goes on... May find some incredible fun in the full spots of radio." - CROWTHER, N. Y. TIMES

"The idea... good for a time... is not sustained... Daffy lampoon... Harmless frolic... Dull and funny... pretty thin." - BARNES, N. Y. HERALD TRIBUNE

"A noble, wonderful idea, with endless possibilities for satire... Unfortunate fact is that 'Champagne for Caesar' is a very 'stub of humor.'" - PECK, N. Y. COMPASS

"Fast and funny entertainment... Broad slapstick." - PELSLICK, N. Y. JOURNAL AMERICAN

'D.O.A.'

United Artists

"One broken round of uproar and commotion... Sure does have a lot of people wearing white dresses." - COOK, N. Y. WORLD TELEGRAM

"An interestingly thought up if confusingly spun out melodrama." - PELSLICK, N. Y. JOURNAL AMERICAN

"Fairyly ordinary murder-detective-mystery picture tricked out in a captivating and glossy fore-and-aft brackets of imminent death." - WINSTEN, N. Y. POST

"Picture is in need of some plodding... Has all its parts... Adds up to only a mild divertissement." - T.M.P., N. Y. TIMES

"A noble, wonderful idea, sustains a chase melodrama which in other respects is merely ordinary... Pedestrian who do end up in a rounded thriller." - GUERNSEY, N. Y. HERALD TRIBUNE

"A long, long, long story, told in flashbacks." - PECK, N. Y. COMPASS

'Johnny Holiday'

United Artists

"Conventional, sentimental, the usual story of a small boy and his regener-..." - PIHODNA, N. Y. HERALD TRIBUNE

"Venerable exercise in juvenile reformation... A multi-colored picture." - WINSTEN, N. Y. POST

"Spun out in the usual familiar screen pattern." - PELSLICK, N. Y. JOURNAL AMERICAN

"Drenched up with gruff sentimentality... Short and effective... A sentiment..." - PIHODNA, N. Y. HERALD TRIBUNE

"Life in the reform school never looks more interesting... A routine affair, well..." - T.M.P., N. Y. TIMES

'O One Way Street'

Universal International

"Paved with murder, stolen loot, fatal... Philosophy and, at the finish to..." - GUERNSEY, N. Y. HERALD TRIBUNE

"A fair program feature." - PELSLICK, N. Y. JOURNAL AMERICAN

"A good picture, but something... Obviously a well-intentioned..." - T.M.P., N. Y. TIMES

"Not that this picture is worse than others like it... Unworthy melodrama..." - WINSTEN, N. Y. POST

"Sanctified melodrama... Explicitly obvious, and not especially exciting..." - T.M.P., N. Y. TIMES

"As a three-dollar bill... A phony interpretation... By a phony..." - BARSTOW, N. Y. HERALD TRIBUNE

'House by the River'

Republic

"Desperate attempt to raise gooseberry with a standard horror-psychological..." - CROWTHER, N. Y. TIMES

"Melodrama handled in the artless manner... To be recommended..." - T.M.P., N. Y. TIMES

"Fails to generate suspense." - PELSLICK, N. Y. JOURNAL AMERICAN

"The film is a melodrama, so carefully..." - GUERNSEY, N. Y. HERALD TRIBUNE

"Will probably discredit them (serious or artistic films) with its lack of..." - T.M.P., N. Y. TIMES

"Dialogue... sounds pretty highhanded and foolish..." - WINSTEN, N. Y. POST

'Shadow on the Wall'

MGM

"Mild melodrama, deliberately paced... Obviously interesting faces... General lack of suspense." - A. W., N. Y. TIMES

"Little film dealing with a psychiatric problem..." - T.M.P., N. Y. TIMES

"The merit of it is not its symptoms..." - A. W., N. Y. TIMES

"Main fault is that it generates..." - T.M.P., N. Y. TIMES

"A psychiatric melodrama in which murder, madness, and the theme..." - PIHODNA, N. Y. HERALD TRIBUNE

"Distinctly minor effort of movie-making... Plot's interest originality." - WINSTEN, N. Y. POST

"The capture..." - United Artists

"Fearfully devoid of action, but it has an over-abundance of ideas." - S. P. N. Y. WORLD TELEGRAM

"A particularly unbelievable version of the man-hunt... Sheer incredulity... Innocent of any suspense or satisfactory development." - PIHODNA, N. Y. HERALD TRIBUNE

"Static, pretentious little Western, full of high-sounding talk, short on action and signifying only that it tries hard." - H. H. T. N. Y. TIMES

"Vigorous drama... In all its details, this is a picture... even to conclude may perhaps number among their major achievements." - COOK, N. Y. WORLD TELEGRAM

"A rather determinedly arty drama all of psychological overtones... Conversational for the most part and leisurely of pace." - PELSLICK, N. Y. JOURNAL AMERICAN

"An all-purpose film with a little bit of everything in it... Not able to inspire much interest in such a diffused grab-bag of plot." - WINSTEN, N. Y. POST

"Champagne for Caesar" - United Artists

"A weak comedy notion... Radiates a warmth of hearty laughter... Lull between laughter take up as much time as film does... Inspiration and failed and condemned the rest of the proceedings to pedestrian plodding." - COOK, N. Y. WORLD TELEGRAM

"A picture with one idea... Runs downhill all the way." - WINSTEN, N. Y. POST

"Wears awfully thin as time goes on... May find some incredible fun in the full spots of radio." - CROWTHER, N. Y. TIMES

"The idea... good for a time... is not sustained... Daffy lampoon... Harmless frolic... Dull and funny... pretty thin." - BARNES, N. Y. HERALD TRIBUNE

"A noble, wonderful idea, with endless possibilities for satire... Unfortunate fact is that 'Champagne for Caesar' is a very 'stub of humor.'" - PECK, N. Y. COMPASS

"Fast and funny entertainment... Broad slapstick." - PELSLICK, N. Y. JOURNAL AMERICAN

'D.O.A.'

United Artists

"One broken round of uproar and commotion... Sure does have a lot of people wearing white dresses." - COOK, N. Y. WORLD TELEGRAM

"An interestingly thought up if confusingly spun out melodrama." - PELSLICK, N. Y. JOURNAL AMERICAN

"Fairyly ordinary murder-detective-mystery picture tricked out in a captivating and glossy fore-and-aft brackets of imminent death." - WINSTEN, N. Y. POST

"Picture is in need of some plodding... Has all its parts... Adds up to only a mild divertissement." - T.M.P., N. Y. TIMES

"A noble, wonderful idea, sustains a chase melodrama which in other respects is merely ordinary... Pedestrian who do end up in a rounded thriller." - GUERNSEY, N. Y. HERALD TRIBUNE

"A long, long, long story, told in flashbacks." - PECK, N. Y. COMPASS
HOLLYWOOD EDITORIAL

Maturity

Since January 1, slightly more than 200 pictures have been previewed for the benefit of Hollywood working press. After taking stock of this 1950 product, three things stand out: (1) Hollywood is making MORE movies to meet the war, (2) Hollywood is making BETTER movies than EVER, and (3) Hollywood is finally demanding more of its actors than just a pretty face.

The increase in volume, as every body knows, is the result of shorter playdates for the average picture, plus the government's action in wielding theater control from the hands of the major picture-making companies. The latter quality can be traced to the struggle for survival which faces the industry. And the premium is placed upon the acting ability is—to our way of thinking—the result of a general maturity which the industry seems to be approaching.

Reams have already been written by movie critics on the volume and quality of the new product, but very little has been said about the over-all improvement in the ability of Hollywood's stellar talent. One doesn't have to be an old-timer to remember the days when the average producer scoffed at the idea that an "actress" needed anything more than beauty, personality and publicite to handle dramatic roles.

Twenty years ago it would have been possible to count on the fingers of your two hands the movie queens who were capable enough in their professional chores to rate critical kudos. Yet, today, histrionic skill has become the rule, rather than the exception.

Looking over the casts of the new crop of pictures, one can find a score of stars who have attained their stellar ratings strictly on the strength of professional ability. Several of them, being anything but beauties, would have been passed up without a second glance by the producers of yesterday; others would have been ruled too old to play anything but secondary "character" roles.

In brief, Hollywood has grown up and acquired a sense of awareness of the entertainment demands of the movie-going public, both in its choice of story content and in the people who portray the roles. Contrasting this newfound maturity of the movies with the "shot-in-the-head" type of entertainment being served up by television.

Anyone who has had the misfortune to sit through a full evening in film is aware of what a "cinematic" picture is, by now that this new medium has not benefited by the films experience and is drawing growing pains that beset the movie industry

(Continued on Next Page)

COLUMBIA

JOHN MAINTAINS BUDGETS AS LOT GOES INTO HIGH GEAR

After a temporary production let-up during the latter part of May, Harry Cohn shifts his company back into high gear this month with eight pictures tentatively set to roll. Highspot of this new output will be the launching of the long-sought John Ford project, "Yesteryear," for which Cohn has bid a million dollars to a couple of years ago. George Cukor, as previously reported, will handle the production chore of the expensive project, which is tentatively set to roll June 15. Cukor will also direct.

This pick-up in production will make Columbia one of the busiest lots in town during June. Furthermore, it will be the only studio in town which is able to keep up as fast as the budgets are incurred. By and large most of the studios have pared the previously allocated budgets for their new starters, but Columbia continues to maintain the initial momentum which he announced for the year's product, several months ago.

Producer Sam Katzman fired the starting gun on the month's production program with the start of a new Jungle picture, starring Johnny Weissmuller, on the set of "King Kong Island," the picture will be the first of two in the Jungle series, set to roll within a six weeks period. Today, (6th) the new Glenn Ford Western, "The Flying Aces," which deals with the Navy's new high flying missiles, gets the green light by Producer J. afflicted. On June 12 two sagebrushers are set to roll, "Raiders of Smokey Creek" (Charles Starrett-Riley Bullette) and "Gene Autry of the outlaws."
BRODY CHOPS AA BUDGETS AS STUDIO ACTIVITY SPURTS

MONOGRAM and Allied Artists have reached the highest volume of activity in a great many years, and possibly in the history of the two companies, with 16 Monogram and six AA films in the preparatory stages of production, as of the first of this month.

According to the best available information, Monogram will maintain about the same budgetary standards it has followed for the past several years, 

Four In Work

Set to start this month are Billy Wilder's "Ace in the Hole," and Robert Welch's "The Lemony Lemon Kid" (Bob Hope). With two features already under way, George Stevens' "Slaughter on Tenth Avenue," and Charles Brackett's "A Relative Stranger," this means that the production uptick will be launched with four pictures at work on the sound stages.

Other productions on the list are: "Pardners" (Bing Crosby-Bill Boyd), to be produced by Paul Jones; "Detective Story," in which William Wyler will produce and direct; "The Trial," which Frank Capra will produce and direct from an original screenplay by Brody;

Third Tee Off

"The Police Story," a Paul Short production; "Short Grass," to be produced by Brody's executive assistant, Scott Dunlap; "The Highwayman" and "Maid for a Man," both of which will be produced by the King Brothers; and "Land of the Sky-Blue Water," a Dunlap production.

Following is the Monogram slate:

"Bomba and the Hidden City," which roll off this past month, and will be directed by J. Roy Hubbs; "Pride of Maryland" and "Amazon Jungle," both of which will be produced and directed by Wallace Beery, with Brackett; "The Little Tam," by Paul Jones; "The Riddle of the Rhythm," by George Marshall; "The Rise of the Goldbergs," by Mel Epstein producing; "The Dark Wood," a Cosmopolitan story to be produced by Robert F. McGowan; "If I Should Die," another national magazine story; "George Abbott's musical comedy, "Dancing Days," by Betty Hutton; "Dear Mom," the third in the series which was started off by "Dear Ruth," "Carrie Ames" (Alan Ladd), "Famous" (Carson Young), and "The Girl Across the Street," by Cecil B. DeMille's "Great Show on Earth.

The Allied Artists slate, which has just appointed Henry Wilcoxen as an associate producer to assist him in all of his future productions, starting with "Greatest Show."
normal cost because of Rogell's sound principles of economy.

20th CENTURY-FOX

SUN SHINES BRIGHT AT 20th AS SEVEN FILMS CROWD LOT

EVERYONE IS ALL smiles at 20th Century-Fox, these days, and well they might be because this is the busiest studio in town, with seven pictures shooting, but the rushes indicate that the pictures are setting new standards in quality. And finally, there's cause for cheering over reports from the New York business office, that the company is now assured of bigger grosses for the current year, than during 1949. A sudden spring business boom has more than overcome the slump encountered during the first quarter, and with the strong backlog waiting release, it seems almost certain that the upswing will continue.

Currently before the cameras are: 'Till We Meet By' (June Havill-Bernd Lubiang-Dorothy De Haven), a Technicolor extravaganza; "American Guerilla in the Philippines" (Tyrene Power-Micheline Freelle), filming on location near Manila; "All About Eve" (Bette Davis-Anne Baxter-Angele Holt); "Two Flags West" (Joseph Cotten-Linda Darnell-Cornel Wilde); "The Mudlark," shooting in England, with Irene Dunne in the Queen Victoria role; "Halls of Montezuma" (Richard Warden-McReginal Gardiner), being filmed in Technicolor, and "I'd Climb the Highest Mountain" (Susan Hayward-Bernd Lubiang-Rory Calhoun), also in Technicolor.

Darryl F. Zanuck has chosen a December release date for "All About Eve" in order to qualify it as a second contender at this year's Academy Award - no small feat, but only in this the biggest studio in town, with seven pictures shooting, but the rushes indicate that the pictures are setting new standards in quality. And finally, there's cause for cheering over reports from the New York business office, that the company is now assured of bigger grosses for the current year, than during 1949. A sudden spring business boom has more than overcome the slump encountered during the first quarter, and with the strong backlog waiting release, it seems almost certain that the upswing will continue.

Universal-International

STUDIO SETS MORE SERIES FILMS AS 'KETTLE' PAYS OFF

SERIES PICTURES ARE beginning to play a bigger and bigger part in Universal-International's production program. The "Kettle" series, which came into existence following the highly successful comedy, "The Egg and I," was the first of U-I's current group of series pictures, and so successful has it been, that a second series is being planned at the present time. One will be a "Francis" series, based on the talking mule character which walked off with the year's top laugh honors. The sequel to the original comedy is scheduled to start shooting around the end of July, and will carry the tag, "Francis Goes to the Races." According to present plans, the talking mule will be used in one picture per year. Another series, similar to the old Arabian Nights stories, is being whipped into shape by Jack Gross. Kick-off picture in the series will be titled, "Son of All Baba."

Four Tinters Shooting

Production continues at peak level here, with eight pictures shooting during the closing days of May. Four of the pictures are in Technicolor, which is the largest number of timers ever made simultaneously by the studio. This group includes "Twin Peaks," "Kansas Raiders," "Wyoming Mail," and "Frenchie."

In line with the drive to snare top talent in all departments to assure superior quality, U-I has just borrowed Mark Rob-son from Sam Goldwyn Productions to direct "Lights Out," a drama dealing with the rehabilitation of a World War II soldier blinded during service. Robert Buckner will produce from his own screenplay.

Two additional J. Arthur Rank releases have just been set by the company, namely: "Rocking Horse Winner" (Valerie Hobson-John Mills) and "Run For Your Money" (Donald Houston-Moira Lister-Alex Guinness).
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denote Technicolor production, (C) denotes Cinecolor.

**COLUMBIA**

1910-50 Features
- Completed (58) In Production (1)
- Completed (2) In Production (0)
- Completed (15) In Production (0)

**NEW PRODUCTIONS**

**CHAIN GANG**
- Drama
- Started May 17
- Cast: Douglas Kennedy, Marjorie Lawrence, Emory Parnell
- Director: Lew Landers
- Producer: Sam Katzman
- Story: Not available

**LIGHTNING GUNS**
- Western
- Started May 16
- Cast: Charles Starrett, Smiley, Henry Eggleston
- Director: Fred Sants
- Producer: Colbert Clark
- Story: Not available

**LORNA DOONE (T)**
- Adventure
- Started May 19
- Cast: Barbara Hale, Richard Greene, Sean McClory, William Bishop
- Director: Phil Karlson
- Producer: Edward Small
- Story: Based on the English classic

**RELEASE CHART**

| 1918-19 Features | Completed (40) In Production (0) |

**EAGLE-LION**

1918-19 Features
- Released (40) In Production (0)

**FILM CLASSICS**

**LIPPERT**

1945-49 Features
- Completed (10) In Production (0)

**NEW PRODUCTIONS**

**THE RETURN OF JESSE JAMES**
- Western
- Started May 20
- Cast: John Ireland, Ann Dvorak, Henry Hull
- Director: Arthur Hilton
- Producer: Carl K. Hittleman
- Story: Adventures of the notorious bad man of the West.

**HOLIDAY RHYTHM**
- Musical
- Started May 25
- Cast: Marybeth Hughes, Donald McBride, Wally Vernon
- Director: Jack Scholl
- Producer: Murray Lerner
- Story: Not available

**RELEASE CHART**

| 1919-50 | Details Rel. No. 1 | Cast |

**FILM BULLETIN**

| 1949-50 | Details Rel. No. 1 | Cast |

| 1949-50 | Details Rel. No. 1 | Cast |

| 1949-50 | Details Rel. No. 1 | Cast |
REPUBLIC

1949-50 Features
Serie's Westerns
Completed (27) In Production (2)
Completed (16) In Production (0)
Completed (17) In Production (1)

NEW PRODUCTIONS

FRISCO TORNADO
Western—Started May 19
Cast: Allan "Rocky" Lane, Eddie Waller, Martha Hyer, Russ Ford
Director: G. Springsteen
Producer: Gordon Kay
Story: Not available.

TOBOLO
Drama—Started May 28
Cast: Robert Stack, Joy Page, Gilbert Roland, Virginia Grey
Director: Oscar Boettcher
Story: Drama in the Bally woods

IN PRODUCTION

\[\text{Details of the Production (1)}\]

RELEASE CHART

1949-50 Features
Completed (57) In Production (2)

NEW PRODUCTIONS

ROKO RADIO

1949-50 Features
Completed (2) In Production (2)

FILM BULLETIN
»

.... .
.. .

ome To

(79)

The

an,

Han

ighting

The

title:

(84)
linf.ghter. Ths
Was a Male War Bride
ove That Brute (85)
Us

Didn't

lother

Me

Tell

Hea»en

Bl> r

ight

.

.

.

(88)

(T)

Way

o
h

anie

in

Wi!mak-Sel

Power-Hendrix
Power-Hayward
Sheridan-Mature

(107)

Foxes

of

iwhide
eiia

Highway

lines'

icket
velve

nder

Avenue

'abash

(82)

.

.4-10
.7-4
.1-30
.11-7
.9-12
.

.

001
926
924
930

8-15
11-21

923
016

5-3
8-1?
;-22

005

3-13

013

Fe

.

.

.

Was

.9-26

10-10
8-29

.931

S29

Details
under
Ontside the Wall

O'Riordans
Saddle-Tramp (T)

on

1

.3 13

.

008
010

Jaan

003.
0'7
0J2

1- 6
.12-5
.12-5

ti

The

le:

Completed

Magnificent

Title— Kenning
jnd

Tine

Cast

lOMPJLKTED
Was

Imiral

—

Wheel,

ampagne

The (87)
The Iron

title:

The

(92)

for

Caesar

Ho

Side

Hendrix-E. O'Brien

.11-21

Rooney-Mitchell

7-4
11-4
4-7
8-29
4-24
9-12
.4-21.
4-24
11-21
.Jjly.
.

Colman-Holm
Heflin-Keyes

ngecn,

TBrien-Britton
Ireland-McCambridge

len

Young-Drake

(83)
The
(96)
A.

0.

under

Details

Crazy

n

Here

title:

Holiday

1-20

.

7-5.

under

c_<;

7-4
8-2
11-21

Temple-Mlven

Marx Bros
Brando-Wright
Romero-Havoc

.

M-L

.

PC

P-2S
12-53

7-4.
1-2

Powill-Keyes

.

.3-3.

.

.

.

3-27

.4-24

.Bis.

.

.

.7-7

.

.

.

.

Lightly

3-28

Rooney-Lorre

Henreied-McLeod
Williams-Arden

3-24
5-25

3-13

R-S

Rad'ord-Greer.wood
Br dy-Rnssell

7-21

.

Ctes.

.

S'age

Running

Law

the

In Production (8)

(37)

NEW PRODUCTIONS
UNSAS RAIDERS

rl

Sherman

.

.

Dec.
Dec.

1-1S
11-21

904 '12-ii

July.

.9:1

Jan

906

.2-27

(74)

(T)

.

«M»

of

t>f

8 1 .. 11-26 ... r 0t ... 1 ~-5
.2-11
£15. .1-31
4-2^..
4 1
9 1 ". .3-13
6-6 .10-22
.f06...11-T

rk-Mas ey

.

.

4-10
12-5

\M.

...

Bogart-Bereman

'2"

.6-10

6-1V

Reissee

Garfield-Sheridan
Boo rt-Parker

....Heine
6 -r>
12-5

4-9.

.

.

.

.

.

5-8

8-><.

819.

2-25
905 .2-13
5-27
922. .5-22
5-13 ... .921 .. .4-24
Hav-'-M c*ae
...... .P-29. .4-2". .. .920
r
«-3
Grrnt-f a-fisld
Reissu;
r3
12-10
Haves-Coo er
R-iss"e
rc9
Lawrenee-Wyman
11-7
r 3
"'4.
Morgan- Cli'k
Re ssue
1-14
913. 12-19
te g-n Ke-I
2-28
R~binson-Yo'ing
910.
Rci s:e
12 10
Stot-Ro-nan

.

Cra ford-Brian

.

.

.

.

.

cy-V'hr

Wvir?n-Morgn
To-<d-R-man
Flynn-S^ith

..

McCrea-Mayt

.

Cooger-Brennaa

..

.

r-»«".

4-25
11-8
4-10
10-2 C
2-13

Temple- MrCa'llster
Cooper-vorrls

O-y-MneRv
Lindfors-«mith
f 0 ,|,r«B-»Mr»

Law

— M-yo

—

.

.

6-17

fl7.

.

.

.

.

.

.3-13

818

.

10-*

.

..

3-27

919

.

907
903

.11-7
.9-12

SC6
914
°~'»

° 3

3-11

1-30

914

.9-24
.

902.. 8 T>
. .12-5

.512.

911 .12-19

1-28

11-12

5-23
7-18

Dosglas-Dae-ill

Your Service

-

.

12-24

9-27.

Bergman-Cetten
faaaj

.

12-31.

7-4... 3-2"
1-2
4-2*
Relstee
4-9
4-°S
7-4. ..4-15..
12-5

RoasR-MoTgan
Srot-Moroan
MacRar-Celhnan

Cm

...

°-10

8-16
8-30
5-8
3-28
2-13
9-13
9-27

Morrls-»alfe
fa-e-Bate'

.

.

Laneaster-Mnye

Cagi

M llion Dollar Robbery. The
Un"er Caprcorn (T)
(117)
Whit. «e*t (114)
Young Man Wi'h A Horn (112)

915.

9-2S
.2-27

Out Responsibility

JERSEY MESSENGER SERVICE
MrrnlxT

2

e-3

8-29

Part<er-Vo;rheaj

Two

»0

927

8-15

Wyman-nietre")
Rrgers-R agan

NEW

fte

Rel.

6-£4

4-*25.

Da« s-Cotten
GarfidJ-N al
Coo er-N al

)MAHAWK

rector: George
Not available.

.

2-13

Mayo-MaeRae

Frrht (110)
Warning

J>ry:

1

lov

Foreign

Details

Brian-ReyncMs
Berle-Mayo

(116)

Baby

Producer: Ted Richmond

The James boys join Quantrill's army.
(T)
Western -Started May 25
<ist:
Van Heflin, Yvonne DeCarlo, Susan Cabot, Jack Oakie

.

908
902

Jan.

1949-50

.

Leaf

Murphy,

Chapman, Audie

Tony Curtis
rector: Ray Enright

1

Cast

(T)

estern— Started May 20
Brian Donlevy, Marguerite

'

»ist:

.

20.

In Production (2)

(42)

Peck- Mayo
MacRae-Calhoiin

Ta<k F»«a (116)
Tea For Two <T)
Ttilj

Completed

Features

1949-50

Time

(74)

Details Hnder 'i'le: Storm Center
Story of Seabisenlt, The (T)
(93)

UNIVERSAL-INTERNATIONAL

..

RELEASE CHART

Cage!
Casablanca
(102)
Castle en the Hedsen (77)
Chain Lightning (94)
Colt .45 (T)
(74)
Damned Don't Cry, The (103)
Daughter of Rosie O'^mdy (104)
Destination Tokyo
(135)
Farewell to Arms (78)
Glass Menagene. The
God Is My Co-Pilot (88)
Hasty Heart, The (102)
Hatehe man. The (74)
Hawk an1 the Arrow, The
House Ac-ess the Street (69)
Inspector General.
The
(lj2)
(T)
Ki's Tomorrow Goodbye
Lady Takes A Sailor. The (99)
Lightning Str kes Twice
Mon'ana <T) (76))
ertk «f the Hie Grendt
D falls ander title: Colorado Terifery
Pe-fect Strangers
(88)

Storm
I

.2-27

119

June

8-29
2-27
8-15

ers

Completed

,

Ho.-nblower

at o

of

Retorn of the Fron'iersmen
Sergeant York (134)
S'lver llilnn (T'

S-nt

.

.

.upino-Cuff

Alwayt Leave Them Laughing
Biek're (1)
Barricade (T)
(75)
Beyond the Forest (96)
Breaking Point, The

Pretty

Ca-7

.

913
907

Ju e.

7-1.
8-1.

H.voc-2ndy

.

*>r\n

11-25
.

1

Vco

Whipped

The

title:

Sir

6 16
.2-17

8-1.

O'Brien-Morris

Over

King

.

1-6

.

10-24

Bend'x-Martin

.

Details

.

Femali

Montponery-Drew
Montgomery-Marshall

The (85)
<S2)
mny One-Eye (78)
i Fer CerlUs (88)
Ha' py
ve
(84)
n,
The (85)
i.
Mike <S9>
te A
Thief (88)
Details under title: Once
'eksand
(79)
Young, So Bad (91)
Husbands
ee
Trail,

nny

the

Is

Pop

.

.

7-4

Cumm;ns-Dall
Deadly

Po-

.

Love

Lies

(87)

under tille:
Ian Sceet
(71)
Details

I quois

.

.

10-2

P-S

.

.

.

Mar

.

9-12
2-27

Wint.rs-Carey

Nightfall

After

Brght

Care

(99)

Living

of

st

a

del.

5-22

.5.1;.

jam

Toren-Duff

(£2))

Hiding

In

Title

1949-50

Lady,

under

Oetails
I

Details

Lovejoy-Ryan

Fury

of

.4-13

.S14.
.914.

r

Mccn

Stewnrt-Win

1943-50 Fea'ure

This

PRODUCTION

IN

A

.Apr.

Heel

73

ter

Cip .ah

RELEASE CHART

Aug
.

WARNER BROTHERS

4-11

In Production (1)

(24)

917
911.

»'ay.

Mar.

.

9-26

Murphy-H:ndrix

COMPLETED
Features

.

.

Street

Side

a

Vide

on-Toren

aia

Ba ehar'-Maxwell
0 Mal'ey-Pate
McOrea-Hendrix

(75)
under title: Pantiier's
South Sea Sinner (88)
Story of Molly X. The (100)
Tight Little Island
(81)
Undertow (70)

Winche

11-7
6-6
2-13
8-29
8-2j
12-5

Mr.in-Kilbride

.

(80)
(76)

IN PRODUCTION

-;"0

.

Hunt

2

UNITED ARTISTS

.

Cui-Djw

Details under
Sierra
(T)
(83)

.

00'.

Itiain-Ki
.

Shakedown

<-l>

Oil

.

Death

title:

Ragged

.3-13
.5-3

.007.

.

(T)

Ma and Pa Kettle Back Home
Ma and Pa Kettle Go To Town (79)
One-Way Street

Woman
018
924

l

Texas

Brady-Fr cirtan
Murphy-Storm
Byington-Reagan

(74)

Shoplifter

a

From

Details

927

Oct

.

5-9..

I

Kid
Louisa

Spy

8-2)
Ma;
i-9
Feo
1 ar
10-10
6-6
Apr
7-4
Feb
1-30.. July

Grable-Mature
Da ley-Calvet
Andrcws-Tierney
T.erney-Conte

.

(97)

birlpool

11-22

Garfield-Prelle

Home

Oct.

Nov.

Aug

Colbert-Knowles
Dailcy-Ba ter
Peck-Mitchell

(92)

(T)

Willie Comes Marching
hen the Sdewatk Ends

ben

.922
.00

.

Cone-Oakle

(94)

Came Home (106)
(T)
(90)
to Tomahawk
OXIoek High (132)
My b«:n (86)

liree

Gedde>

Crah-Lundifan

(102)

nky
•inee

7-19
6-20

00T

Apr
Sep
Feb
Jan
Nov

1-30
10-10
July
11-8.
Sep
7-4
Ju e
4-24
6-20
12-19..
8-29
11-7.
1-3
Nov
1-2..
3-28. .Nov
11-8
Dee
1-30

Sevens-Haver

(S3)

Streets

the

.

3-14.

Grant-Sheridan
Co gins-Peters
McSuire— Lancaster
McGuire-Lundigan
Grrb'e-Da ley
Tie-ney-Widmark
Darnell-Widmark

(105)

and the City (95)
Out
You Beautiful Doll (T)

.

4-11

Powell-Stevens
Darnell-Doyglas
Crain-Sanders
Seo t-Jory

R-ory-Tyler
Peck-Pa ker

880

er

ly

r

<
4>
(C)
Challenge

Plains

the

of

under

Details

.

1-3.

Montgomery-Windsor

Lil

lakota

11-7

Crain-Wrbb
Young-Holm

(85)
By The Dozen (T)
The Stable (94)
(88)
(C)
(92)
lancing in the Dark (T)
[•erybody Does It (98)

Chta-er

.

..
.

N. Juniper

St.,

Vsst'l

I

lire

Cesriirra

Phila. 7, Pa.

—

LOcust 7-4823

Producer: Leonard Goldstein

tiry:

PRODUCTION

IN
'o!t
H, ey

&

Title— Kenning

Tint

Costello

Foreign

in

the

RELEASE CHART
Cast
Leg'on ... Abbott

The
the Gun

I er

tnan on the Run
'iming Mail (T)
and

Evelyn
(T)
(82)
Lagoon, The

•lerline

(88)

leaneer's

Girl

(S2)

Granaer-Slmmons
O'Hara-Chrlstlan

Jean-Simmons
Mae Murray-Trevor

(101)

<T>
(T)

(77)

dcCarlo-Friend
lenle-Klrby

C ain

Boycott (92)
iianche Territory (T)

Mdentlel
etails

O'Hara-Carey
Conte-Gray

(76)

Sgead
under

title:

Wek

Hawk,

The

"tile

J»
l!

Crossbones
For All (83)

iel »

of

the

'-8..

5-22
5-22
5-22

arid

Forelnn

»«•

.

6-6.
.

<WS)

.Nov,

.

Foreign

8-15
4- 6
8-29

.

,

.

.

.

.

.903

.

Aug

.

.

Feb

.

Mar

.

May

'.
.

.

90

-1

.l"-5
8-1^
2-27

Ollfler-Herlle

.June.

a

addressing

can serve

copy of

ris.

.

.4-10

all

their

all

return advertising.

t!)C3?res better

.

Nov
Feb

901
.

all

your

918

.

.

.

they give us

Don't put your return film in the lobby until
patrons have left aftrr the lust shotv.

HIGHWAY EXPRESS
.

if

program Tuesday each week.

IMPORTANT

J12

11-7.

10-10
4-10
10-10
7-4
5-23
5-8

We thank all theatre owners and managers who
cooperated w<th us by putting return trailers in the
proper addressed containers and for wrapping
We

City

Toren-Chandler
DeCarlo-Greene
O'Connor-Carter
Curnmlngs-Biythe
O'Cinnor-Pltts
McCrea-Winters

(T)
(T)

(91)
'Ti

• ch: «

Ret

5-8
5-8

.

•/tee"
tirt

No

Rel.

1949-50

'ad
•

Costello

Smith-McNally

OMPLETED
*m

&

Stewart-Hull
O'Cnnnor-Durante
To'ter-Contc
Sheridan-O'Keefe

ikman.

THEATRE MANAGERS and OWNERS
Details

.

.910.

.

11-21
.1-16

236 N. 23rd

St.,

Member

—

LINES, Inc.

1239 Vine St.. Phila. 7
LOcust 4 0100
National Film Carriers

Phila. 3

.7-19

l
jj

J

N

E

5

,

19

5 0

tl


Announcing

SHOWMANSHIP YEAR

31st ANNUAL CONVENTION
ALLIED THEATRE OWNERS
OF NEW JERSEY, INC.

— and —

EXPOSITION OF
MOTION PICTURE THEATRE
EQUIPMENT AND ACCESSORIES

TRAYMORE HOTEL, ATLANTIC CITY, NEW JERSEY

June 15-16-17, 1950

New York Headquarters
Allied Theatre Owners of New Jersey, Inc.
234 West 44th Street, New York
LAckawana 4-2530-1
The Industry Can Beat This Buyer's Market!

Editorial by MO WAX
Page Seven

Reviews In This Issue
Duchess of Idaho • Great Jewel Robber • Cariboo Trail
My Friend Irma Goes West • Louisa • Destination Murder
Night and the City • Johnny Holiday • So Young, So Bad

Pages 19, 20 and 22
THE BIGGEST BOXOFFICE GATES OF 1950
—and far beyond, are coming in Your Golden Future From Paramount

The entire industry is exhilarated by the news from our greatest Convention! All this product, completed or now shooting, means months and months of sound merchandise produced specifically to bring a sharp upturn in present attendance figures. Your Paramount salesman will be in soon to tell you more!
You Can Play All These Important Attractions Before The End Of 1950

Cecil B. DeMille’s Masterpiece

SAMSON AND DELILAH
Color by Technicolor. Starring Hedy Lamarr, Victor Mature, George Sanders, Angela Lansbury, Henry Wilcoxon

MY FRIEND IRMA GOES WEST
A Hal Wallis Production. Starring John Lund, Corinne Calvet, Diana Lynn, Dean Martin and Jerry Lewis—with Marie Wilson as Irma

THE LAWLESS
starring Macdonald Carey, Gail Russell

UNION STATION
Starring William Holden, Nancy Olson, Barry Fitzgerald—with Lyle Bettger, Jan Sterling

COPPER CANYON

LET’S DANCE
Color by Technicolor. Starring Betty Hutton, Fred Astaire—with Roland Young, Ruth Warrick, Lucile Watson, Gregory Mottet

THE FURIES

MR. MUSIC
Starring Bing Crosby, Nancy Olson, Charles Coburn, Ruth Hussey—with Robert Stack, Marge and Gower Champion—and guest stars, Groucho Marx, Dorothy Kirsten, Peggy Lee and The Merry Macs

TRIPOLI
Color by Technicolor. Starring Maureen O’Hara, John Payne, Howard DaSilva—with Philip Reed, Grant Withers

BEYOND THE SUNSET
Starring Glenn Ford, Edmund O’Brien, Rhonda Fleming

MR. AND MISS ANONYMOUS
(tentative title)
A George Stevens Production. Starring Joan Fontaine, Ray Milland, Teresa Wright

A RELATIVE STRANGER
(tentative title)
Produced by Charles Brackett. Starring Gene Tierney, John Lund

THE GREATEST SHOW ON EARTH
Color by Technicolor. The story of Ringling Brothers, Barnum and Bailey Circus

And To Be Filmed Early In 1951

SEPTEMBER AFFAIR
A Hal Wallis Production. Starring Joan Fontaine, Joseph Cotten, Francoise Rosay—with Jessica Tandy, Robert Arthur

UNITED STATES MAIL
Starring Alan Ladd, Phyllis Calvert—with Jan Sterling

A PLACE IN THE SUN
A George Stevens Production. Starring Montgomery Clift, Elizabeth Taylor, Shelley Winters

DARK CITY
A Hal Wallis Production. Starring Lizabeth Scott, Wendell Corey, Viveca Lindfors, Dean Jagger, Don DeFore, Charlton Heston

FANCY PANTS
Color by Technicolor. Starring Bob Hope, Lucille Ball with Bruce Cabot, Jack Kirkwood

THE GREATEST SHOW ON EARTH
Cecil B. DeMille’s
"We can tell the public our movies are better than ever and we can actually give them better entertainment, but it really takes the old circus style of showmanship with gay parades and glamorous personalities."

so says...

A. H. BLAIR

AND THE PROOF IS THAT "ROCK ISLAND TRAIN BOXOFFICE BUSINESS IN THOUSANDS OF THE
DEAR JIMMY: NOW THAT ALL THE EXCITEMENT AND FUN OF OUR "ROCK ISLAND TRAIL" PREMIERE IS OVER I AM REALLY GAINING A CLEAR PERSPECTIVE OF THE TREMENDOUS VALUE TO BE GAINED FROM BRINGING HOLLYWOOD TO THE PEOPLE OF THE MIDDLE WEST. I CANNOT THINK OF ANY SINGLE EFFORT THAT CAN AROUSE THE ENTHUSIASM, BRING OUT THE FASCINATED CROWDS AND WHIP UP THE INTEREST OF SO MANY THOUSANDS OF PEOPLE COMPARABLE TO YOUR COMPANY'S PREMIERE IN OUR QUAD CITIES. WE CAN TELL THE PUBLIC OUR MOVIES ARE BETTER THAN EVER AND WE CAN ACTUALLY GIVE THEM BETTER ENTERTAINMENT BUT IT REALLY TAKES THE OLD CIRCUS STYLE OF SHOWMANSHIP WITH GAY PARADES AND GLAMOROUS PERSONALITIES. I HAVE EXPERIENCED MANY PREMIERES IN MY MANY YEARS IN THIS BUSINESS AND I WANT TO CONGRATULATE YOUR COMPANY FOR THE TIME AND EFFORT THROWN INTO THIS ONE. YOUR STARS WERE RIGHT THERE AS PROMISED AND WITH THE UTMOST COOPERATION THEY GAVE FULL SATISFACTION TO THE VAST CROWDS (LARGER THAN THE ENTIRE POPULATION OF THE QUAD CITIES) WHO HAD COME FROM SO MANY MILES IN ALL DIRECTIONS. I KNOW ALL OUR THEATRES IN THIS TERRITORY WILL FEEL A REVITALIZED INTEREST IN ALL MOTION PICTURE ENTERTAINMENT AND I KNOW YOUR COMPANY AND YOUR STARS WILL BE RICHLY REPAID BECAUSE THE PUBLIC APPRECIATES THE RARE OPPORTUNITY TO BE A PART OF THE GLAMOUR THAT IS HOLLYWOOD. IT WAS A SWELL SHOW JIMMY. I ENJOYED THE SPECTACULAR PARADE AND THE CHEERING PUBLIC WAS WITH US ALL THE WAY. REGARDS.

A H BLANK.
M-G-M HAS STOPPED THIS

Thanks to the gentlemen of the trade press for the editorials below. M-G-M has the Pictures and the forward-looking policy that bring action and optimism to the industry.

"THE BRIGHTER OUTLOOK"
from an Editorial by Ben Shlyen in Boxoffice Magazine

"Once again confidence is in the air and enthusiasm. It is firmly grounded and backed by several hundred million dollars of confident belief in the future of this great industry. For instance: At the recent sales convention of Metro-Goldwyn-Mayer, it was announced that a record number of pictures were ready for release in various stages of production. In all the total schedules approximately 100 features in which millions will be invested. Yes, the sky is clearing and the sun is shining again."

"CONFIDENCE WHEN NEEDED"
from an Editorial by Jay Emanuel in The Exhibitor

"The industry got something of a lift at the M-G-M Sales Meeting when they talked about M-G-M's studio program. They talked specifically or generally about more than 100 films. When a company is able to present to the trade its definite plans for the next 16 months, in black and white, amounting to an investment of millions it should act as a shot in the arm to the entire industry. By serving notice to the trade that it has confidence in the future, M-G-M is giving all of us a much needed lift."

"ASSURANCE OF CONFIDENCE"
from an Editorial by Terry Ramsaye in M. P. Herald

"The M-G-M announcement is both an assurance of confidence in the tomorrow of the industry, and also a precedent-breaking expression from this company."

The Trade, The Press, The Public Agree

M-G-M IS BETTER THAN EVER!
**This Buyer's Market**

There is a tendency among even the wise men in our industry to propound capsule causes for the slump in theatre attendance. One hears opinions that the "real" REASON IS THAT people have lost the moviegoing habit (so suddenly?), that television is the "real" villain (only non-TV territories are equally affected), that we've lost the knack of showmanship (we only mislaid it), that poor product is to blame (have you seen "Father of the Bride", "Sunset Boulevard", "Night and the City", "Asphalt Jungle", "The Men", "Winchester '73", among others within the past few weeks?). Each film or theatre executive one encounters offers a pet theory for the downward skid of boxoffice grosses, and the gloom is settling so thick over the thinking processes of these people that they may not be able to find their way out into the sunshine, again.

Relax, boys. Certainly this is no time for phoney platitudes or rose-hued optimism. But neither is there any reason for panic. If you're looking for a capsule reason for the drop in grosses, here it is: We're smack up against a buyer's market. That's a composite of all the reasons every guy in the movie business can think of to explain the slump. It's television and night baseball, it's an overdose of ordinary and poor product, it's plenty of gas, cars and open roads, it's the tightening of the spending dollar and the instalments on the new washing machine, it's the dearth of showmanship and the ennui of the moviegoing public, it's this, that and the other thing. Now that we know that, let's not get excited and scared half to death about the future of our industry; let's rather confine the thinking power to the ways and means of how to meet this buyer's market. And, in that direction, we would like to repeat some pertinent views expressed in a recent issue of FILM BULLETIN by our good friend and correspondent, Joe Exhibitor:

"I say, let's go into their homes after 'em!"

"For a long time we were fortunate in that millions of folks had the 'movie habit.' Well, it's no longer habit that brings them to your boxoffice. You have to interest them, coax them, entice them out of their cozy living rooms. Let's think about how we can do that.

"The film companies must wake up, and fast, to the value of television advertising for films. Special trailers for the small video screen and with copy directed at the television stay-ins should be made available on every worthwhile picture, not merely on an occasional special production. Distributors and leading local exhibitors in every territory should work out some cooperative plan for sharing the cost of showing these 'teletrailers' at frequent intervals on every channel.

"Since millions of people who used to read newspapers and magazines in the evening now focus their full attention on that miniature screen after dinner, what better way is there for reaching them with the movie message? Who can tell—it might turn out that television will prove to be the greatest advertising medium the motion picture ever had!"

"Another proven means of reaching into the homes to sell your attraction is door-to-door distribution of circulars. I note that National Screen Service is plugging this form of advertising and they are to be congratulated on prodding exhibitors into reviving the use of heralds.

"An industry-wide campaign on the theme: "Let's go out to a movie!" might be directed at the ladies, who are bound to get fed up with hubby's nightly sit-down strike in front of the television set. Perhaps, retail-merchants, affected as they are, too, by the sharp drop in evening shopping, might share the cost of such a campaign.

"This is only scratching the surface. I haven't all the answers, but this industry of ours has a huge fund of great advertising brains that ought to be turned loose by the big moguls to deal with this situation. What I'm trying to say in this brief letter is that we had better go to work. And I mean HARD work, brother. The exhibitor who doesn't roll up his sleeves today might not have a shirt in a couple of years. Me— I'm cutting off the sleeves of all my shirts, Gangway!"

JOE EXHIBITOR
THE MOST ADVERTISED
THE MOST PUBLICIZED
THE MOST EXPLOITED PICTURE
OF ANY YEAR IS COMING!

98,374,000 AMERICANS
WILL BE WAITING TO SEE

The Black Rose
Color by TECHNICOLOR

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!
News and Opinion

MYERS CALLS FOR SUPREME EFFORT AS TAX NEARS H-HOUR

The admissions tax question, cooking these many months in the House and Senate committees, was nearly done. The frequent basting by government officials, notably COMPO’s tax and legislation committee, was turning it a golden brown. Last week A. F. Myers, chairman of the COMPO committee, asked industries to turn up the flame and get it out of the oven so that film business could taste the savory meat of total repeal.

Given a mandate by the representative groups in COMPO, Myers called for a final effort to repeal the 20% levy on theatre admissions. Noting that the House Ways and Means Committee may report out a tax bill “hourly,” Myers asked for a concentrated effort on every Congressman and Senator who has not declared himself in favor of total repeal. He asked industries to “dramatize with specific examples” the hardship placed on them by the tax. He cited one Ohio exhibitor who sent copies of his income tax returns to members of the Ways and Means Committee showing the large sums paid in taxes and a net loss on his personal drive-ins.

The acknowledged leader of the industry’s tax fight also called on Drive-in theaters to join the ranks now that they are operating regularly and can enlist the aid of their patrons.

How congressmen and senators are netted up in the admissions question as also revealed in the call to action — surveys showed a total of 197 Congressmen for total repeal; 49 for reduction to 10%; 57 non-committal and no report on 28. Of the 96 Senators, 31 were committed to repeal; 35 for reduction; 25 non-committal. A report on five from the figures, it became clear that singling the non-committal legislators was out, since they would say no vote on the tax. It was a good start toward the abolition of the tax since the combined tails would constitute a two-thirds majority, enough to overcome a possible presidential veto.

“Potholes” Plugged

Reports from the House and Senate committee discussions last week indicated that although favorable action may be taken on the admissions tax question, Congress very probably would make up for the difference in increased corporation taxes, as well as plugging up current “potholes” in tax laws which permitted large sums to slip from the Treasury’s grasp.

One of these, “collapsible corporations,” take advantage of the corporation chartering laws determined doom as the Ways and Means Committee voted tax away on the Treasury Department recommendation to outlaw the practice. Several of these “collapsible corporations” were included in the film industry, where corporation would be formed to make a little picture and then dissolved, thus enabling it to take advantage of the capital gains clause, instead of the higher individual income rates.

A. F. MYERS
Turn Up The Flame

COMPO PROGRAMMERS OFFER ’VERY BUSY’ YEAR — YAMINS

A rather weary COMPO Program and Planning Committee adjourned after 14 hours of meetings in two days. The intense series of discussions led chairman Nathan Yamins to remark: “If the Executive Board approves our recommendations, COMPO’s first year will be a very, very busy one.”

Yamins pointed out that the detailed plans and projects will be finalized by the various sub-committees, first for clearance through the full committee and then for presentation to the COMPO executive board. Until the projects are cleared by the various committees, no details will be released for suggested activities in all fields of industry public relations.

The Allied Board suggestion that COMPO undertake a thorough survey of boxoffice trends, it was learned, came in for considerable discussion.

WB 6-MONTH PROFIT FARMS PATTERN: NET UP, GROSS DOWN

Following an almost identical pattern formed by various recent profit statements from film companies, Warner Bros. reported an increased profit for the six months ended Feb. 25, 1950, despite a decreased gross. Net for the period was $5,987,000 after provisions of $3,800,000 for Federal income taxes and $500,000 for contingent liabilities.

This compared with a six-month net of $5,824,000 after provision of $7,300,000 for Federal taxes.

Gross income, after intercompany transactions, for the six months ended February this year, came to $61,800,000 as compared with $68,520,000 for the corresponding period last year.

BIG GROSSES GONE, BALABAN CALLS COST CUTS A ‘MUST’

Barney Balaban set a hard and realistic goal for Paramount production and distribution: Better pictures, lower costs, more playdates. In presenting the “hard, exacting, but fair” to the company’s assembled movie-makers and film salesmen in convention at Los Angeles’ Ambassador Hotel last week, the Paramount president did not paint any rosy, lazy picture. “I would rather risk the unjust charge of pessimism today than endure the sneers of neglect later on,” he told the largest assemblage of Paramount production-distribution forces in a decade.

Tossing “wishful thinking” out the window, he pointed to the “drastic transformation” that has changed the industry in the last two years. The $9,000,000 grosses of years gone for a single film are extinct, he said. “The current outlook indicates that very few of the A pictures released this year will gross money in excess of $2,000,000,” and a producer who “proposes a picture to be made for $1,300,000 and considers that he is doing a good job merely because a similar one was produced six months ago for $1,400,000, is deceiving himself and us.”

TV Impact

Balaban also tackled the shrinkage in world film receipts, pointing out that wartime grosses have reverted to the 1940-41 level. Foreign restrictions, blocked currencies, film quotas, “Irre. Cautions,” currency devaluation and television have tumbled the picture business from its most prosperous period to one of a “struggle for survival,” Balaban said, adding, “It would be the height of dangerous, wishful thinking if we blinded ourselves to the inevitable impact of 20 or 50 million television sets upon the entertainment habits of the American public.” However, each medium has much to give the other, he said, and the mutual stimulus may “usher in a new era of prosperity for both.”

Board chairman Adolph Zukor, who echoed Balaban’s thoughts, also had a word of advice for theatremen: “They should stay home and be in their theatre lobbies when the public walks in and when it walks out,” and get a public reaction to screen fare. “In other words,” he said, “they ought to give this business some close personal attention.”

Eleven To Year End

A rundown of 11 films to fill out the rest of the year, plus a release of “Going My Way” and, possibly, two more re- (Continued on Next Page)
NEWS AND OPINION

PARAMOUNT IN CONVENTION
Mesres, Babban, Zukor, O'Shea, Raibourn, Morgan

releases, was detailed by distribution head A. W. Schwaberg. A unique presentation of forthcoming product was studio chief Henry Ginsberg procedure in introducing the various producers and directors responsible for the films and having them give a personal report on their efforts. Among these were the Pine-Thomas duo, who embraced the assembled salesmen by declaring that they were making them partners in their production, "The Lawless," and would share ten per cent of the film’s earnings with the field men.

Coming as a surprise to many was vice-president Paul A. Raibourn’s prediction of color television in theatres within a year, as well as three dimensional movies for theatre audiences within a "short time." The only obstacle to overcome in the latter, he noted, was heavy costs.

The 300 company officials and salesmen gathered for the four-day conclace also heard ad-publicity chief Max E. Youngstein, shorts head Oscar Morgan, distribution vice-president Ted O’Shea, and general counsel Austin Keough.

ZENITH DENIES FCC CHARGES; SKIATRON OFFERS NEW PLAN

Zenith’s champion of Phonevision, E. F. McDonald, had a battle on two fronts: (1) The Federal Communications Commission’s threat to withdraw its sanction for the Chicago test this Fall and (2) the encroachment of a new competitor in the field of subscription television.

Chastised by the FCC for apparently violating the agreement which authorized the Phonevision test, McDonald indignantly denied that he was “creating the impression” that PV was approved by the FCC. Rather, he stated piously, the offer to radio manufacturers offering a royalty cut for installing PV decoder outlets in their sets was solely for the purpose of protecting the public should Phonevision be approved. Installing the decoders at the time of manufacture would save the public millions of additional dollars by obviating the necessity to make the much costlier change later.

As for the alleged “misleading” advertising, McDonald said that none of the ads had been authorized by Zenith, but rather by independent Zenith dealers who were notified that the manufacturer would not sanction such “false and misleading” advertising.

Meanwhile, Skiatron Corp. applied to the FCC for permission to demonstrate a model which requires no wires, but works on the principle of unscrambling the visual image by means of a decoder key, supplied to the subscriber, who pays on a periodic basis. President Arthur Levey noted that the method “will dissipate the menace of monopoly by Zenith’s phonevision.”

N. J. ALLIED AID DEFEATS 6 ANTI-FILM BILLS IN STATE

The value of a militant exhibitor organization was pointed out in New Jersey, as Allied president William Snapper’s report to the unit’s 31st annual convention in Atlantic City last week, in which it was revealed that no less than six bills which could have hurt N. J. exhibitors were killed in the state legislature. Intensive action by the organization was instrumental in defeating the measures.

The industry’s anti-tax campaign has also resulted in success with the state’s representatives in Congress, Snapper revealed that all but one have indicated that they will support repeal or reduction of the Federal admissions tax.

The president’s report: also disclosed that the organization’s film committee has made good headway in conferences with distribution topers on high film rentals, and that 16 mm competition is “under control” in the state.

National Allied topers who were scheduled to address the convention included board chairman and general counsel A. F. Myers, president Fruenman T. Rehmus, other featured speakers included Harold Lasser of the Justice Department, Jonas Rosenfield, 20th-Pox ad head; Mel Gold, National Screen ad publicity director; Richard Hodgson, Paramount director of technical operations; Mike Simons, MGM; Leon Bamberger, RKO; Arthur Greenblatt, Lippert Productions.

HIGH COURT DROPS CURTAIN ON INDUSTRY ANTI-TRUST CASE

As the last door to appeal from decision of production-distribution from exhibition was closed by the U. S. Supreme Court’s refusal to hear the Big Three appeal, only a shackle remained for the remaining defendants in the industry anti-trust case to retain their theatres. If the motion for reargument of the highest court is denied before June 20th, that is the absolute end of a 12-year battle between the Government and the film companies.

The Supreme Court’s refusal, in effect, reaffirming the District Court decree means that Loew’s, Warner Bros, at 20th Century-Fox will have six months in which to submit a plan for separation of their production-distribution and exhibition functions and three years in which to affect final divestment. A plan for divestiture must be submitted by each company within one year.

As to future acquisition of theatre court sanction must be obtained by the distribution and exhibition interests separately formed under the divestive order before any single company is able to acquire theatres or to enter the field of production-distribution.

The Supreme Court’s ruling was hailed by Allied’s Richard Zukor as marking the end of the distributors’ “dilatory tactic and a ‘merited rebuke’ to the defendant Myers offered the opportunity to plug A pleader to the court that “The question of the theatres to be divested by the divorced circuits still wide open and in the interest of peace and justice should be settled by agreement.” Myers declared. “But the wait in that these recalcitrants, after attacking their privileges under the rules and the patience of the court, should now handed over special favors for doing what the court says they must do, and what could and should have been done two years ago, is fantastic.”

He called upon independent exhibitors with “just grievance against the remaining defendants, to see the facts to the Department of Justice for consideration when the question divestiture comes up.

COLUMBIA 39-WEEK PROFIT UP A MILLION TO $1,455,000

A million-dollar increase in net profit for the nine months ended April 1st is estimated by Columbia last week. The independent company will net $1,455,000 for the weeks ended this year, compared with $1,052,000 for the corresponding period preceding the year.

Operating profit was reported as $551,000 for the 1950 period, with $1,000 representing the tax loss. For the same period last year, net before tax was $618,000. Federal taxes coming $166,000.

FILM BULLETIN.
THE SUN SHINES BRIGHT AT RK

—and here’s why
THE CAPTURE

Outdoor action-suspense drama by Niven Busch, author of “Duel In The Sun”. Starring TERESA WRIGHT and LEW AYRES, featuring VICTOR JORY.

WAGONMASTER

John Ford's lusty successor to “Fort Apache” and “She Wore A Yellow Ribbon”... A great western drama starring BEN JOHNSON, JOANNE DRL, HARRY CAREY, Jr., WARD BOND. An Argosy Production presented by John Ford and Merian C. Cooper.
Directed by John Ford... May.

THE SECRET FURY

Directed by Mel Ferrer... May.

The WOMAN ON PIER 13

High-voltage melodrama starring LARAINÉ DAY, ROBERT RYAN, JOHN AGAR, with THOMAS GOMEZ, JANIS CARTER and WILLIAM TALMAN. Produced by Jack J. Gross. Directed by Robert Stevenson... June.
DANCER LIVES

or sheer excitement its TECHNICOLOR thrills have never been equaled. Starring GLENN FORD, ALLI, CLAUDE RAINS, OSCAR HOMOLKA, with SIR EDRIC HARDWICKE, LOYD BRIDGES, JUNE LAYWORTH, LOTTE TEIN. Produced by Sid Rogell. Directed by ed Tetzlaff. . June.

BORN TO BE BAD


WHERE DANGER LIVES

Fast-action melodrama-mystery starring ROBERT MITCHUM, FAITH DOMERGUE, the new sensation of the screen, and CLAUDE RAINS, with MAUREEN O'SULLIVAN and CHARLES KEMPER. A John Farrow Production presented by Irving Cummings, Jr. and Lewis Allen. . July.

TREASURE ISLAND

Walt Disney's production of Robert Louis Stevenson's greatest of all adventure stories. BOBBY DRISCOLL as Jim Hawkins; ROBERT NEWTON as Long John Silver; BASIL SYDNEY as Captain Smollett. Color by TECHNICOLOR. Directed by Byron Haskin. . July.
OUR VERY OWN
Dozens of famous personalities of today have endorsed this
Samuel Goldwyn Production as tops in great entertainment.
Starring ANN BLYTH, FARLEY GRANGER
and JOAN EVANS, with JANE WYATT.
Directed by David Miller... August.

COME SHARE MY LOVE
IRENE DUNNE and FRED MacMURRAY in a high
romantic comedy. With WILLIAM DEMAREST,
ANDY DEVINE, GIGI PERREAU, NATALIE
WOOD and PHILIP OBER. Produced by Harriet
Parsons. Directed by George Marshall... August.

JOAN OF ARC
Internationally, the most honored motion picture of
all time. Now released for its first regular runs.
INGRID BERGMAN and a cast of thousands.
in a TECHNICOLOR spectacle never equalled.
Directed by Victor Fleming, A Sierra-Walter
Wanger Production... September.

WALK SOFTLY, STRANGER
JOSEPH COTTEN and VALI starring in a highly
suspenseful action mystery. With SPRING BYING-
TON, PAUL STEWART, JACK PAAR and FRANK
PUGLIA. A Dore Schary Presentation. Produced by
Robert Sparks. Directed by Robert Stevenson... September.
EDGE OF DOOM


THE STORY OF A DIVORCE


VENDETTA
SONS OF THE MUSKETEERS

Gigantic action-and-romance drama with color by TECHNICOLOR.

Starring JOHN WAYNE and JANET LEIGH, with JAY C. FLIPPEN. Directed by Josef Von Sternberg...

December.

ALIAS MIKE FURY

Rugged realism and high-tension drama, in an action mystery starring VICTOR MATURE, WILLIAM BEND, TERRY MOORE, with ZACHARY A. CHARLI, BASIL RUYSDAEL, DONALD RANDOL, and DAMIAN O'FLYNN. Produced by Warren De... Directed by Ted Tetzlaff...

December.

JET PILOT

Gigantic action-and-romance drama with color by TECHNICOLOR.

Starring JOHN WAYNE and JANET LEIGH, with JAY C. FLIPPEN. Produced by Robert Sparks. Directed by Jerrold T. Brandt...

November.

HIS KIND OF WOMAN

Romantic melodrama with the accent on action. Starring ROBERT MITCHUM, JANE RUSSELL, VINC PRICE and TIM HOLT. Produced by Robert Sparks. Directed by John Farrow...

December.
AND, LOOKING AHEAD TO 1951...

APPOINTMENT IN SAMARRA


CARRIAGE ENTRANCE


IT'S ONLY MONEY

Rousing western drama in TRUCOLOR, starring JANE RUSSELL, GEORGE BRENT and SCOTT BRADY. Produced by Howard Welsch, Directed by Allan Dwan.

MONTANA BELLE

Rousing romantic adventure strictly for laughs. Starring FRANK SINATRA, JANE RUSSELL and ROYAL ROGERS. Hit songs. Produced by Irving Cummings, Jr. Directed by Irving Cummings.
TWO TICKETS TO BROADWAY

Planned as the mightiest TECHNICOLOR musical of them all. First cast assignment of long list of names to come, JANET LEIGH, XAVIER CUGAT and His Orchestra. Story by Songsmith Sammy Cahn. Producer, Alex Gottlieb. Director, James V. Kern.

O, MISTRESS MINE

CARY GRANT, with a big feminine star soon to be announced, in the romantic screen version of the famous Lunt-Fontanne stage comedy success by Terrence Rattigan.

THE GAUNT WOMAN

DANA ANDREWS as the hero of one of the widest-read mystery-adventure novels in recent years—by Edmund Gilligan. “The Gaunt Woman” was the name of the mystery ship whose crew of spies baffled two nations.

MAD WITH MUCH HEART

Outdoor action-murder-suspense drama, starring IDA LUPINO, ROBERT RYAN and WARD BOND. Produced by John Houseman. Directed by Nicholas Ray.

(This product announcement subject to change of pictures, titles and release dates.)
'DUCHESS OF IDAHO' LIVELY, ENTERTAINING TECHNICOLOR COMEDY WITH MUSIC

Ratings • • • — except for action houses

98 minutes

Esther Williams, Van Johnson, John Lund, John Litster, Jean Noh, Donald Cook,_Beau Bridges,_fan, George Bowers, Leonard. plane, theon's, merely. straight, and 19Inject girl thlu> gold by Bouncing ly, Directed Simmons, David Sayre Archer, short quite I.hihI, thief including cinecolor above Bill Williams, some handled in cutting to Williams, it in hearts the mantic A minutes Reynolds,include some

'GREAT JEWEL ROBBER' SPOTTY CROOK YARN

Ratings • • • as duller generally: slightly more in action houses

Warner Bros. 91 minutes


A sportly amusing mixture of fact and flim-flam, 'The Great Jewel Robber,' with David Brian in the top role, the short but excitable career of the society thief as portrayed on the screen becomes a string of second-rate jobs, sordid romances and hairbreadth escapes, with the repetition and the knowledge of the thief's ultimate fate softening the film's impact. David Brian does a commendable job of being highly and highly suspenseful, others are so ineptly handled that one wonders whether the same director worked on them. This unevenness, coupled with the unpleasant character of the film and the lack of marquee names, makes the picture little more than an ordinary program material. Action fans, however, should find most of 'The Great Jewel Robber' to their liking. One evening's climax gives it a boost for the blood-and-thunder houses, but it rates the lower slot in other situations.

As portrayed by David Brian, the robber is alternately likeably sympathetic and disgustingly brutal. He turns on the charm, his wholesome smile and sad eyes and makes love to five—count 'em—assorted women and is repeatedly on the verge of his "last job," wins the audience over, only to repel them a moment later when he exhibits all the vestiges of a first-class heel. As the only girl he marries, and, ultimately, his nemesis, Marjorie Reynolds is appealing in a small role; the others are brought on and brushed off to permit Brian to get on with his next felony. Just why Mayor Reynolds, multitalented Jacqueline De Witt, N. Y., was brought to Hollywood to play himself is a mystery. His extremely amiable posturing detracts considerably from the story, which would have been better off without him. There can't be that many movie fans in New Rochelle.

'CARIBOO TRAIL' AVERAGE WESTERN AIMED AT SCOTT FANS

Ratings • • • in action houses; less elsewhere

Fox


"Cariboo Trail" as a western is slightly above par but as an entry in the popular Randolph Scott genre it's a little below the mark. True, it's done up in a neat colorncolor package and combines most of the proved ingredients of the western including stampeeds, injuns, gunfights, brawls, a low-down villain, and a tough but gentle hero. Nevertheless, the pace could have been brought closer to the hearts of the dyed-in-the-woods western fans if more care had been taken in the computation of events. Some meaningless romantic fiddlefaddle slows down the picture in some spots as do some overlong scenery shots. When the action does occupy the screen, Director Edwin L. Marin manages to maintain a fairly exciting pace. The photography is a neat job, clear and well-defined. This number should be saleable on the draw of the Scott name and appeal for some superfluous footage here and there, the picture seems to be just what the action fans of Scott are after. With action, shooting, and villains aplenty, it should gross strongly in action houses and will do above average generally.

STORY: Randolph Scott with his pal Bill Williams are traveling from Montana west to prospect for gold. Against the wishes of Williams, Scott brings along 30 horses and 15 oxen. At a small bridge owned by Victor Jory, they run the cattle across, refusing to pay the toll and breaking the bridge. That night, they are attacked by Jory's men and the cattle are stampeded. Williams' wounds require amputation of an arm and he turns against Scott. In town, Scott is staked by pretty cafe owner, Karin Booth, and Scott, and Gabby Hayes, start out on a gold hunting expedition. They are captured by Indians but escape successfully. While hiding out from the Indians, Scott discovers a poacher of gold. When he comes back to town, Jory rouses the townspeople against Scott for keeping his pal and the Indian's cattle. While hiding out from the Indians, Jory has a change of heart and rallies the townspeople to the attack. The Indians are driven off, Jory and Williams are killed, and Scott and Booth leave town to start a cattle ranch together. RAY.

STORY: Esther Williams, star of a Chicago water show, determined to help her roommate, Paula Raymond, who pins for her playboy-boss John Lund, follows the latter to Sun Valley. Her plan to snare his interest and then make him change his ways backfires. Coronated by band leader Van Johnson, who finds Williams a tasty dish and pursues her, she and John Lund have a wonderful time together and fall in love. Meanwhile, Lund, without any benefit of Williams' plea, has his eye on Paula Raymond after he returns to Sun Valley and tells the overjoyed Williams so. Raymond into his in- tentions and afraid that Williams' charms will be too much for her boss, goes to Sun Valley to bring her roommate back. The resultant mixup serves to estrange both couples, but Johnson and Lund, finally aware of Williams' situation, turn the girls' apartment and double wedding bells are in sight. BARN.

JUNE 19, 1950

19
"MY FRIEND IRMA GOES WEST" AS FUNNY AS THE ORIGINAL

Rates • • • in small towns, less in metropolitan and action spots.

Paramount
90 Minutes
John Lund, Marie Wilson, Diana Lynn, Dean Martin, Jerry Lewis, Corinne Calvet, Lloyd Corrigan, Donald Porter, Harold Huber, Joseph Vitale, Charles Evans. Directed by Hal Walker.

The sequel to "My Friend Irma," the Hal Wallis comedy based on the popular radio series, should equal and, in some cases, exceed the zany antics which greeted the initial film. Its possibility for bettering the original's grosses is increased by the fact that footage allowed the zany antics of Jerry Lewis and the addition of the French glamour import, Corinne Calvet. The plot is no less nonsensical than its predecessor's, but when Lewis has a profound conversation with a chimpanzee, or makes like an Indian, or goes through the numerous other laugh-provoking frenzies that will fill the theatre with howls, who cares about a story! Without the funny Mr. Lewis, "Irma" would be just another wacky program comedy. Marie Wilson is again the incredibly dumb Dora, whose unbounding faith in John "Al" Lund's schemes and her inerti desire to "help" her roommate, Diana "Jane" Lynn, fills the screen with slapstick situations and gags. This time, it's a trip to Hollywood to put Dean Martin into pictures, ending up in Las Vegas and its gambling emporiums, that forms the basis for the story. The mix of tunes, pleasant rendered by Martin, and some inoffensive sex, well handled by Miss Calvet. Fast-moving, funny and tailored to mass audiences, "My Friend Irma Goes West" should have no trouble making a favorable mark in the eyes of the humorous action fans, however, will still yawn except when Jerry Lewis is on the loose.

The characters from the pen of Cy Howard get the same broad treatment from their screen counterparts which characterized the air show and the initial film. Miss Calvet is well-suited to the French glamour role, but fails to make the competition from her chimp pet when they vie for audience interest. And when the patrons are made to know that the patrons will have to be tied in their seats to keep the aisles clear. Director Hal Walker keeps the pace fast, lets Lewis have his head, and otherwise shows he has his finger on the mass audience pulse.

STORY: It is not until they get as far West as Albuquerque that the entourage including Marie "Irma" Wilson, boy friend, John Lund, girl friend Diana Lynn and Martin's sidekick, Jerry Lewis, realize that they have been duped by a nut under the delusion that he is a movie producer and has signed Martin to a movie contract. Lund promptly promotes an alternate pact for Martin to appear in a film with French star Corinne Calvet, whose interest in Martin makes Lynn most unhappy. They stop in Las Vegas where Calvet is to make a night club appearance and Lund lands a job as croupier in a crooked gambling emporium. When his "fixed" table is unfixed by Irma, Lund has to promise to repay the gambling losses Howard's wife, Milly, whom he hopes to marry, and with the newly formed household, the newly formed household, Irma must escape, thus securing a role for himself in pictures. YORK.

"LOUISA" DIVERTING COMEDY OF SEPTEMBER ROMANCE

Rates • • + or better in small town and family spots; weak for action houses.

Universal-International
90 minutes

This is an amusing and entertaining comedy of love among the elders. Full of chucklezone situations and some unusual twists, the Stanley Roberts screenplay has been handled with the old-time deftness that characterized director Alexander's work, and the parallel between the old people's courtship and the adolescents' smooching makes for subtle comedy. The cloying, wholesome family entertainment which should reap a good harvest in the smaller communities and rural districts, as well as perhaps the suburbs, of course, no attraction for the action spots.

The veteran players, Coburn, Gwenn and Miss Byington dive into their roles with relish and their infectious enjoyment is communicated to the audience. Although shadowed by the oldsters, Reagan and Miss Hussey are just right as the harried children who find their mother's affections of the heart much more important than the affairs of the heart. Robert Arthur's production values, which interest a large audience, are eminently satisfactory for this.

STORY: Widowed Spring Byington moves in with her son, Ronald Reagan, his wife, Ruth Hussey, and their two offspring for a scene of discontent as Spring finds fault with everything. Urging her to go out more, they are disconcerted to learn that their daughter, Piper Laurie, while "smooching" in a movie balcony with her boy friend, Scotty Beckett, has seen their mother, the rancher, in the store with the grocer, Edmund Gwenn. Confronted by the family, Spring admits that Gwenn is trying to get him to invite him to dinner. The real complications start when Reagan's employer, Charles Coburn, comes in during the dinner and falls head over heels for Spring. With Reagan's job hinging on the outcome, the pair indulge in a whirlwind courtship of his rehearsals which ends with Spring disappearing and turning up, well chaperoned in Gwenn's apartment. Coburn's employer, Charles Coburn, being concerned for his wife, Spring, and the family's growing fortune, sends off a note which shows that Gwenn was four times married but never divorced and when faced with the apparent bigamy charge, Gwenn explains that he and his late wife had, for sentimental reasons, gone through the marriage ceremony every ten years. As for Spring, a police officer, Charles Coburn mutters, "I'll never last!"

"DESTINATION MURDER" ORDINARY MURDER MELODRAMA

Rates • • as action house dueller.

RKO
72 minutes

"Destination Murder" is a violent, sudden-death meller which should satisfy in theatres where patrons crave plenty of killing and old-fashioned double-crossing. However, despite the little RKO quirkie lacks the novelty and same power necessary to qualify it as better than a supporting dueller. The story by Don Martin is too confused, twisting and turning in bewildering fashion, and is most disappointing in its failure to sustain the interest created by the precision murder in the opening scenes. And, since the identity of the master-mind is revealed before much of the running time has elapsed, the much-needed mystery and suspense is lost.

As the foolishly courageous girl who tries to play detective to find her father's killer, newcomer Joyce MacKenzie is given a job that fairly dispirits her. The film is far less convincing as a playboy-Murder, Inc. type thug. The Dr. Jekyll-Mr. Hyde role of night club manager who is secretly the mystery murderer is adequately filled by the talented Hurst Hatfield. Albert Dekker, Myrna Dell and James Flavin handle the more important supporting assignments, while Edward L. Cahn's direction is routine.

STORY: Stanley Clements, a free-spending delivery boy, slips out of a theatre, is picked up by a stranger in a fast car, dons his delivery uniform, kills Franklin Furnam and returns to the theatre — all during a five-minute intermission. The murdered man's daughter, Joyce MacKenzie, sees the killer, but is not sure of his identity. She picks Clements out of the police line-up and plays up to him, hoping to get proof that he is the murderer. Clements leads her to a night club ostensibly run by Albert Dekker, driver of the stranger's black sports car, from whom Clements tries to get more money for the job. Joyce then switches her attention to Dekker, working in his place. However, the murderer must be behind the scene. Hurst Hatfield, falls for Miss MacKenzie and decides to eliminate Clements, Dekker and Myrna Dell, Dekker is killed by a hit man, who had previously fast-talked Clements into blackmailing Dekker with an ineradicating letter which he kept in her possession. A police trick shows up Hatfield as the boss of the entire operation, and he is killed in the final scuffle. TAYLOR.
The Bright Spots

**Bright Leaf**
- Starring: Gary Cooper, Lauren Bacall, Patricia Neal, Jack Carson, Donald Crisp
- Directed by Michael Curtiz
- Screenplay by Ronald MacDougall
- Based on the novel by Foster Furaha
- Produced by Henry Blanke
- Warner Bros.

**Caged**
- Starring: Eleanor Parker
- Directed by Jerry Wald and John Cromwell
- Written by Virginia Kellogg and Bernard C. Schoenfeld
- Music by Max Steiner
- Warner Bros.

**Colt 45**
- Directed by Edwin L. Marin
- Starring: Adolph Scott, Ruth Roman
- Written by Thomas Blackburn
- Warner Bros.

**The Damned Don't Cry**
- Directed by Vincent Sherman
- Starring: Joan Crawford, David Brian, Steve Cochran, Kent Smith, Selena Royle
- Written by Gertrude Walker
- Warner Bros.

Soon to be released:

**The Flame and the Arrow**
- Directed by Harold Lowden
- Starring: Jerome Maguire, Bobbie Clark
- Written by Gail Cadden
- Technicolor
'NIGHT AND THE CITY' WIDMARK SHINES IN TAUT, TOUGH MELODRAMA
Rates ★★★ generally

20th Century-Fox
95 minutes
Directed by Jules Dassin.

Richard Widmark contributes the best portrayal of his screen career in "Night and the City," destined to be one of the best crime dramas of the year. Made in England with Gene Tierney in the co-starring slot and a sterling cast of inter- nal players, this is a first-class screen fare that never lets up in its portrayal of a heel and his inevitable violent end at the hands of London's underworld. With Widmark topping even his excellent portrayal in "Kiss of Death," the suspense-laden story rings in some of the season's action gems. One, wrestling in a sequence between Stanislau Zbysko and Mike Mazurki in an empty gym, is one of the highlights of the film. Another is the fantastic fight between Widmark and Mike Mazurki, which is also in the gym.

Despite some superlative performances, principally by young screen newcomers—a "veteran" of the stage, however—Allen Martin and William Bendix, Roary Carmichael, Allen Martin, Stanley Clements, Herbert Newcomb, Donald Gallagher, Greta Granstedt. Directed by Willis Goldbeck.

Despite some superlative performances, particularly by young screen newcomers (a "veteran" of the stage, however) Allen Martin and William Bendix, Roary Carmichael, Allen Martin, Stanley Clements, Herbert Newcomb, Donald Gallagher, Greta Granstedt. Directed by Willis Goldbeck.

'JOHNNY HOLIDAY' ROUTINE REFORM SCHOOL MELLER
Rates ★★ generally as dualler, more where exploited

United Artists
90 minutes

Despite some superlative performances, principally by young screen newcomers (a "veteran" of the stage, however) Allen Martin and William Bendix, Roary Carmichael, Allen Martin, Stanley Clements, Herbert Newcomb, Donald Gallagher, Greta Granstedt. Directed by Willis Goldbeck.

'SO YOUNG, SO BAD' EXPLOITABLE JUVE DELINQUENCY FILM
Rates ★★ in action houses; fair dualler generally

United Artists
88 minutes
Paul Henreid, Katherine McCleod, Grace Coplin, Cecil Clovelly, Anne Jackson, Enid Pulver, Anne Francis, Rosita Moreno. Directed by Bernard Vorhaus.

Although there is nothing to distinguish "So Young, So Bad" from its countless predecessors in the juvenile delinquency reform school cycle, it still remains exploitable fare for the action houses. The fact that it is a girl's penal institution lends an additional exploitative twist to the plot. Yet it is true that the fact that it is bound to suffer in comparison with the Warner film. Exhibitors should be wary of playing "So Young, So Bad" after "Caged" and, if they do, should be careful to space them adequately. Paul Henreid is the only marquee name of any value, and none, even high, either, the exploitation should be directed principally around the trio of young girls who are featured in the story. With enough ballet dance to make heavy weather with some, the accent is on the juvenile delinquency angle.

STORY: Paul Henreid is appointed state psychiatrist to a penal institution for girls. In his new job he meets Cecil Clovelly and Grace Coplin, together with Katherine McCleod, the assistant superintendent, he attempts to reform the institution. They are able to gain control only when they threaten to report the use of fire hoses as punishment to the state board. Henreid puts in his own program and conditions improve immediately. The rest of the story is mainly concerned with the rehabilitation of four girls: Anne Francis, Rosita Moreno, Anne Jackson, and Enid Pulver. As evidence of his confidence in the girls' rehabilitation, Henreid arranges for a prize boxing bout in which they are to fight each other. One of the two girls cuts off Moreno's hair for some suspected misdemeanor. The girl hangs herself during the dance and Clovelly seizes the chance to run. Henreid is succeeded in his last-minute efforts by Francis and Anne Jackson escape during the confusion. At the state board inquiry, the girls are terrorized. At the last minute Francis and Jackson give up their freedom to return and testify against Clovelly and Coplin. The latter are sent to jail, and Henreid and McCleod marry and are appointed to head the institution. RAY.

'FILM BULLETIN'
THE HUGE ad-publicity-exploitation campaign earmarked by 20th-Fox for its forthcoming epic, “The Black Rose,” was given an auspicious start last week when the company unveiled its collection of tie-in merchandise, at the Hotel Warwick in New York, already set for the film. Some 22 separate tie-ups, all keyed to the title, were displayed during the current major buying season so that out-of-town merchandisers may prepare now for the engagement of the picture in their territories. Under special promotions head Stirling Silliphant, a special unit worked like beavers for the past six months, lining up leading manufacturers to arrange the unprecedented tie-in campaign. Then the exhibit was arranged to offer buyers a central place where all of the products relating to the film can be viewed for presentation in the fall, when the film gets its national release. The opening, attended by 20th topppers, exhibitors, press, manufacturing execs, was a masterpiece of detailed planning, even down to the special “Black Rose” cocktail, prepared by Schenley, one of the tie-ins.

* * *

THREE TIMES in three weeks the Teaneck Theatre in Teaneck, N. J., had to call the fire department to put out flames, purportedly set by a group of teen-agers. Many more times, manager Al Harris had to mount the stage and appeal for quiet from noisy youngsters that the others could hear the sound track. Finally Harris took drastic steps - he banned teen-agers, unaccompanied by their parents, from the theatre.

P.S. Teen-agers comprise about half the average theatre audience.

P.P.S. Al Harris is no longer manager of the Teaneck Theatre.

* * *

ARAMOUNTS sales convention last week didn’t cost the company a penny. Rather, there was an indirect profit of more than $200,000 after the last bill was paid, and it was all a surprise to the company’s topers. The good news was folded to sales chief A. W. Schwalberg on the opening day, June 12th, when Eastern division manager Hugh Owen announced the company had just completed its biggest single week in three years (and the largest single June week in its history) as the result of a special secret drive organized by the division managers as a tribute to the studio. The regional heads estimated the cost of the convention at $100,000, then, without the knowledge of the executives, organized a secret campaign for that amount of extra business over the norm for the June week.

When Owen handed Schwalberg the week’s gross, the sales chief’s eyes popped as he read the figures — $314,365.66 in extra business.

* *

UNIVERSAL-INTERNATIONAL has joined the TV trailer deal recently initiated by National Screen with 20th-Fox’s “The Big Lift.” NSS now has the special TV package of one 60-second trailer and three 20-second TV spots for “Winchester 73.” NSS president Herman Robbins also revealed that packages on two more Fox films, “The Gunfighter” and “Ticket to Tomahawk” are now available, and envelopes subsequent TV packages will have two 60-second and two 20-second trailers. Incidentally, according to 20th, the first TV trailer test on “The Gunfighter” in “Frisco” has teed the picture off to an outstanding start at the Fox Theatre, indicating that the movies have a potent publicity power in their prime competitor.

* *

IMMORTALIZED along with other great figures of international fame who have appeared on the cover of Time Magazine was 20th Century-Fox’s Darryl F. Zanuck, whose mustached vision, wearing a celloid crown, adorned the news magazine’s frontispiece in the June 12 issue. Inside, spread over seven pages, was a glowing exposition of Zanuck’s career, which included such phrases as “a tycoon of solid accomplishment,” “nature’s ultimate effort to equip the species for outstanding success in Hollywood,” “As a trailblazer, Zanuck has no Hollywood equal,” and this bit of laudatory: “Since the war, Zanuck’s 20th Century-Fox has consistently led the field in the quality of its films, by the verdict of both the box office and the critics.”

* *

PRETTY GIRL in western garb was peddling silver dollars on the corner of 51st St. and Sixth Avenue in New York. The asking price for the cartwheels was 73 cents and despite the thousands who passed by and eyed the pretty peddler quizzically, it took her over four hours to get rid of 100 silver dollars. It was all a stunt for U-I’s “Winchester 73” for its Paramount Theatre opening, and the $27 cost garnered a wealth of publicity, not only from the New Yorkers who saw and talked about the stunt, but also from the dailies, including a full page of pictures in the Journal American.

* *

KEY SITUATIONS are going to get a three-week intensified newspaper teaser buildup from 20th-Fox for “The Gun-

fighter.” The exhibitors who play the film will take over from there with their regular ad campaign. Decision to effect the nationwide teaser campaign was based on the strong openings in Washington and Philadelphia.

From an exhibitor source comes the warning about playdates on “The Gunfighter.” Allied’s Caravan notes that theatremen should watch their bookings on this film because (1) the title is confusing with Columbia’s “Gunfighters,” a 1947 release currently being reissued in some territories, and (2) the leading character, “Ringo,” also appears in Republic’s “The Savage Horde” also a current release. Caravan warns exhibitors to be careful to space the bookings.

* *

EAGLE LION CLASSICS’ boxoffice, under Leon Brandt and Sid Gross, didn’t miss the excellent opportunity for a natural stunt on their baseball film, the Jackie Robinson Story.” Last Wednesday and Thursday, were “Ladies Day” at the Astor where the film is playing, and every gal accompanied by a guy was admitted free.

DARRYL F. ZANUCK

Immortalized

LEO’S CUB reporter informs us that M-G-M has set 42 short subjects for the new season beginning Sept. 1st. According to Junior, there will be 16 Technicolor cartoons (including the clever Tom and Jerry series) from producer Fred Quimby; six Quimby Gold Medal Reprint Cartoons; 10 Pete Smith Specialties, and eight People on Parade, produced by James A. Fitzpatrick. All of the above will be one-reelers. There will also be two 2-reel specials and 104 issues of News of the Day. The People on Parade series replaces Fitzpatrick’s Traveltalks. The Pete Smith series, we learn, is going to get unprecedented national promotion tie-ups, with special attention to shorts having exploitation value.
"WINCHESTER 'WHOOP-DE-DO' FOR WESTERN FANS — TIMES

Bestowing their unanimous critical approval upon the Universal-International saga of the gun that won the West, "Winchester '73," the New York newspaper reviewers hasten to qualify their laudatory remarks by classifying the film as one for "fans of mayhem, shooting and scenery. As western fare, they agree with the Times' Bosley Crowther, who dub it "simple, direct and action-crammed...a whoop-de-do cowboy picture."

"Has all the ingredients of a good Western," says Allon Cook in the World Tele-

"Any taste that inclines at all toward Westerns will bask in contentment," he concludes.

The Compass' Seymour Peek writes: "A Western that knows its business and sticks to it...action, hard, fast and plentiful.

To Archer Winsten, whose Post Movie Meter rates the film "good-plus," it is "fairly plausible...crammed with every possible kind of action...with never a dull moment."

The Journal American's Rose Pelswick calls "The Big Opening Entertainment...melodrama of the Old West packed with hard jiltin', fightin' and shootin', elegant scenery and Indians," applauding it as "super-

"NO MAN OF HER OWN' PARAMOUNT

"Soap Opera...Is there, then, no hope that the pictures which are better than ever are going to be no better than this?" - WINSTEN, N.Y. POST.

"A sizable package of dramatics...Straight hornswogglie...A lurid and atmospheric tale, loaded with far-fetched situations and deliberate romantic cliches." - CROWTHOR, N.Y. TIMES.

"A turbid screen drama...Tiresome and unexciting. Violence is the chief ingredient." - BARNES, N.Y. HERALD TRIBUNE.

"A neat, tightly packed little murder drama...Works up a lusty blend of excitement and weeping...Does not seem to be urgently worth doing." - COOK, N.Y. WORLD TELEGRAM.

"On a mad mixture...Generous samples of true confession fiction..." - PECK, N.Y. COMPASS.

"Melodrama piled on melodrama in the best tradition." - PELS-

"ANNIE GET YOUR GUN' MGM

"Miss Hutton's contributions are an un-

"A swell show." - WINSTEN, N.Y. POST.

"A buoyant romp for rambunctious Boatmen's Ball audiences. Bouncing, rowdy gaiety...an elevated raising of voices than have greeted any musical movie in many a day." - COOK, N.Y. WORLD TELEGRAM.

"Show business at its bright, gay, glos-

"For all its surface competence, 'Caged' remains a rehash of 101 dalmatians-in-prison movies." - COOK, N.Y. COMPASS.

"QUOTES" What the Newspaper Critics Say About New Films

"WABASH AVENUE' 20th Century-Fox

"People who are familiar with the old raft of a Betty Grable musical will know that they're not going through the time, and those who don't know had better not take a chance." - WINSTEN, N.Y. POST.

"All the virtues and pleasures of 'Wabash Avenue' are doubled in this splendidly cheerful jewels: Betty Grable...Unfortunately there is a plot...As conventional and melodramatic as a Alley love song." - PECK, N.Y. COMPASS.

"Betty Grable, songs, dances, bright Technicolor and plush, lavish sets, and costumes...All adds up to lively and amusing entertainment...You'll find it fun." - PELSwick, N.Y. JOUR-

N'ALERICAN.

"Loud, brash and filled with as much innuendo as the movie law allows...Just another ninety minutes of brightly co-ored vulgarity...Swift, simple and as brassy as a tin alarm clock." - GUERNSEY, N.Y. HERALD TRIBUNE.

"A TICKET TO TOMAHAWK 20TH CENTURY-FOX

"Not an awful lot of fun...Just enough exaggeration to bring out the critic in the simplest Western fan." - WINSTEN, N.Y. POST.

"Much of the action is ridiculous...Far more concerned with spectacle than drama...However fabulous it may seem, it is good fun to watch." - BARNES, N.Y. HERALD TRIBUNE.

"By George, it's a pretty good show...A funny idea, cleverly engineered...with enough velocity at the outset to carry it most of the way." - CROW-

THER, N.Y. TIMES.

"One long wave of laughter bellowed through the gun smoke and war whoop...If any of the real old time Western stars get wind of these goings on, the will sit right up in their graves and laugh..." - COOK, N.Y. WORLD TELE-

GRAM.

"Frequently funny burlesque of the shootin', tootin', shootin' cowboy and I don't care to let this go down, it may indeed be the hallowed satire of the Hollywood Western we have all hoped for, but...pleas-

"COLT '45' WARNER BROTHERS

"Ugh, ugh, is all we have to say." - COOK, N.Y. COMPASS.

"Does get monotonous...If it's all lines of dialogue you like to collect, don't sell 'Colt '45' short." - WINSTEN, N.Y. POST.

"Horse opera dressed to the nines...A humdinger of sheer nonsense...The are a lot of laughs...but one doubt that they were intended as such...No moral entertainment." - BARNES, N.Y. HERALD TRIBUNE.

"As intellectually simple as one a one are two...A whoop-de-do hor...A picture that it is actually a lot of fun." - CRO-

THER, N.Y. TIMES.

"Bang-bang all the way...Busy Westerners at the real Western melodrama's, with dialogue to match, practically turn the piece into a burlesque of t-

FILM BULLET
TO: ALL DEPARTMENTS  
SUBJECT: "HARVEY"-PROD. #1636  

PRINCIPAL PHOTOGRAPHY HAS BEEN COMPLETED ON  
"HARVEY"  
NEGATIVE HAS BEEN DELIVERED TO EDITORIAL DEPT.  
FOR CUTTING.
A 'SLEEPER' WITH ASock

A LETTER FROM "Joe Exhibitor" in the June 5th issue of Film BULLETIN bemoaned the fact that "dozens of good exploitation pictures 'escape' into release with virtually no preselling to the exhibitors." It is to be hoped that Paramount will not fall victim to this ailment, particularly with a picture like "The Lawless." The BULLETIN's review on the film called it a picture "that gives Paramount plenty to shout about," adding that "where it is exploited, the (boxoffice) response may be surprising."

Produced on a comparatively modest budget by the "dollar Bills", Pine and Thomas, "The Lawless" is an indictment of racial prejudice and lynching, told in the actionful terms that have become synonymous with the Pine-Thomas label. Where previous so-called "message" films have too often fallen into the hazard of attempting to tell their story with words, this drama makes its point with pounding action, using the terrifying swirl of mob hysteria as its focus.

Paramount's Max Yonts and his crew have worked up some of the most effective and provocative advertising material we have ever seen. Spotted around this page are some samples of the newspaper ads and they give the cue to the exploitation values inherent in the film. For the family trade, the approach is dignified, yet exciting. "This is the story of 3,724 people who forgot they were Americans... for one terrifying moment!" and the subsequent copy, as well as the illustrations, are magnetic. Another is the type that has proved most desirable for moviegoers who select their films carefully, the "Why... What... Where" factual angle. The action fans will be intrigued by the "A girl's cry in the night!" shocker with its terse copy and art, as well as the striking "Terror on the loose..."

An able assist is forthcoming from the famed columnist and commentator, Drew Pearson, who predicts that "The Lawless" will be the "most talked-of motion picture of the year." Pearson's comments feature many of the ads and highlight the trailer.

Another important facet of the exploitation campaign—one which is virtually a "must" in small towns where the theatre is one of the focal points of the community—is to garner local leaders' endorsement of the film. Because of the powerful theme and its excellent presentation, there should be no doubt of eliciting a favorable reaction from the civic biggies and opinion leaders. This can best be done by setting up screenings for clergymen, newspaper editors, social workers, minority group leaders, organization heads and educators, as well as the civic heavyweights. It is quite likely that many of these may want to go on record regarding their opinion of the film. Wherever possible, use their quotes in lobby display and in television ads.

One thing is certain: "The Lawless" is a film that no exhibitor need have qualms about overselling. The customers that are lured in by potent ballyhoo will have no complaints—and they, in turn, will become your best ticket-mongers.
THE LAWLESS

An appropriate foreword for the new Pine-Thomas film about the twin evils of racial prejudice and mob violence could be: “The Lawless” must be labeled a fictional story because the names, places and events it deals with originated in the imagination of a writer. But the sorry plight of the Mexican-American fruit pickers in California and the discrimination they endure is in no sense imaginary—it is as real and as ugly as the noose at the end of a lynch-rope.”

In those real terms, director Joseph Losey has made a film that has been accorded top critical acclaim. It tells of a small California town housing many Mexican-American fruit pickers, and of an incident that turned ordinary, law-abiding citizens into a lawless, raging mob intent on murder of an innocent young man. Lalo Rios makes the figure a pathetic object of the mob’s hysterical hatred. Macdonald Carey is seen as a newspaper publisher whose defense of the lad channels the hysteria toward him. Gail Russell, as a Mexican-American lass, aids and encourages him to pursue his battle against bigotry.
The Cover-to-Cover Trade Paper

There are substantial reasons why exhibitors all over America (and the subscribers in Canada, Europe, England, India and Iceland, too) are agreeable to pay more for a subscription to FILM BULLETIN than for any other of the regular film trade papers (only Variety and Harrison's Reports get more per copy). The answer is that thousands of theatremen do more than just subscribe to FILM BULLETIN. They absorb it from cover to cover. They buy product by its production information. They book by its frank reviews. They form their views of industry policies by its editorial pages. They have faith in it. They regard FILM BULLETIN as the trade paper with something Important to say!
COLUMBIA

POLICY CHANGES FORECAST BRIGHT FUTURE AT COLUMBIA

IT'S still too early to know with any degree of assurance, but there are definite indications that Columbia is about to take impressive strides forward as one of the leaders of the industry, in
stead of continuing to drift along, as has been the case all-too-often in recent years. For instance, it appears that the studio is going to make a real effort to build Barbara Hale into a big boxoffice name, which is quite contrary to the usual Columbia policy of letting the chips fall where they may, insofar as developing the boxoffice potential of contract talent is concerned. In the case of Miss Hale, FILM BULLETIN hears that Harry Cohn has ordered an all-out campaign to build her into one of the great Technicolor queens of the industry — a campaign for which he intends to devote a considerable budget.

Another encouraging note is a new policy of experimentation that seems to be popping up on the lot. For example, a unique new procedure has been ordered for Cohn's million dollar baby, "Born Yesterday," which provides for a number of performances of the screenplay, by the entire cast, before live audiences in the Columbia studio theater. The purpose of this adventurous enterprise is to provide all of the principal actors and members of the cast with a feeling for, and familiarity with, their roles. Cohn seems to feel that such a procedure will also provide them with a knowledge of the timing and spacing of the situations which they could not possibly hope to have if they went into the filming "cold." There are still further indications of a stirring from the Columbia development department that has gripped the lot. However, these two examples suffice to point out the general change that is beginning to take place. As stated previously, it is impossible to forecast, at this point, the ultimate effect of these changes. However, one needs only to remember that it was just such a change from the old, accepted standards of the industry that brought about the boom in 1945 when many of those customers were disillusioned and disgusted and how many will be just that much more prone to disregard future exploitation when it's dished out in behalf of a really worthwhile picture.

There's an old fable about a boy who persisted in crying "Wolf." JAY ALLEN.

EAGLE - LION

INDEPENDENTS MAY TIE-IN WITH NEW RELEASING COMBO

GREAT INTEREST is being centered on the new Eagle Lion theatricals combo by independent producers, and there are strong indications that at least two of the five independents may swing over to the new company from previously established releasing tie-ups. Joseph Bockhart and William MacMillan, respectively the studio's chief executives, have all policy on contracts with the independents, but it is generally understood that they will be more than willing to finance their product, if not directly, through a group close to the Eagle Lion Classics company.

According to a notification recently received from the business headquarters of the company in New York, the new format calls for the release of at least one feature each month, plus program pictures at the rate of approximately one per week. However, they were also informed that plans call for a general reduction in the number of features, with pictures, as compared with the aggregate previously handled by the two separate organizations.

Bernhard, as chairman of the board of directors, plans to spend half of his time in New York, and half in Hollywood, where he will study bids from the independents, to decide which of them are best to handle in Hollywood, there are eight new features now being produced here and abroad under previous contracts with Film Classics. All of these will now be distributed by ELC.

One new deal that is currently being negotiated for release here involves the filming of "East Is East" by Producer Edward J. Leven, with Ella Raines and John Dall in the lead roles. This hard set the deal following a hurried trip to Hollywood to view Leven's first picture for ELC release, "Second Faces."

METRO-GOLDWYN-MAYER

7 SHOOTING, 9 SCHEDULED IN MGM PRODUCTION BOOM

NOT SINCE the boom war days has there been anything to compare with the activity that is crowding every department of MGM, as Dore Schary's big production upsurge, announced last issue, gets underway. With a near-high record of seven films already shooting during early June, the production chief gave the green light to nine more production to go before the cameras before the end of July.

Teeing off the new slate was "Vengeance Valley" (Burt Lancaster-Robert Walker-Joanne Dru), which started shooting on location in Colorado, shortly before mid-June, while Verna Felton later was "Sheep of the Painted Hills," a new Lassie film being produced by Harry Raskin. Today (June 19), Arthur Freed puts the latest musical extravaganza, "Royal Wedding," before the cameras, with Leslie Caron and Fred Astaire in the starring roles.

"An American in Paris," Gene Kelly musical, rolls on July 6 under Minnelli's direction, and on July 5, "The Magnificent Yankee" goes before the cameras with Louis Calhern in the title role. He started shooting in New York, and two are set for July 17, namely, "Red Badge of Courage," a John Houston production, and Metro's "Runaway of the Tide." The next Clark Gable starrer, "Across the Wide Missouri," to be filmed in Technicolor, rolls on July 19, under William Wellman's direction, and on July 21, the much-touted "Mr. Imperium" (Ezio Pinza-Luna Turner) is set to go. Confidence in Future.

That schedule speaks more than any words in describing the confidence which the heads of MGM have in the future of this industry, which so many are currently selling short. Where in all of the history of motion pictures could one possibly find a busier or more impressive array of productions than this one which Metro is putting before the camera with a housing, a financing that ordinarily marks a seasonal lull?

Furthermore, if some of the other studios which are being too cautious to invest in top-notch productions at this particular time, don't get into motion, they're apt to find that all of the business is going down the direction of Leo the Lion. As in anything else, the old theory of the survival of the fittest applies to motion pictures, and Metro is certainly proving itself to be the fittest.
MONOGRAM-AA
MONO PLANS SERIES OF 3
AS FOLLOW UP ON 'MARRIAGE'

FOLLOWING the successful opening of "A Modern Marriage" in Los Angeles this past weekend, Allied has pro-
duced the picture for AA release, starting
making plans to follow up with three
more titles in the same three characters.
Writers have already been set to work on
the three follow-up pictures, to be titled: "The First Year," "The Second Year," and "The Third Year." It is not known, at this time, whether the new additions to the series will also be released by Allied Artists, but it is

generally believed that the producer and
Steve Brody will reach an agreement.

Jerry Thomas has come up with an
interesting production to be released next month, by
which time Thomas hopes to have
rounded up the entire crew of former
kid stars including Farina, Dickie Moore,
Jackie Cooper, Mary Korman, Joe Cobb,
Jack Condon, Spanky MacFarland, Sun-
shine Sammy, Mickey Daniels, Sidney
Goldberg, "Alfalfa" Switzer, Darla Hood and
Barbara O'Brien. Undoubtedly, some of
the members will not be available, but
there's a good chance Thomas has a
whale of an exploitation idea here, and it's
to be hoped he has succeeded in rounding up
a majority of the group.

PARAMOUNT
WALLIS INKS NEW 13-FILM
RELEASING DEAL WITH PARA

HAL WALLIS this month inked one of
the largest releasing deals to be made in
Hollywood in several years, calling for
13 pictures to be made at a cost of ap-
proximately $18,500,000 for Paramount
distribution.

This new contract supersedes a releasing
arrangement between Wallis Productions and Paramount signed in 1948, calling for 12 pictures. Five of these have
been completed and seven have been
transferred over to the new contract.
Those completed under the old agree-
ment are: "The Furlies," "September Af-
fair," "My Friend Irma," "My Friend
Irma Goes West" and "Dark City."

Wallis has been releasing through
Paramount since 1944, and some of the
hits he has made for the company since
that time include: "Love Letters," "The
Affairs of Susan," "Sorry, Wrong Num-
ber," and "You Can't Have It." It's in-
teresting to note that, despite the trying
times, the million-and-half dollar aver-
ge earnings which he has set for the 12 pictures included in the new contract is comparable to the budgets of his past
pictures.

Six Wallis properties are set for early
starts, including: "That's My Boy," com-
ed by Dickie Moore and Stu Lewis;
"Quaintrell's Raid" (Burt Lanc-
tester), "December Bride," "Sound of
York," "House of Mist" and "Night Man."

From the standpoint of pictures com-
pleted and awaiting release, Paramount is
in one of the healthiest positions in
years, in spite of divorcement which has
put a heavier drain on the company's
backlog. As of this writing, Publicity
Chief Norman Siegel tells FILM BULLETIN
that the company has 20 vehicles com-
pleted or in production. Twelve of that
number will be released during the last
half of the year, with 10 vehicles enticed
by the studio allows an advantageous elas-
ticity in release scheduling.

12 Releases Set

The twelve releases set for the last six
months of this year are: "My Friend
Irma Goes West," set for a July 4 release;
"The Lawless," Pine-Thomas sleeper star-
ning Macdonald Carey and Gail Russell,
also set for July; "Sunset Boulevard,"
acclaimed as one of the year's greatest
pictures, set for release in August; a
release in August, following a Music Hall opening;
"The Furlies" (Barbara Stanwyck-Wendell
Corey-Walter Huston-Juanita Anderson),
August; "Fancy Pants," Technicolor Bob
Hope comedy, September; "Union Sta-
tion" (William Holden-Nancy Olson-Barry
Fitzgerald), September; "Copper Canyon" (Ray
Milland-Hedy Lamarr-Macdonald
Carey-Moira Freeman), also in Techni-
color with "Associate In Technicolor City" (Lizbeth
Scott-Vivica Lindfors-Charleton Heston),
October; "Let's Dance," smash Techni-
color musical directed by Andrew L.
and Fred Astaire, November; "Tripoli" (Maureen O'Hara-John Payne), Novem-
ber; "The Story of San Carlos," directed by San
Crosby), "Going My Way" is also set for
re-release this year, coming out in November.

REPUBLIC
NINE JUNE STARTERS SET
HIGH FOR 30 DAY OUTPUT

REPUBLIC is putting more pictures
before the cameras this month than it
has in any 30-day period in the com-
pany's entire history. In all, nine new
dramas and musicals will be started by the end
of the month, of which three fall in the
top-budget category. According to Allen
Wissmoller, who is handling production,
the previous record of new
starters for any 30-day period was six
pictures.

Three which have already gone before
the cameras this month are: "The Black
Hills," on location in Utah; "Torrero,"
over six weeks; "Kings of the Old West," a 12-chapter serial; "The Missourians"; "Trail of
Robin Hood," a new Trucolor outer star-
ning Roy Rogers, and "Rio Bravo," the
John Ford-Merian C. Cooper production
starring John Wayne and Maureen
Hara, now shooting in Provo, Utah.
On June 21, "Pride of Maryland" goes
before the cameras, with George Blair
directing, and then on July 1, the new
movie, "The Great Mail Coach," will be
begun with Gail Russell and
Dana Andrews, on location in Utah. On
June 23, Sidney Piker starts work on an
untitled comedy, "Fightin' With Kit Carson,"
the last of eight Allan "Rocky" Lane Famous
West-
erns will complete the June slate, with
dGordon Kay set to start shooting on
June 22.

16 MM. RENTALS

Believing that there has found a tremend-
ous source of untapped revenue in 16
mm. film, Republic, in May, launched an
extensive drive to push rentals of 16 mm. versions of all
its pictures, around the world for as
time as 18 months old. Eventually they hope to
have all exchanges equipped with the film and
rent them across the counter.

FILM BULLETIN hears that an exten-
sive search is being conducted very
much on the q.t. to uncover original stories
similar to those in which the late Wil
Rodgers was started as vehicles for Charles
Wills, the company's latest contract
maker. This department doesn't have to tell any
exhibitor who's around the pleasure of
meeting Wills, that this is one of the best
ideas to come along in Hollywood in a
good many years. It is nothing to be
coldly received that the same
kind of warm friendly charm that made
Rodgers a boxoffice sensation and, giver
the right roles and an opportunity to go
out on national appearances and in connec-
tion with those pictures, he could
celbrably become just as much of a
national sensation. As it is, was, and
above all else, it's to be hoped that Re-
public won't miss the opportunity to send
him on that first tour, so to speak, the kind of personality that sells not only himself
but the industry he represents.

RKO
BISCHOFF SELECTION MARKS
SPURT IN STUDIO ACTIVITY

RKO has moved into a new phase, this
month, that promises to mark the
beginning of a great upsurge in activity
for the studio. In April, Herbert Bischoff
was hired by RKO as the new top executive producer
with supervisory duties over a large por-
tion of the studio's production program
and strong indications that Howan
Hughes, himself, will become more
and more active in his company's production
planning. With Bischoff's new position
on "The Man He Found," "Target" and
"Crackdown," Hughes instituted the split production system that will reach its full speed late this month, when six, or
possibly seven or eight pictures will be
rolling simultaneously.

On the heels of Bischoff's surprise er-
try into the top echelons of RKO produc-
tion, Maurice Reynes was named as his
executive assistant. That is a general feeling around the lot that Bischoff's ap-
pointment is a great boost to the studio
prospects. Bischoff is a veteran fir-
maker, having worked on "The Great
Ashe," Independent Exchange in Bosto
30 years ago, when Sam Grand launch-
ed his studio. Bischoff is a character who
had figure work on "The Man He Found," and the studio will go out of its way
therefore, to have his picture at Warners. He later returned to Columbia and then became an independent producer, making picture for United Artists release. His long ex-
perience stands him in good stead, an
central piece to his background is the
fact that he was brie-
fly at Universal, and then moved on to
producer post at Warners. He later
returned to Columbia and then became
an independent producer, making picture
for United Artists release. His long ex-
perience stands him in good stead, an
central piece to his background is the
fact that he was brie-
fly at Universal, and then moved on to
producer post at Warners. He later
returned to Columbia and then became
an independent producer, making picture
for United Artists release. His long ex-
perience stands him in good stead, an

central piece to his background is the
fact that he was brie-
fly at Universal, and then moved on to
producer post at Warners. He later
returned to Columbia and then became
an independent producer, making picture
for United Artists release. His long ex-
perience stands him in good stead, an

central piece to his background is the
fact that he was brie-
fly at Universal, and then moved on to
producer post at Warners. He later
returned to Columbia and then became
an independent producer, making picture
for United Artists release. His long ex-
perience stands him in good stead, an

central piece to his background is the
fact that he was brie-
fly at Universal, and then moved on to
producer post at Warners. He later
returned to Columbia and then became
an independent producer, making picture
for United Artists release. His long ex-
perience stands him in good stead, an

central piece to his background is the
fact that he was brie-
fly at Universal, and then moved on to
producer post at Warners. He later
returned to Columbia and then became
an independent producer, making picture
for United Artists release. His long ex-
perience stands him in good stead, an

central piece to his background is the
fact that he was brie-
fly at Universal, and then moved on to
producer post at Warners. He later
returned to Columbia and then became
an independent producer, making picture
for United Artists release. His long ex-
perience stands him in good stead, an

central piece to his background is the
fact that he was brie-
fly at Universal, and then moved on to
producer post at Warners. He later
returned to Columbia and then became
an independent producer, making picture
for United Artists release. His long ex-
perience stands him in good stead, an

central piece to his background is the
fact that he was brie-
fly at Universal, and then moved on to
producer post at Warners. He later
returned to Columbia and then became
an independent producer, making picture
for United Artists release. His long ex-
perience stands him in good stead, an

central piece to his background is the
fact that he was brie-
fly at Universal, and then moved on to
producer post at Warners. He later
returned to Columbia and then became
an independent producer, making picture
for United Artists release. His long ex-
perience stands him in good stead, an

central piece to his background is the
fact that he was brie-
fly at Universal, and then moved on to
producer post at Warners. He later
returned to Columbia and then became
an independent producer, making picture
for United Artists release. His long ex-
perience stands him in good stead, an
ent in the studio's plans. However, it is to be hoped that Bischoff and the other topogs rs to whom this report is addressed will bend an ear will persuade him to keep a well balanced production program at all times.

20th CENTURY-FOX
RELEASE TOPNOTCH
TO COMBAT SUMMER SLUMP

IN AN effort to buck the summer slump at the boxoffice, Fox has dipped into its large and impressive backlog and come up with a half dozen of its finest pictures to be released during the three summer months. Set for release between now and the end of September are such quality productions as "The Gunfitter," "Where the Sidewalk Ends," "Stella," "Brooks of Burma," "Gritty Trail," "Pan in the Streets," "My Blue Heaven" and The Black Rose.

If the industry as a whole were to pick a representative group of pictures to bolster the slogan, "Movies Are Better Than Ever," it's doubtful if any finer examples would be found than at least half of the productions in this group of Fox releases. Perhaps the total gross which Fox will realize toward the end of the year fall a bit below the standard that could be expected if they were held for release at a more opportune time, but that loss should be more than compensated for in maintaining public interest for motion pictures at a time when respect is so sorely needed.

Due largely to the efforts of Fox's executive staff, there are strong indications that Fox will attempt to corral further thoro productions for national release. Burnett and Friedlob plan to make two features annually, budgeted at approximately $750,000 each. The next two have already been signed, "A Rich Uncle," Louis Bromfield's Pulitzer prize-winning novel, and Norman Riley Raines' "The Golden Poster." Louis King, who has turned out some of Fox's biggest money-makers in recent years, has just been signed to a new five-year contract. Under the terms of the new contract will be one of the strongest positions of any of the independents in the business.

UNIVERSAL-INTERNATIONAL FORESEE HIKE IN GROSSES FOR FUTURE U-I PRODUCT

ON THE BASIS of the "U-I" product reviewed in the past few weeks, it's becoming evident that grosses for the company are due to take a big jump in the months ahead.

There was one criticism which could have been made about Universal-International's "Breakthrough" in that too much emphasis was being placed on action stories which were obviously tailored for the studio's preponderantly male населения. However, when "Francis" was released, the production slate began to take on a completely different complexion and it appears to be better rounded with a diversity of stories, ranging from farce comedies, to musical extravaganzas. Greater attention obviously was being paid to the family trade, which, after all, is the all-important sector of movie audiences that must be pleased if the industry is to prosper.

One of the excellent results of this new trend is the utterly delightful new comedy, "Louisa," which is bound to capture the hearts of all the hard-bitten cynics. And right here and now, FILM BULLETIN would like to go on record with a prediction: If "U-I" will accord "Louisa" the lavish advertising and exploitation budget it deserves, it will emerge one of the biggest money-makers of 1950.

WARNER BROS.

TV RUMORS DISPILLED BY HEAVY PRODUCTION PROGRAM

DESPITE THOSE RUMBLINGS around Hollywood a few weeks ago to the effect that Jack Warner might soon convert his studio to television production, it has been confirmed that he has never been buusy engaged in building up a heavy movie production program that promises to keep his top flight producers working at full steam. Based on these new assignments to producers, as well as numerous other new developments on the lot, FILM BULLETIN is of the opinion that the television rumors have either been erroneous from the outset, or have now been discarded.

Among the new assignments, were top-flight productions for Bryan Foy, Everett Freeman and Saul Elkins. "The Trial" has been added to Foy's production schedule, the project is currently in pre-production stages. The other two features are: "Breakthrough" which gets the green light this month, and "Sally, Of A Man Hunt," which is currently being scripted by Bernhard Girard, Everett Freeman, who had previously been assigned the Burt Lancaster starrer, "Jim Thorpe, All American," has just been handed two more. First of the new additions is "Mara Maru," the story of a group of ex-POWs who has been turned to the Philippines to hunt sunken treasure. The other addition to Freeman's slate is "The Feature Syndicate Story," a feature also in development. And the Lippert product, "Call Me A Doctor" (Milton Berle), "The Candy Kid" (Randolph Scott), and an untitled drama.

William Cagney has dispelled all speculation on his plans to film "A Lion Is In the Streets," at a time when Robert Rossen's "All the King's Men," which deals with a group of similar suburban community distribution circuits. Cagney pulled "Lion" from the top of his production schedule, this month, and announced that his next independent picture, for WB release will be "Only the Valiant."

INDEPENDENTS
LIPPERT PRODUCTIONS

It's beginning to look like Robert Lippert and his associates may have found the elixir that can turn out popular pictures at bed-rock prices. Ever since the openings of "Rocketship XMR" in San Francisco, Los Angeles and New York, the picture has been keeping pace at the boxoffice with the most expensively produced releases of the month. As a matter of fact, in most instances it has far been outgrowing them. Yet, the picture cost only $200,000 to make. As if that wasn't enough to make chests pop out around the Lippert headquarters, along comes word that there's another major coming in a film starring Mary Beth Hughes and David Street, which was whipped together a couple of weeks ago to the tune of only 3 days shooting and a total cost of $45,000. No original tunes were purchased for the film, which uses the "Rockets" theme in the new musical, it looks like Lippert may revise his recently announced schedule of 16 up to 20 pictures in a year for heavy production of B's. Certainly there can't be much competition if he can maintain his current standard.

STUDIO SIZE-UPS

JUNE 19, 1950
**NEW PRODUCTIONS**

**COLUMBIA**

- 1949-50 Features: Completed (58) In Production (5)
- Serials: Completed (2) In Production (0)
- Westerns: Completed (15) In Production (3)

**RAIDERS OF TOMAHAWK CREEK**

Western—Started June 5
Cast: Burt Brinkman, Smiley Burnette, Gloria Henry
Director: Fred Sears
Producer: Colbert Clark

**PYGMY ISLAND**

Adventure—Started June 5
Cast: Dennis O’Keefe, Ann Savage
Director: William Berke
Producer: Sam Katzman

**COUNTERS给 MEETS SCOTLAND YARD**

Adventure—Started June 5
Cast: Amanda Blake, Howard St. John
Director: Seymour Friedman
Producer: Wallace MacDonald

**THE MOUNTIES**

Western—Started June 12
Cast: Gene Autry, Pat Buttram
Director: John English
Producer: Armado Schaefer

**THE MOUNTIES**

Western—Started June 13
Cast: Amanda Blake, Howard St. John
Director: Seymour Friedman
Producer: Wallace MacDonald

**THE MOUNTIES**

Western—Started June 13
Cast: Howard St. John, Pat Buttram
Director: John English
Producer: Armado Schaefer

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>BULLETS (1)</td>
<td></td>
</tr>
<tr>
<td>BLACKENED HEARTS</td>
<td></td>
</tr>
<tr>
<td>CROWN OF CRYSTAL</td>
<td></td>
</tr>
<tr>
<td>THE FALSE COMMANDER</td>
<td></td>
</tr>
<tr>
<td>THE FURIES</td>
<td></td>
</tr>
<tr>
<td>THE GHOST OF THE CREEK</td>
<td></td>
</tr>
<tr>
<td>THE JUDGE'S GLANCES</td>
<td></td>
</tr>
<tr>
<td>THE LOST MAN</td>
<td></td>
</tr>
<tr>
<td>THE MURDERER</td>
<td></td>
</tr>
<tr>
<td>THE ROGUES</td>
<td></td>
</tr>
<tr>
<td>THE SABOTEUR</td>
<td></td>
</tr>
<tr>
<td>THE SELLER OF THE SEAS</td>
<td></td>
</tr>
<tr>
<td>THE TAMANAN</td>
<td></td>
</tr>
<tr>
<td>The TROOPERS (4)</td>
<td></td>
</tr>
<tr>
<td>The WRATH OF THE WOLF PACK</td>
<td></td>
</tr>
<tr>
<td>The YOUNG PIONEERS</td>
<td></td>
</tr>
<tr>
<td>The YOUNG WARRIOR</td>
<td></td>
</tr>
<tr>
<td>THE YOUNG WARRIOR</td>
<td></td>
</tr>
</tbody>
</table>

**1949-50**

- Release: June 13
- Release: June 15
- Release: June 17
- Release: June 19
- Release: June 21
- Release: June 23
- Release: June 25
- Release: June 27
- Release: June 29
- Release: June 30

**COMPLETED**

- Features: Completed (48) In Production (1)

**EAGLE-LION**

**NEW PRODUCTIONS**

**I KILLED GERONIMO**

Western—Started June 2
Cast: James Ellison, Virginia Herrick, Smith Belle, Je Andren
Director: John Hoffman
Producer: Jack Schaw

**FILM CLASSICS**

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>The BULLETS</td>
<td></td>
</tr>
<tr>
<td>The CROW'S NEST</td>
<td></td>
</tr>
<tr>
<td>The EMERALD ROSE</td>
<td></td>
</tr>
<tr>
<td>The FALSE COMMANDER</td>
<td></td>
</tr>
<tr>
<td>The GHOST OF THE CREEK</td>
<td></td>
</tr>
<tr>
<td>The HUNGER OF THE WOLF</td>
<td></td>
</tr>
<tr>
<td>The MURDERER</td>
<td></td>
</tr>
<tr>
<td>The ROGUES</td>
<td></td>
</tr>
<tr>
<td>The SABOTEUR</td>
<td></td>
</tr>
<tr>
<td>The SELLER OF THE SEAS</td>
<td></td>
</tr>
<tr>
<td>The TAMANAN</td>
<td></td>
</tr>
<tr>
<td>The YOUNG PIONEERS</td>
<td></td>
</tr>
<tr>
<td>The YOUNG WARRIOR</td>
<td></td>
</tr>
</tbody>
</table>

**1949-50**

- Release: June 25
- Release: June 27
- Release: June 29
- Release: June 30

**COMPLETED**

- Features: Completed (48) In Production (1)
### REPUBLIC

**1949-50 Features**
- Complete (27) in Production (1)
- Completed (16) in Production (0)
- Completed (18) in Production (1)

#### NEW PRODUCTIONS

**BLACK HILLS (C)**
- Western—Started June 1
- Cast: Rod Cameron, Forrest Tucker, Adrian Booth, William Ching
- Director/Producer: Joseph Kane
- Story: Not available

### RELEASE CHART

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Start</th>
<th>Cost</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>B.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COMPLETED</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hit Parade of 1950</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desperate Adventure</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>It Happened in the Highlands</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20th Century-Fox</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Legend of the South Seas</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Don't Forget Your Smokes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>King of the Plainsmen</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black Hills</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>REPUBLIC</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1950-51 Features</td>
<td>Completed (27) in Production (1)</td>
<td>Completed (16) in Production (0)</td>
<td>Completed (18) in Production (1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### CRACK DOWN

**Drama—Started June 6**
- Cast: Bill Williams, Robert Armstrong, Frank McHugh
- Director: Leon Barsha
- Producer: Lewis Rachin
- Story: Life among the motorcycle gang

### RELEASE CHART

- **1949-50**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>B.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GROUP FOUR</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desperadoes of the Plains</td>
<td>4-9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Riders of the Range</td>
<td>5-9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GROUP FIVE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Storm Over Wyoming</td>
<td>6-9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GROUP SIX</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Golden Twentieth Century</td>
<td>7-11</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NOT DISCONTINUED</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Mile to Be Wild</td>
<td>8-12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SPECIALS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dinah Shore in the Moonlight</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SELZNICK—S.R.O.

#### FEATURES

- Completed (6) in Production (0)

### 20TH CENTURY-FOX

**1950 Features**
- Completed (31) in Production (5)
- Completed (44) in Production (0)

#### NEW PRODUCTIONS

- **FOURTEEN HOURS**
- Drama—Started June 3
- Cast: Paul Douglas, Richard Basehart, Deborah Paget, John Carradine, Agnes Moorehead
- Director: Henry Hathaway
- Producer: Sol C. Siegel
- Story: Not available

### RELEASE CHART

- **1949 Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>B.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Halls of Montezuma, The (T)</strong></td>
<td>6-9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>IN PRODUCTION</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
LET'S ALL GET DOWN TO WORK

YOU sell the greatest entertainment the world has ever known!
YOU have, at your command, the finest advertising facilities ever developed, to sell this entertainment!
YOU are one of the SHOWMEN who have given the MOVIES more than half-a-century of unparalleled success . . . through SHOWMANSHIP . . . the kind of exciting Ballyhoo that TELLS ALL . . . and SELLS ALL, with whom it comes in contact!

MOVIES ARE BETTER THAN EVER!
. . . The real need is for more old-fashioned SHOWMANSHIP . . . the pre-war kind . . . that fought to get patrons . . . and worked to hold them.

There's nothing wrong with showbusiness that YOU can't cure with SHOWMANSHIP . . . SO . . . Let's ALL Get Down To Work! . . . Let's roll-up-our-sleeves and prove to our patrons, that . . .

MOVIES ARE BETTER THAN EVER!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
Some Facts Distribution Executives Should Consider!

Editorial by MO WAX
Page Five

Reviews In This Issue
Erakon Arrow • Peggy • 50 Years Before Your Eyes
The White Tower • Savage Horde • Kiss For Corliss
Flame & The Arrow • The Torch • Where Danger Lives
Pages 8, 9 and 10
"Which Company's product has proved most profitable to you?"

"Which Company's terms do you believe are the fairest?"

The most revealing nationwide survey ever published. June 14th issue.

FOR THE SECOND CONSECUTIVE YEAR SHOWMEN VOTED IN "EXHIBITOR MAGAZINE" POLL AND AGAIN - MGM IS THE ANSWER!

"Others may make claims but this is the only nationwide poll of its kind that definitely determines the most profitable product and the fairest terms."

"Gosh!"
"The poll was a landslide for M-G-M. Tops in pictures. Tops in Stars. Tops in Short Subjects. What are your chances for 1950, Leo?"

"I'd rather let the exhibitors decide those things..."

"Well, exhibitors say that M-G-M has the pictures, for instance: 'ANNIE GET YOUR GUN', 'FATHER OF THE BRIDE', 'ASPHALT JUNGLE', 'DUCHESS OF IDAHO', 'STARS IN MY CROWN', 'KING SOLOMON'S MINES', 'KIM', 'THE MINIVER STORY', 'CRISIS', 'SUMMER STOCK', 'THREE LITTLE WORDS' to name just a few."

"PLEASE! You embarrass me..."

"Your vote was conclusively ahead of the runner-up (guess who?) in a poll that represents thousands of theatres."

"Who am I to argue with thousands of exhibitors."

"Who am I to argue with thousands of exhibitors."

Twentieth Century-Fox
with great pride presents
A FEATURE PRODUCTION
of the most
eagerly awaited subject
in seventeen years

Holy Year
1950

Narrated
by Father
Robert I. Gannon

Produced by
Edmund Reek
Directed by
Anthony Muto

Filmed in the Vatican with the approval of His Holiness and the Committee for the Holy Year!
FACTS FOR DISTRIBUTORS

This industry has suffered huge financial losses, not to mention much of the prestige it should enjoy in the public eye, through the long years of endless strife within its ranks. Ask a film man why this is so and he answers promptly and unequivocally that it is the result of the exhibitor’s chiseling and his unwillingness to pay a fair share of the tariff. In turn, the exhibitor will answer the question with a vindictive indictment of all the unfair practices foisted upon him by the film distributors.

Undoubtedly, the truth rests somewhere in between these two extremes of opinion, but even a totally impartial observer, upon hearing both sides, must find himself wondering what it profits the big film companies to persist in some policies that cost far more than they could possibly be worth.

We speak, for instance, of the cussedness of some distribution executives in the matter of so-called “must” percentage pictures. The principle that a film company shall occasionally play percentage engagements in every theatre in order to keep its finger on the grossing potential of all theatres no doubt has some merit in theory. Percentage arrangements might be the logical and most equitable manner of dealing with high-grossing theatres, or theatres without sufficient established performance, but what is the practical effect of a distributor’s insistence upon “must” percentage pictures in the case of the average, smaller, rank-and-file exhibitor? It is a source of friction that fosters discontent and oftentimes ultimately leads to litigation. These theatres, in most cases, cannot make a profit on the top percentage pictures and, therefore, such deals are inequitable for them. The value of the picture so sold is dissipated in the vast majority of situations because the exhibitor will not exploit it, since his future flat rentals will be predicated on the earnings of that forced percentage engagement.

All these facts are, or should be, known to the distribution executives who make sales policies for the major companies, yet they seem to suffer from myopia in their failure to recognize the ultimate effects of this policy on their long term operations. Most of the litigation which has afflicted the major companies and which has cost them millions upon millions of dollars in damages and in legal fees can be traced in great part to an unyielding attitude in dealing with the smaller independent exhibitors.

From a practical standpoint, where is the profit in such an attitude? Would it not be far wiser to boldly eliminate such an irritant policy as the “must” percentage picture and let the little exhibitor “get away with” an outright deal that might yield the distributor a paltry few dollars less than a percentage deal, and would, at the same time, allow the exhibitor to make a profit. The end result would be a happier customer, less antagonism between buyer and seller, and some aggressive showmanship on the important pictures the public should be encouraged to see.

We urge this upon the distribution executives as a means of avoiding much of the dissidence and rancor that has so long divided our industry. The thousands of “small-fry” exhibitors whose film rentals might be of comparatively minor consequence in a major distributors gross revenue are, nevertheless, cogs in the machinery of this movie business, and, if for any reason they do not function in coordination with the other component parts of filmdom, our industry will never work like a well-oiled machine. Let’s stop throwing sand in the wheels.
HOUSE OK'S TAX SLASH; REPEAL BATTLE TO SENATE

The value of the COMPO-speared campaign to secure commitments from Congress on the Federal admissions tax became readily apparent last Thursday (29th) when the House approved the $1,019,000,000 excise tax-cut bill by a vote of 375 to 14.

Included in the measure is reduction of the Federal ticket tax from 20% to 10%. The value of the commitments was pointed up when the House rejected a move to split the bill in two — one on reducing excises, the other on increasing opened corporation taxes and plugging loopholes in existing tax laws. Because a great number of Congressmen had been previously committed to the excise cut measure, they were forced to appove the double-barreled measure, which, incidentally, virtually assures that there will be no Presidential veto since the increases offset the cuts, as the President had requested.

House approval, however, was only the first battle. The bill is now in the lap of the Senate, and, in view of the precarious situation touched off by the Korean war, only subsequent developments can direct the fate of the tax measure. Should a greater military budget require it, it is a distinct possibility that the Senate will choose to dispense with any tax reduction.

Spurred by the realization that relief from the 20% tax was nearer than at any time since the fight began, the industry set its sights on the Senate Finance Committee. Anticipating House approval, COMPO tax committee chairman A. F. Myers marked this as the “time to get excited and make that final push for complete repeal.” It is in the Senate Committee that the "last-ditch fight must be made for revision of the House bill so that it will include not a reduction but complete elimination of the back-breaking 20% tax," he said. "This goal is not impossible; it is near enough to justify every man and woman in the business who wants to protect his or her job or investment, to communicate with Senators and urge others to do likewise."

Andy Smith, chairman of the tax committee's distributor division, sent wireless to all area chairmen urging immediate action, pointing out that once the bill hits the Senate Finance Committee, it may be hurried to the floor of the Senate for vote. Smith called upon industry members to notify Senate Committee members that "conditions in our industry have grown rapidly worse since we made our presentation of facts to the House Committee," and urging their Senators to appeal personally to members of the Committee.

PARAMOUNT VEEP YOUNGSTEIN

It's vice-president Max E. Youngstein now.

The popular national director of Paramount's Ad-Publicity-Exploitation department, who was named to that post and the company's board of directors, was announced by Barney Balaban, president of Paramount Pictures, and A. W. Schwalberg, president of Paramount Film Distributing Corp.

The glad news was imparted at a luncheon in Youngstein's honor at New York's 21 Club. Lauding the new veep, Balaban said: "Max has been with our company for just one year, but that has been sufficient time for all of us to recognize his outstanding character and ability. We are happy to welcome Max to our official family, and know that he will be a credit to our organization."

MEPA, SIMPP NIX BRITISH OFFER; NEW TALKS JULY 18

The MEPA's Eric Johnston and SIMPP's Ellis Arnall are going to London again, virtually at the same point in progress toward an Anglo-American film agreement as when they made their previous trip some weeks ago. Both the makers and the independent producers have rejected the British proposals, principally because of the "penalty clause" which called for a drop in remittables commensurate with a dip in the American companies' British production.

The American representatives were told to go back and start all over again to negotiate a pact which would not penalize the domestic producers if they chose not to spend the same amount of American dollars in British production.

The MEPA board is set to meet again on July 14, after which Johnston is to leave to begin the new trade talks on July 18. It was expected that Arnall and James Mulvey, president of Goldwyn Productions, would join the MEPA president in London for the haggling.

RKO CUTS FILM LOSS, NETS $1,710,000; U-I PROFIT JUMPS

Two more companies reported an improved profits picture. RKO and Universal. The former came up with a consolidated net of $1,710,000 for 1949, compared with $964,000 in the previous year; U jumped back into the black with $272,000 for the six months ended April 29, 1950, compared with a loss of $46,000 for the corresponding half year in 1949.

RKO's figures showed an encouraging trend for the company. While it still took the theatre subsidiary to bring the consolidated net into the black, the film company's loss of $5,288,000 in 1948 was cut to $3,721,000 in '49. The figures include write-offs of losses on productions, stories and continuities of $1,060,000 in 1948, $5,357,000 in the preceding year.

Although theatre grosses in '49 were down about $3,000,000 from the '48 figure of $45,301,000, profit from theatre operations showed a slight rise, $6,930,000 in 1949, $6,930,000 in '48. The 49 net, however, included capital gains of $1,541,000 from theatre sales, which the capital gains figure in the preceding year was negligible.

WALKER, FABIAN HEAD NEW NAT'L EXHIBITOR TV GROUP

Initial step toward a nationwide exhibitor organization to cope specifically with television was taken last week when plans for formalizing the organization of the National Exhibitors Theatre Television Committee were put into concrete form at a special meeting of some of the nation's top-ranking theatremen. The meeting, called by Si Fabian and Leonard Goldenson, elected Frank C. Walker Organizing Chairman and Fabian, treasurer.

The move was seen as an important factor in strengthening the industry's hand when it applies to the FCC for TV theatre channels. Conspicuous by their absence from the meeting were National Allied leaders, although it was understood that a number of members of various regional units were interested in the organization. Allied plans its own petition to the FCC.

The new organization will study application of TV to theatre use, encourage the development of theatre video and

REVIEWS In This Issue

Broken Arrow 8
Peggy 8
Fifty Years Before Your Eyes 8
The White Tower 9
The Savage Horde 9
A Kiss For Coriass 9
The Alamo and The Arrow 10
The Torch 10
Where Danger Lives 10
News and Opinion

seek avenues of using the medium in the theatres as a public service by making available theatres during non-operating hours for educational and social welfare programs, as well as use by government agencies in basic training purposes. This last means was opposed by Walker as particularly significant. "Our national defense officials are fully aware of the dangers which could be made in an emergency of the more than 12,000,000 seats in the nation's theatres which, when theatre television becomes a reality, could be thrown out at short notice to deliver a visual message, in 3 or 4 sittings, to the entire adult population of the country, the vast majority of which is within one hour's distance of the nearest theatre."

NETTC is soliciting all exhibitors to join the organization, due to be incorporated in Washington next week.

DIVORCEMENT DATE HAGGLED AS HIGH COURT PONDERS STAY

Endowed with more lives than a cat, the industry anti-trust case managed to stay alive and still make news.

Apparently lowered into its grave by the United States Court of Appeals, an appeal from the Statutory Court decision ordering divorcement, the lifeless body delivered itself of a few more kicks as the three remaining defendants, Loew's, 20th Century-Fox, and Warners, applied for a rehearing on the appeal and followed with a petition asking a stay of the decree until the high court ruled on the rehearing. A decision on the stay motion was expected to be handed down late last week.

The victorious Justice Department opposed the stay, arguing that should the Supreme Court agree to hear the defendants' appeal, nothing would be lost if the divorcement period had already begun. In the meanwhile, the Government held it could use the time to begin preparing its own divorcement and divestiture proposals for submission to the District Court.

According to the Government, the three-year period for divorcement actually began when the Supreme Court turned down the Big Three's appeal in the final weeks, however, must come from the highest authority, the Supreme Court.

COURT REFUSES DEGREE AS EVIDENCE IN % FRAUD SUITS

Exhibitor defendants in percentage fraud suits who had hoped to counterattack with the industry anti-trust decree were rebuffed by Federal Judge Nordbye in Minneapolis U. S. District Court. In what was seen as a precedent decision, Judge Nordbye ruled that the final decrees may not be used as prima facie evidence of claimed anti-trust violations on the part of the distributors.

The decision was handed down in the declaratory judgment suit brought by William and Sidney Volk against the six distributors. The latter had filed counterclaims based on the claim that had been sustained by allegedly fraudulent percentage picture returns. The Volk's promptly followed this by a motion to have the company's claim by using the anti-trust decree as prima facie evidence that the distribu-

MPAA AD CODE AMENDMENT

DRAWS KUDOS FROM SENATOR

Goaded by the threat of Government regulation, the Motion Picture Association did a little Code-patching and were rewarded by alleviation of at least possibly - of the menace of Federal censorship.

The fence-mending was done on the Advertising Code to ban the use of advertising and publicity that exploits the misconduct of screen personalities. By unanimous vote, the MPAA board added a new section: "No text or illustration shall be used which capitalizes, directly or by implication, upon misconduct of a person connected with a motion picture thus advertised, and called upon in all the industry to observe the Code, both in spirit and letter.

The MPAA's action was hailed by Senator Ed Johnson (D., Colo.) as evidence of "an awakened realization of their tremendous responsibilities." A member of the Senate Interstate Commerce Committee, Johnson had threatened to introduce a bill requiring licensing of film-makers and -distributors, given a STATUTORY STAY, or allow the withdrawal of license if the individual violated ethical or legal codes set up by the bill. The Code amendment apparently met with the Senator's conditional approval, pending the actual functioning of the new clause.

The MPAA also added a pair of regulation to govern Government's use of the Advertising Code. One provides machinery through which the board, on recommendation of the ICC, could suspend or withdraw any advertising previously approved if new circumstances make such advertising objectionable. The other, applicable only to the new Section, enlarges the avenue of appeal to include the board, as well as the Association's president, from decisions of the Code Administrator.

GMG SETS 13 IN 4 MONTHS;

PARA NAMES 8 FOR CAMPAIGN

A pair of post-summer schedules were unveiled by the sales managers for MGM and Paramount last week at the annual National Exhibitor's Convention in Cleveland. Bill Rodgers listed 13 for: the final four months of 1950, while Paramount's A. W. Schwangerg announced eight features to comprise the lineup for the company's "Golden Harvest of 15-30" sales campaign, beginning Labor Day and running through Dec. 4.

Pointing out that the Metro schedule tops last year's similar period by three to two new films and one reissue, Rodgers revealed that there are the current 380 sales in the total of 40 pictures for the 1950 calendar year, five more than last year. The lineup: September, "Summer Stock," "A Life of Her Own," "Paul's Death," "West of Santa Fe," "Torch of New Orleans," "Right Cross." To Please a Lady," November, "King Solomon's Mines," "College Holiday," "The Tender Hours," December, "Kim," "Watch the Birdie," "Cause for Alarm," "Pagan Love Song." Paramount's schedule will begin in September with "Fancy Pants" as the Paramount Week attraction, to be followed by "Union Station," "Topper Canyon," "Dark City," "Let's Dance," "Mr. Midway," and the release of "Going My Way."
'BROKEN ARROW' THRILLS, ROMANCE, BEAUTY IN TECHNICOLORED WESTERN

Rates • • • generally

20th Century-Fox
95 minutes


Directed by Delmar Davis.

"Broken Arrow" is an unusual western, blessed with a multitude of action, drama, romance, beauty and an important theme. It will undoubtedly reap a rich harvest as the most romancllc in any type of theatre. One is hard put to think of a previous film dealing with the conflict between the Indians and the white men that approach it with the blend of thrill, romance, beauty and pathos presented with such good taste and outright entertainment value. Based on the novel, "Blood Brother," by Elliott Arnold, "Broken Arrow" is a page from history for its story the efforts of the frontiersman to bring an end to the bloody battles between the Apaches and the encroaching white men in Arizona shortly after the Civil War. It dispels the myth of the redskins as howling savages whose sole aim was to garner the greatest number of pale-face scalps, and reveals in fascinating fashion their true mode of living, loving and performing the everyday tasks as human beings with normal emotions. As a great part of the story is the tender and appealing romance and marriage between the white man and an Indian maiden. The poignant and tragic climax to this bedily idyll will leave hardly a dry eye in the audience, mails included. With James Stewart for the marquee and word-of-mouth sure to be rousing, the picture has added exploitation effort by 20th-Fox and exhibitors, to chalk up the smash grosses it deserves.

Stewart is ideally cast as the daring frontiersman who steals his life on the Indian's honor. His scenes with Debra Paget, as the Indian girl, are gems of lyrical romance and the relationship be develops with Jeff Chandler, as Cochise, leader of the Apache tribes, exemplifies the dignity of the latter as the Indian chief, portraying his role with a stature and intensity that dwarfs his white opponents. Miss Paget, in her role, has been a sensitive and wholly appealing performance that marks her for future stardom. Delmar Davis' direction paces the violent action with the more placid se-
quences to make an engrossing and in pressive piece of screen entertainment.

STORY: Jeff Chandler, head of the Apache tribes in Arizona around 1870, harasses the white invaders of his territ ory, and his extradition after their people are betrayed by an American Army detachment under a flag of truce. Jack Stewart, a frontierman sickened by the destruction and firm in his belief of Chandler's intrinsic honor, goes single handedly to the Indian's stronghold in a attempt to persuade him to take the law through. Impressed with Stewart's sincerity, Chandler agrees and they become friends. The wise Stewart is attracted to Debra Paget, an Indian girl, and with Stewart's aid, a trip period of truce is effected. During this period, Stewart and Debra are married in Apache fashion. Renegades of both factions threaten the peace and a group of white dissidents ambush Chandler Stewart and Miss Paget. The latter is killed, Stewart wounded, and Chandler escapes, returning to rout the treacherous whites. When the heartbeaten Stewart is shipwrecked, he is rescued by a whale. The wise Chandler prohibits it and the peace becomes permanent as white men and red are drawn together in their sympathy for the girl's death. BARN.

'PEGGY' FAIR TECHNICOLORED CAMPUS CAPER

Rates • • • in small towns and family nabobhoods

Universal International
77 minutes


Directed by Frederick de Cordova.

"Peggy" is one of those light college campus capers of little significance which provides mild entertainment for the entire family. Good grosses should be realized by its showing in the smaller Universal Technicolor programmer in small towns and nabo-
hoods generally. It is of course, an unsatisfactory attraction for action spots. Sort of a bit from a silly school mome, capable handled by Charles Coburn and the talented Charlotte Greenwood, but it lacks originality and is too repeti-
tive to sustain the comedy. The script, a nonsensical effort by George Slavin and George W. George, is concerned with un-

'RIFTY YEARS BEFORE YOUR EYES'

Rates • • + in newsreel houses; OK supporting feature elsewhere

Warner Bros.
70 minutes


Produced by Alfred Butlerfield.

An interesting pictorial rundown of the happenings of the past fifty years, "Fifty Years Before Your Eyes" is an intelli-
gently produced documentary which con-
tains some old and familiar newsreels and a good many unfamiliar but fascinating shots taken since 1900. It does a good job of tracing this country's history in the past fifty years. Generally it covers all the

important personalities of the world affairs, entertainment and sports fields. As a result, it is a natural for exploitation of the "remember when" type. Mom and Dad and everybody else in the family old enough to remember the pre-World War II world will enjoy it and remembering the good old days. There is no specific audience to which the film is particularly favorable, "Broken Arrow" for exploitation of the "remember when" type. Mom and Dad and everybody else in the family old enough to remember the pre-World War II world will enjoy it and remembering the good old days. There is no specific audience to which the film is particularly favorable, "Broken Arrow" for exploitation of the "remember when" type. Mom and Dad and everybody else in the family old enough to remember the pre-World War II world will enjoy it and remembering the good old days. There is no specific audience to which the film is particularly favorable, "Broken Arrow" for exploitation of the "remember when" type. Mom and Dad and everybody else in the family old enough to remember the pre-World War II world will enjoy it and remembering the good old days. There is no specific audience to which the film is particularly favorable, "Broken Arrow" for exploitation of the "remember when" type. Mom and Dad and everybody else in the family old enough to remember the pre-World War II world will enjoy it and remembering the good old days. There is no specific audience to which the film is particularly favorable, "Broken Arrow" for exploitation of the "remember when" type. Mom and Dad and everybody else in the family old enough to remember the pre-World War II world will enjoy it and remembering the good old days. There is no specific audience to which the film is particularly favorable, "Broken Arrow" for exploitation of the "remember when" type. Mom and Dad and everybody else in the family old enough to remember the pre-World War II world will enjoy it and remembering the good old days. There is no specific audience to which the film is particularly favorable, "Broken Arrow" for exploitation of the "remember when" type. Mom and Dad and everybody else in the family old enough to remember the pre-World War II world will enjoy it and remembering the good old days. There is no specific audience to which the film is particularly favorable, "Broken Arrow" for exploitation of the "remember when" type. Mom and Dad and everybody else in the family old enough to remember the pre-World War II world will enjoy it and remembering the good old days. There is no specific audience to which the film is particularly favorable, "Broken Arrow" for exploitation of the "remember when"

FILM BULLETIN

Rock Hudson, the football player to whom Dina is secretly wed. Instead of peace and quiet, they find themselves in the midst of the excitement which ac companies the contest for Queen of the Tournament of Roses and the annoyingly excessive neighborhood of Charlotte Greenwood. Because of a ruling which requires all single female students to com-
pe for the Rose title, Dina finds herself in a dilemma. She must either contest or reveal her marriage and face the probability of her father instituting annulment proceedings. Coburn finds her wedding band hidden in Dina's room, and, in her effort to get the truth, she tries to cover up for her sister, tells him she is married to Miss Greenwood's son. Coburn goes to tell the eldest judges, Barbara Lawrence who is named Rose Queen in her sister's place. Dina con-
tesse9s, Barbara is crowned Rose Queen, Coburn is reconciled to Dina's marriage, and the film winds up with the Tourna-
mont of Roses and the kickoff of the New Year's Day classic. TAYLOR.
'THE WHITE TOWER' GRIPPING AND GORGEOUS TECHNICOLOR DRAMA

Rates • • • — generally, more where exploited

RKO Radio
98 minutes
Glenn Ford, Valli, Claude Rains, Howard McNear, Lloyd Bridges, June Clayworth, Lotte Stein, Fred Essler, Edith Angold.
Directed by Ted Tetzlaff.

With an able assist from the Swiss Alps, Director Ted Tetzlaff's experience as a lens ace and superlative performances by a highly talented cast, producer Sid Rogell has delivered a gripping and breathtakingly beautiful film in "The White Tower." That the story and action keep the audience almost constant suspense is truly a tribute to the cast and director for the gorgeous backgrounds and the grand majesty of the mountains are enough to overpower any human endeavor. Based on James Ramsey Ullman's excellent novel, the film is a sort of "Stagecoach" of the summits. It depicts the varied aspirations of eight men and a woman who attempt to scale the White Tower, a huge mountain, formerly impregnable to climbers. Each has a different purpose and as the film has run, its course the varied characters of each comes to the fore under the grueling ordeal. Some of the scenes leave one limp as the party claws its way up so seemingly impossible reaches, perpendicular cliffs, through binding snowstorms and over treacherous snowbanks. A capsule philosophy is inserted as each individual asserts his reason for attempting to overcome the peak's challenge, representing the-valued qualities of life, but it is secondary to the weaveth under-sense of the actual climb. Development of a romance between Glenn Ford and Valli is pleasant though passionless and the duel of philosophies is personified in the conflict between Ford, as an American ex-fiUier, and Lloyd Bridges as a former Nazi who maintains his belief in the Superman theory and survival of the strong. With Ford, Valli and Rains for the marquee and correspondingly well performed from the other thespics, "The White Tower" seems headed for better grosses. With exploitation and good word-of-mouth, the film could reach hit proportions in virtually all locations.

The uniformly high level of portrayal by each of the principals reaches to the last bit role. Ford is likeable laconically and smiling as the American who went along "for the walk," Valli makes the difficult role of the girl with a crusade father completely credible; Claude Rains to lick the mountain that killed her father as for the bottle, Oscar Homolka as the kind, superstitious guide, and Cedric Hardwicke as the man who always seems to know what to do; all deliver their usual top-quality portrayals. Lloyd Bridges, though effective enough in the part, is hampered by the new trite role of the Nazi superman Ray Bannahan's suggestive photography is undoubtedly in line for the Academy Award.

STORY: Valli, daughter of a mountain climber who perished attempting to scale the White Tower, gigantic peak in the Swiss Alps, forms a party to six to conquer. However, homely-looking Cedric Hardwicke, Claude Rains, Lloyd Bridges and Glenn Ford, the last named agreeing to go only as far as he wishes because he has no reason for making the dangerous ascent, is attracted to the pretty girl. She accepts Bridges in the cause and they make an effective back-ground as a Nazi. As the going gets rougher, Hardwickes drops out not to be a handicap to the mountain, replaces him an victim of a loveless marriage and an unsuccessful writer, faces his former cowardice and walks off to death into a blinding snowstorm. Ford, now in love with Valli, determines to go all the way. Bridges, fretting over the delay caused by the "weaker" third man, makes the group and strikes out for the peak alone, pursued by Ford. They meet at the Cory cliff and in his mania to maintain his superiority, Bridges falls to his death. The snow-blinded Ford collapses within easy reach of the summit and in an effort to save the American, realizes that her obsession has been replaced by her love. BARN.

'THE SAVAGE HORSE' GOOD ACTION WESTERN

Rates • • + for action spots and rural areas only

Republic
90 minutes
William Elliott, Adrian Booth, Grant Withers, Tom Tully, Virginia Weidles, Darryl Hickman, Robert Emmett O'Byrne, Joe Davis, Bob Steele, Douglass Dumbrille, Will Wright.
Directed by Joseph Kane.

Here is a western that has everything—for western fans only. A full hour and a half has been allotted for the portrayal of the various representative chase scenes, stampedes, shooting and whining cowboy songs in "The Savage Horse." The story is routine, following the pattern loosely suggested by the popular western operas and providing few surprises and no suspense for the more discriminating patron. For the cowboy devotee, however, the two major scenes of their favorite stuff and they should be thoroughly pleased with the trite shenanigans. Joseph Kane's direction makes little effort to wander off the well worn trail, and the film is directed with a deadly eye, William Elliott appears as a pleasant and amiable drifter with unusually good diction, whose constantly smiling countenance belies the accepted stereotype of a grim-faced, silent hero of outdoor films. The feminine interest, Adrian Booth and Barbara Fuller, are pretty and properly indignant when the occasion demands, while the remainder of the cast adequately fill the roles as assigned to them.

STORY: Wanted as the killer of a cavalry captain, William Elliott escapes to the Dakota territories to track down Noah Beery to fight the efforts of Grant Withers to get rid of all small ranchers like Elliott by burning their cattle. Withers realizes old flame Adrian Booth and discovers she is being courted by the hated Witheres. After several intimidating attempts which the small ranchers successfully resist, Withers forces weak-willed territorial judge Will Wulfe to order Elliott to help Withers and the ranchers to get off the land claimed by Withers. When one of Beery's hands is shot in cold blood, Wright tries to cancel the notice. He and Beery go to ask the aid of a cavalry unit camped in town, headed by Douglass Dumbrille, who is after Elliott. They accuse Witheres, who shows up with Elliott in tow, pleading the ranchers' association with an outlaw and a proof of murder and the rest in lying. Withers, maddened by Miss Booth's refusal to marry him, declares war on the ranchers after the cavalry leaves with Elliott. Elliott saves Beery, divorces his wife and his chief henchman. The cavalry returns to the ranches, where Elliott, who promises Miss Booth he will return as she is led away. TAYLOR.

'A KISS FOR CORLLISS' FAIR PROGRAM COMEDY

Rates • • as dueller

United Artists
88 minutes
Shirley Temple, David Niven, Tom Tully, Virginia Weidles, Darryl Hickman, Robert Emmett O'Byrne, Joe Davis.
Directed by Richard Wallace.

Another arrangement of some standard situations produces a mildly entertaining program comedy which will find its audience. "A Kiss for Corlliss" will need the sustaining power of a strong action or dramatic film in most locations. Far short of its forerunner, "Kiss and Tell" either in entertainment value or star power, the film is undistinguished in all departments but delectable, principally on the basis of Niven's performance. Miss Temple's baby grinnaces, however, once cute but now a little palling, contribute nothing to the comedy and, under Richard Wallace's direction, the film often strains showingly to garner laughs. "Kiss for Corlliss" is replete with the expected diminishing returns in the original Corlliss Archer comedy, are repeated with the expected diminishing returns in the original Corlliss Archer comedy, are repeated with the expected diminishing returns in the original Corlliss Archer comedy, are repeated with the expected diminishing returns in the original Corlliss Archer comedy, are repeated with the expected diminishing returns in the original Corlliss Archer comedy, are repeated with the expected diminishing returns in the original Corlliss Archer comedy, are repeated with the expected diminishing returns in the original Corlliss Archer comedy, are repeated with the expected diminishing returns in the original Corlliss Archer comedy, are repeated with the expected diminishing returns in the original Corlliss Archer comedy, are repeated with the expected diminishing returns in the

STORY: In an attempt to make her box office debut a success, Shirley Temple, makes a series of fictitious romantic entries in her diary intimating an affair with a divorced wealthy playboy, David Niven. She broadly Hickman into taking her to a night club, actually a gambling house and when the playboy faints and is revived, she dances with him in the cellar with Hickman. To cover up, Shirley pretends anemia and refers to a nine-year-old. When her parents see the diary entries, they charge Niven with being the cause for their daughter's state. He tricks Shirley into coming to a party after a series of side complications which finally surface when her father, Tom Tully, and Niven in a brawl, the situation is cleared up. RAY.

JULY 3, 1950
THE FLAME AND THE ARROW' ROUTINE ADVENTURE TALE IN TECHNICOLOR

Rates • • • — in action houses; less elsewhere

Warner Bros.
98 minutes

Directed by Jacques Tourneur.

A routine swashbuckler of the twelfth century Lombardy, "The Flame and the Arrow," sails snugly along in the rut built by its many predecessors and should make a slightly better impression, particularly on the drawing power of Burt Lancaster and Virginia Mayo. While there is an abundance of flourishing, flamboyant action, there is unfortunately an abundance of trite dialogue, also, much out of place in a film of this kind, and the fact that these come in bunches instead of being spewed at Paige's Goats in many lulls. The overworked plot and routine presentation cannot afford such handicaps so that the whole amounts to little more than a program film dressed up in Technicolor and costumes worthy of a much higher quality presentation. Although Lancaster does well enough in a change-of-pace role that has him leaping, climbing and bounding in the Fairbanks style, many of his fans may not go for the transformation, preferring the hard-boiled, cool character he's worked his way up to the top echelon of action-house favorites. Nevertheless, the Lancaster name will still pull them in to the action spots where returns should be well above average. Elsewhere, grosses will be lower, with subsequent suffering from unfavorable word-of-mouth.

STORY: Burt Lancaster and son, Gordon Gebert, are visited in their castle in Lombardy by Frank Allenby, the cruel ruler of the territory, and Lynne Baggett, Lancaster's part of town, does by, with Allenby. Lancaster insists the pair but escapes to some friends who are planning a revolt against Allenby.

His son is captured and taken to Allenby's castle where the boy's mother plans to raise him in court manner. Hiding out in the forest, Lancaster and his men are joined by Robert Douglas, a refuge nobleman who refused to pay his taxes to Allenby. Virginia Mayo, niece of Allenby, is captured as hostage for the return of Lancaster's son. When the boy falls in love with Allenby, Allenby refuses to release the boy, and Mayo is released. Hearing this Allenby is to hang five of the villagers unless he gives himself up, Lancaster goes to the village and through the ingenuity of his friends and a special metal harness under his clothes, he is made to appear to hang without actually hanging. They then plan an attack on the castle. Douglas betrays the plans by going and carries the news to Lancaster. Smuggling themselves into the castle as acrobats, Lancaster and his crew capture the castle. Allenby, Douglas, and Baggett are killed, Mayo and Lancaster merge, and the boy is saved as the revolt succeeds. RAY.

THE TORCH' DULL TALE OF REVOLUTION SOUTH OF THE BORDER

Rates • • as dueller generally

Eagle Lion
83 minutes

Paulette Goddard, Pedro Armendariz, Gilbert Roland, Walter Reed, Julio Villarreal, Carlos Musquiz, Margarita Luna, Jose I. Torvay, Garcia Pena, Antonia Kaneen.
Directed by Emilio Fernandez.

There is little doubt about this surprisingly dull melodrama to indicate satisfactory returns at the boxoffice for exhibitors in any situation. Lacking action, burdened with a slow pace and unable to sustain either dramatic or humorous situations "The Torch" can hope for mild grosses at best, principally on the drawing power of Paulette Goddard and Pedro Armendariz. The film starts strongly enough with a realistically screened capture of a Mexican town by a ragged rebel army, but the action stops in its tracks, turning to the ludicrous sight of an all-out-for-the-cause rear general making a complete fool of himself over the hot-tempered daughter of an imprisoned aristocrat. After several reels of this nonsense, audiences will find it extremely difficult to keep from laughing at the serious sequences which follow through to the melodramatic finale.

Paulette Goddard has never appeared more ridiculous than she does as the spiteful one of the Olivia de Havilland type of situations. As the rebel general who is baffled by Miss Goddard's failure to succumb to his advances, Armendariz is properly ruthless and devoted to his cause, but nevertheless a disappointment. Gilbert Roland, as the village priest, and Walter Reed, in the role of the wife who has run off with Amy, provide adequate supporting stints. Emilio Fernandez directed and co-scripted the screenplay for this RKO production.

STORY: Pedro Armendariz leads a rebel army into a quiet Mexican town, shooting or imprisoning all the rich inhabitants. He is fascinated by the fiery temper displayed by Paulette Goddard, daughter of a former soldier of the revolution, who is one of the townsfolk, and vows to make her his wife. Paulette, engaged to Walter Reed, an American doctor, repels Armendariz' advances, humiliating him to a point where he gives up with disgust. The lonely doctor strikes up a friendship, and everyone, including Paulette, go to work to try to contain the plague. Following the death of his little adopted daughter, Antonia Kaneen, Armendariz has a change of heart about the cause for which he has been fighting, and when the town is lifted by his troops, he orders the town to be burned. Armendariz orders his men to withdraw without a battle. In the midst of her wedding to Reed, Paulette realizes she loves the general, leaving the church to join the camp followers who retreat with the rebel army. TAYLOR.

WHERE DANGER LIVES' FAR-FETCHED MURDER MELODRAMA

Rates • • • generally on name value

RKO
88 minutes

Robert Mitchum, Claude Rains, Faith Domergue, Maureen O'Sullivan, Charles Kemper, Ralph Dunke, Billy House.
Directed by John Farrow.

"Where Danger Lives" is an unpretentious and unimpressive murder story involving incredible situations and elements that bode little good for the boxoffice. In this RKO melodrama, the psychological touch has been applied to a triangle killing, lessening the appeal this type of film usually has for murder thrillers. The script is never up to the incredible situations, dissipating much of the suspense it works hard to create. Audiences will question the credibility of the plot in more than one instance—the case with which an attempted suicide leaves a hospital, or the unlikelyhood of a man traveling a great distance while suffering from a serious brain concussion. The drawing power of the cast, headed by such strong marquee names as Robert Mitchum and Claude Rains, gets an assist by the presence of newcomer Faith Domergue, currently the subject of an intensive publicity campaign, and a pleasant adornment for any screen. Returns will be spotted for the picture in action houses and poorest in family spots. Mitchum's portrayal of the other man in the triangle, which involves being a concussion victim through most of the footage, is unconvincing and, to a great extent, hammy. As Miss Domergue's husband, Rains appears all too briefly, perhaps one of the main disappointments of the entire film. The most dramatic role, that of Faith Domergue, falls to Miss Domergue, who handles that inherently trite part commendably. The screenplay, by Charles Bennett.

STORY: Robert Mitchum, a young doctor about to start his private practice, falls in love with Faith Domergue, whom he doesn't realize is a psychopathic case and the wife of wealthy Claude Rains. Mitchum knocks Rains out in a fight, during which Rains is trying to warn Mitchum of his wife's condition. While Mitchum is out getting water for Rains, Miss Domergue smothers for husband with a pillow. Mitchum discovers he has suffered a concussion during the fight and, convinced that he killed Rains, he leaves Faith at home with her. Gradually the concussion takes effect on him, and finally, when they are about to leave their home, the aid of a crooked road show operator, Mitchum refuses to go any further. He collapses in the room where they wait for a van to smugle them across the border into Mexico, but not until he has aroused Miss Domergue's killer instinct by expressing unwarranted pity for her. She is sent to her husband Faith with his wife as she tries to finish him with a gun. Before she dies, she clears Mitchum of any guilt in connection with the murder, leaving him to pick up at the point where the film began. TAYLOR.

FILM BULLETIN
Short Subjects

**FABRICATED, UNCHECKED, UNFOUNDED** was the violent reaction of 20th-Fox to Warners' decision to turn over to full-scale TV production to turn out ten special, low-budget video films per month. The meeting reportedly also laid plans for entering large-screen TV production for use in theatres. All of this was branded a bald-faced lie—the so-called "secret meeting" referred to in the story. Warners stated, was a part of the SMPE convention in Los Angeles attended by 1500 industryites and any "production processes within the studio" will be used solely for the production of films "exclusively for motion picture theatres."

**ONE OF SPYROS SKOURAS' pet projects has reached realization — a series of religious and biblical films for showing by churches, schools and other community groups. 20th-Fox production chief Darryl F. Zanuck revealed the film would begin shooting in late August or early September on ten scripts already completed. The films will run from 20 to 60 minutes and will be modernized versions of bible stories or religious problems. The subject matter will be non-denominational, wherever possible and inter-denominational otherwise. The program was set up, according to Zanuck, after a nationwide survey of outlets and exhaustive industry into all phases of production of such films. Skouras terms the program "not only important to 20th-Fox but to the whole industry, but to the very way of life of our democratic country. It can be of such vital importance, and great practicality, placing the entire technical and creative talents of our organization behind it."

**THEY WORK PRETTY fast in Hollywood. Even before the Charles Brackett-and-Frank Strayer production of "Stranger" had finished its camera work on the Paramount lot, the title was switched to "The Matting Season." Who knows, before the film is in the can it may be known as "Maternity Ward." And speaking of titles, here is one that is definite proof of the great Hollywood economy wave: "Nine Nights in a Barroom."

**HOW TO CAPITALIZE on a meaningless—less title for a movie was graphically demonstrated by "Tulip Time." Dissatisfied with the title of "A Ticket to Tomahawk," the Orpheum Theatre took a series of ads, in the form of a personal message from the manager, changing the title to "The Sheriff's Daughter" and asking the public to vote on which title was better. Copy headlined "I didn't like the title either!" went on to say, "20th Century-Fox made a very funny burlesque about cowboys and Indians, a traveling salesman and a gorgeous, gun-crazy, guy-crazy gal—but it's called "A Ticket to Tomahawk"—and nobody knows what it means! So, I'm calling it "The Sheriff's Daughter." After you see it, tell me which title you like best!"

The others headed "You Tell Me If I'm Wrong!" and "I Like Terrific Pictures to Have the Right Title!" are in a similar vein and tell patrons that they've given a ballot to pick the title when they see the picture. As a result, the Orpheum racked up a gross more than doubling the opening day figures of a four-picture average of 20th-Fox films to play the house.

P.S. Fox was so enthusiastic over this ingenious stunt that they reproduced the three ads on mats to supplement the regular ads prepared for general use throughout the country.

**RENAISSANCE OF SHORT subjects and the newsreel is foreseen by Paramount's Oscar Morgan, shorts head, who says the constant sniping at the double feature program by magazines, newspapers and columnists is helping to oust the double bill as a common practice. Institution of the dual bill was the "most short-sighted policy ever adopted by the industry," says Morgan. "I have always believed and still believe the smart exhibitor would return to the single bill, and some signs point that way." Prospects for newsreels is also brighter, he contends, because of increasing bans on televising important sporting events and the latest developments in the world situation. Reports that several New York circuit plans to restore single features on an experimental basis for the summer indicate that if the policy is successful, "it could well sweep the country." He points to another factor, "the great number of situations, growing larger, where competitive exhibitors are demanding better breaks on feature product. It strikes me," he adds, "that if a single—bill policy were adopted by all these exhibitors, many of the sore spots could be cured."

**UNIVERSAL-INTERNATIONAL is giving its "Winchester 73" the most extensive national newspaper ad budget in years for the country-wide day-and-date opening on July 12, Ad-publicity chief David A. Lipton termed the response from exhibitors and public so enthusiastic that the company has decided to shoot the works with day-and-date advertising in Sunday newspapers, using run-of-paper half-page ads listing all playdates covered by the paper's circulation. "Our company's policy of off-the-movie page advertising proved so successful for 'Francis' that we are extending it to 'Winchester 73,'" Lipton declared, estimating that the ads will reach more than 40,000—000 Sunday paper readers. "Winchester" also marks the debut of U-I films into the special TV trailer field.

**BRITISH COUNTERPART of Hollywood's Academy of Motion Picture Arts and Sciences, the British Film Academy, has inaugurated a new policy— to invite outstanding individuals in film production to appear before their membership as a gesture of better world understanding of films. The speaker to inaugurate the policy on June 20th was none other than our own Samuel Goldwyn, whose "Edge of Doom" was given a private showing prior to a forum on Hollywood and a private supper party honoring Sun and the missus. Despite the big names in British production available as the inaugural speaker, chairman Ronald Neame extended the bid to Goldwyn with the very simple truisms: "Who in the entire world is more appropriate to start this new policy than Goldwyn, who has contributed so very much to the art of film production?!"
‘JUNGLE’, HUSTON SHARE LIMELIGHT IN RAVE REVIEWS

In their extraordinarily favorable reviews on MGM’s underworld melodrama, ‘JUNGLE’, Seymour Peck and the New York Tribune have delved deep into their对电影的深刻理解，认为Winston has provided a “terrific movie experience.” The other reviewers,without exception, have praised Winsten’s cast, which includes a “flawless cinematic masterpiece,” as “the best one ever made.”

The reviews are unanimous in their praise of the film’s story, which is based on the life of baseball legend Robinson. The reviews highlight the film’s “slam dunk” of a story, which is “breezy, amusing, and engaging.” The film’s “slapstick” elements are also praised, as are the performances of the cast.

‘THE SECRET FURY’

RKO

“Little more than a catalogue of melodramatic devices... Too frantic for believability.” — GUERNSEY, N. Y. HERALD TRIBUNE

“Cheap and lurid twaddle... Wantonly unintelligible talk.” — CROWTHER, N. Y. TIMES

“Silky whodunit... Guile and diverting picture... Wholly on-the-level picture, unfurled without hue-scape... Polite and elegant... Ends hurriedly and as hokum.” — POLLOCK, N. Y. COMPASS

“So fantastic that patience wears thin... Enough mystery for two thrillers, and the loose ends are everywhere, like a pot of spaghetti.” — WINSTEN, N. Y. POST

“Piles complication on complication... Contrived... melodramatics are developed with a neat measure of suspense.” — PELSWICK, N. Y. JOURNAL AMERICAN

‘LOVE THAT BRUTE’

20th Century-Fox

“Routine picture for those happy folks whose bad memories make every encounter a brand new experience.” — WINSTEN, N. Y. POST

“Slick and custom-made comedy... Intended to please the (Paul) Douglas fans. No doubt, will appreciate the bouquet without glancing at the vase.” — GUERNSEY, N. Y. HERALD TRIBUNE

“Bright and breezy entertainment... Romance is a little too bouncy and vivacious.” — T.M.P., N. Y. TIMES

“Amusing and gratifying comedy... Has little charm... Adds up to a funny, diverting fare.” — A.C., N. Y. WORLD TELEGRAPH

“Rowdy, farcical... Has comic possibilities which, unfortunately, have not been fully realized in this uneven movie.” — PECK, N. Y. COMPASS

“Runyonesque quality... Blend of the hard-boiled and the sentimental... Take-off on the standard gangster melodrama.” — PELSWICK, N. Y. JOURNAL AMERICAN

‘KILL THE UMPIRE’

Columbia

“Decidedly seasonal farce... Not to be taken seriously on any score... Inspired by the Keystone Kops school of comedy... Strictly minor league stuff.” — A.W., N.Y. TIMES

“Really seems to aim at Abbott and Costello fans.” — COOK, N. Y. WORLD TELEGRAPH

“Sluggish piece of work which rouses itself only for slapstick... Bendix... like the lido... is good, but the offering remains strictly minor league.” — GUERNSEY, N. Y. HERALD TRIBUNE

“Juvenile fodder, with age limits lifted for_ the_ laughs, and_ the_ laughs_ are_ funnies_ and_ movie_fans.” — WINSTEN, N. Y. POST

“Probably intended as a tribute to base- ball, and such tributes will send the_ game into oblivion.” — PECK, N. Y. COMPASS

“Amusing, clever, and entertaining.” — PELSWICK, N. Y. JOURNAL AMERICAN

‘NIGHT AND THE CITY’

20th Century-Fox

“Story of vicious people who live dangerous lives... A picture of almost un- earthly, fascinating excitement.” — A.C., N. Y. WORLD TELEGRAPH

“A moody, morbid tale... Pointless, trashy yarn... Turgid pictorial grotesque... Just a lot of maudlin in the romantic, Generalissimo depths.” — CROWTHER, N. Y. TIMES

“Far more of a character study than an out-and-out thriller... Grim, but perhaps a little too maudlin.” — BARNES, N. Y. HERALD TRIBUNE

“Long on sound and fury and short on substance... Underlighted, moody, glos- tening, angled footage... Melodrama with a capital ‘M’.” — WINSTEN, N. Y. POST

“A movie that enjoys the spectacle of violence... Entirely occupied with the ‘glamour’ of the dirty, murderous gang world.” — PECK, N. Y. COMPASS

‘WAGONMASTER’

RKO

“John Ford has made a bad movie... A Western, but sparse of life or story and mechanical and tired.” — PECK, N. Y. COMPASS

“Under Ford’s leadership it is an exciting trip well worth taking.” — A.W., N. Y. TIMES

“Herewith recommended as a fine example of the Western.” — PHODINA, N. Y. HERALD TRIBUNE

“A completely new low in John Ford’s increasing preoccupation with sagebrush scenery and the horse opera art form... Extremely disappointing script.” — WINSTEN, N. Y. POST

“Pictorially effective if slow-moving... Occasionally livened by a bit of dramatic conflict or an exhibition of spectacular riding.” — PELSWICK, N. Y. JOURNAL AMERICAN

‘RETURN OF THE FRONTIERSMAN’

Warner Bros.

“Logic, conviction, meaning, common sense, horse sense, you won’t find any of them in this one.” — S.P., N. Y. COMPASS

“Chases from the unbelievable to the laughable.” — GUERNSEY, N. Y. HERALD TRIBUNE

“One of the season’s sorriest sagebrush sagas... a Cliche-ridden script.” — A.W., N. Y. TIMES

“Bang-bang Western... Sound is loud, the riding flat, the story nonsense... Adequate... uninspired.” — CREELMAN, N. Y. WORLD TELEGRAPH

‘PLEASE BELIEVE ME’

MGM

“A much ado about a tissue-thin tale... At its best, is only mildly diverting.” — A.W., N. Y. TIMES

“Just confusion... Engulfed in mediocrity.” — COOK, N. Y. WORLD TELEGRAPH

“Footless, romantic comedy... Tries hard to be funny, but succeeds only in making its purpose clear.” — WINSTEN, N. Y. POST

“One of those mild little farces usually pegged as hot-weather film fare.” — PELSWICK, N. Y. JOURNAL AMERICAN
THE GUNFIGHTER

The 20th Century-Fox

"New and valid approach... Becomes edifying because the conclusion is inescapable... Very well made Western." — WINSTEN, N. Y. POST.

"Grim, ruthless and extremely convincing account... Very little hard riding... and a minimum of shooting... has a novel and effective twist." — BARNES, N. Y. HERALD TRIBUNE.

"One of the most fascinating Westerns ever looked down a six-shooter's barrel... An arresting and quite exciting film." — CROWTHER, N. Y. TIMES.

"Not the standard six-shooter story... Folded with a nice reticence, quietly, graveness." — POLLOCK, N. Y. COMPASS.

"Tense boots and saddles melodrama... that concentrates chiefly on characterization... minus customary horse opera chases and chases... has action and suspense thanks to excellent acting, scripting and direction." — PELSWICK, N. Y. JOURNAL AMERICAN.

ROCK ISLAND TRAIL

\[Repulse\]

"Seething, half-comical outdoor drama... Action is outlandish and dialogue matches it... Designed to keep kids riveted and on the edge of their seats." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Pretty close to the rock-bottom of picture-making." — WINSTEN, N. Y. POST.

"Old, old, rather foolish and quite disturbing Western." — FECK, N. Y. COMPASS.

"Slambang outdoor adventure... A good, very old-fashioned Western." — T. M. P., N. Y. TIMES.

"More dealings with girls than Western audiences usually fancy... When it does get its mind off romance it is unusually energetic." — COOK, N. Y. WORLD TELEGRAM.

ROCKETSHIP X-M

Lippert

"Novel if nothing else... Naive, simple, and exciting too." — WINSTEN, N. Y. POST.

"There is nice, unpretentious suspense and some clever photography... (Members of cast) look pretty silly throughout the picture." — H. H. T., N. Y. TIMES.

"Extravagant nonsense... played and written in a tone of deadpan seriousness... Surprising lack of excitement." — A. C., N. Y. WORLD TELEGRAM.

"As straight entertainment... will fill the bill as well as a Western or a murder mystery... PIHODNA, N. Y. HERALD TRIBUNE.

"Entertaining thriller... for the adventure fans." — PELSWICK, N. Y. JOURNAL AMERICAN.

THE WOMAN ON PIER 13

RKO

"A right smart sampling of melodrama, fast paced and attractively padded with action and violence... Relatively exciting affair." — T. M. P., N. Y. TIMES.

"Reminiscent of nothing so much as Fu Manchu." — GUERNSEY, N. Y. HERALD TRIBUNE.

"A low grade gangster movie... at heart... Bang-bang, pop-pop melodrama..." — S. P., N. Y. COMPASS.

"Fails because it is merely gangster stuff with the villains carrying Communist labels..." — WINSTEN, N. Y. POST.

"Suspenseful film fare... Action-filled melodrama... Tense in handling and timely in theme." — PELSWICK, N. Y. JOURNAL AMERICAN.

JULY 3, 1950
"**Broken Arrow**" IS A happy combination of entertainment elements which bring it into the exclusive fraternity of films that offer satisfaction to every member of the family. It has action, romance, beauty, pathos, drama. Although it deals with events that are not new to the screen, it is certainly one of the most intelligent and authentic appraisals of the savage conflict between the white men and the redskins in the post-Civil War period. The fusion of these elements makes for a film that will entertain the masses and the classes, young and old, male and female.

The love story between a white adventurer and an Indian maiden is the angle, of course, for the ladies. Handled tenderly and beautifully by the marquee-heavy James Stewart, the showman can offer powerful bait to the feminine faction. For a film of this type, it is particularly important to offer a lure to the ladies and the exhibitor should be happy to learn that it is a bonafide romance, not one of those quick brush-offs thrown in as a sop to the female element. With an ending that will leave hardly a dry eye in the audience, it is quite likely that the ladies may turn out to be the showman's biggest ballyhoo gun in their recommendation of the film. That is not to say, however, that more earthy excitement is lacking. There is enough explosive action to make even the small fry happy. And, incidentally, the manner in which various Indian rites are presented and the welcome depiction of the redmen as human beings instead of howling savages is as fascinating as it is edifying.

That Parents' Magazine chose it as winner of their Family Award for July and featured it in both the June and July issues makes this readily apparent. It tells the exhibitor two more pertinent and valuable facts: (1) Millions of moviegoers will hear about "Broken Arrow" in glowing terms, and (2) the theatreman has a commodity he has been crying for—a good family picture.

The high critical acclaim already accorded the film should further assure the theatreman that he can go all-out on his publicity campaign, including special community leader screenings, without fear of overselling his product.
EXPLOITATION
PICTURE
of the issue

The startling difference in the final product when a story receives varying treatments is pointed up particularly in 20th Century-Fox's "Broken Arrow". The conflict between the Indians and the white men has been a vehicle for the screen ever since the nickelodeon days, and has long exhausted the variations on the theme insofar as plot is concerned. Consequently, for a film on the subject to avoid the pitfalls of triteness and familiarity is no mean feat. "Broken Arrow" accomplishes that because of its superlative treatment under the directorship of Delmer Daves. Boasting an authenticity that is far removed from the capricious fancy-flights of the script-writers, the film tears a page from American history to tell the story of the Indian scout, Tom Jeffords, and his faith in the honor of the great Apache chief, Cochise, which resulted in the end of the Indian wars in Arizona.

Tied in with the excitement inherent in the story is a tender and appealing romance, the love between Jeffords and a beautiful Indian maiden. With James Stewart as the white man and Debra Paget, a talented and lovely newcomer, as the red-skinned girl, the love story becomes a significant and engrossing part of the drama. Their marriage, their brief but idyllic honeymoon and, finally, her tragic death at the hands of treacherous white renegades helps lift "Broken Arrow" into a high category as screen entertainment. Too, Jeff Chandler's portrayal of Cochise is probably the most dignified and sympathetic treatment of the formerly-maligned redskin ever to hit the screen.

Enhancing the whole is the superb Technicolor photography, which sets off the beautiful scenery and the colorful Indian rituals to perfection.
**EXHIBITORS' FORUM**

**Opinions Called from Organization Bulletins**

**POLL YOUR PATRONS**

ATO of Indiana

Strange, how frequently the obvious is overlooked. Ever since patrons began staying away from the boxoffice almost every one in the industry has been frantically asking: "Is wrong our business?" Exhibitors have been trying to find the answer from trade paper editorials, statements of big executives, professional pollsters, or from some neighboring exhibitor. But Wally Allen of Western Pennsylvania Allied points out that it is very simple to get the answer, and that the answer lies right in your own community and with the very top authority - your customers and the people who should be the customers of your theatre.

Enclosed is a questionnaire adapted from the Pennsylvania Allied suggestion so that you can take your own poll. Situ- ated where they were going, what they were the answers direct from your own cur- rent and potential patrons should be more valuable than any far-off authority. Each dailv. Your know your customers, or someone else, a qualified theatre employee could call on ten to twenty persons in the neighbor- hood asking these questions. After you have answered all the questions, how good a picture would you assign? It is most likely that groups such as the P.T.A., Women's Clubs and civic clubs would be interested and cooperative on this kind of a project.

Before long you will have a sufficient number of answers to enable you to de- cide with business. But equally important, you will at the same time be doing a sweep job of public rela- tions and institutional advertising.

**TV AND B. O.**

Allied Theatres of Michigan

Anyone who actually believes that television is not affecting the attendance of the theatres is just kidding themselves. By such a statement, we are not admitting that it has a frightful effect. Television, in many corners, has been compared to ra- dio which, upon its inception, scared the pants off a lot of people in this industry who are not easily scared. We feel that a great lesson is to be learned from the radio scare. We find, upon just a little investigation, that those who really be- lieved in this great industry of ours, took off their coats, rolled up their sleeves and went to work. They didn't know exactly where or what they were going to accomplish, but there was a definite de- termination to do something about the evil. You know the rest of the story per- haps better than we do.

The same challenge faces us today and, if there are some who would cry "Wolf!", there is little else to do but sell the old thing and get on some other business because they will be in the way of those of us who still believe in this great in- dustry. You know the rest of the story, you know where we are going or what we are going to do but have that same firm determination to conquer the television scare. This work- ing group knows full well just how this industry is organized. It knows that the ingenuity of the men in this business is greater than in any other. It knows that once a group of believers in this business makes the stand, something is bound to come out of it.

Single features, well done, which will make up shorter programs, supported by shorts, well done will provide for the theatre an opportunity to compete with the product of the motion picture theatre screen with the product on the television screen. We ask you, is there a market? We do believe that there is but, in order to get the pub- lic to compare, we must offer better, shorter programs.

The second sentence in the answer is the production of good trailers. Not just the kind we are getting now, but trailers with more care has been taken in their development. These trailers, con- taining the top shots of the feature, would then be placed on television pro- grams instead of taking up the time of the picture and the theatre. Not only would this shorten the program but would give us access to the millions of homes through the medium of television. It has been a great un- touched audience. The majority of the television audience and could be touched by the trailers appearing on tele- vision in their homes. Give them enough through the medium of a properly pro- duced trailer to make them yearn for the entire production which they could only see by attending the motion picture theatre.

The cost of these trailers, you ask? Possibly a lot of money, but we feel that the prices now being charged for the pro- duct we are expected to run is more than enough to produce the picture, distribute the picture, and pay the entire cost of the above suggested publicity.

**SHOWMANSHIP TEST**

Allied of Iowa - Neb.

Are you one of those pessimists who think, "Oh, hell; all this Showmanship won't do no good no-how; maybe some- body nearby will do the work and I'll man- ship is the same way. Or maybe you're one of those smug souls who figures he's doing OK and doesn't need futher effort? In this latter event, try the test.

To find out just how good a job you're doing selling your theatre and pictures in your community: Take the top-grossing 4 pictures you've played recently from any and all companies, add the total of all admissions to the 4 pictures, average it, and compare this figure with the total population of your town. (Not your en- tire town, just your theatre area.) To get your percentage of results divide the above average of admissions by the population of your town. You may learn something; certainly, we'll bet you'll be surprised (as we were!) Try it.

Keep telling yourself, movies are better than ever, it's the truth! When you get to the people, you will not be hard to sell your public on it too! Re- member, honestly descriptive advertising pays off - and that successful show- manship is a continuing effort, not just a flash in the pan, then go sit down!

**THE LITTLE GUY**

Allied Theatres of N. J.

At first blush, it seemed the Fox mea- sures would be productive. However, we are beginning to wonder. I believe a general tenor of these measures should have been aimed a little more toward the small independent. The set-up with which you would need an advertising man to handle their suggestions, good as they might be, the little fellow is not in the habit of things.

Second of all, what return would the be as a result of the theatreman's forts. Is he going to benefit more of the only reward going to go to the fill company?

We are heartily in favor of Showmanship, but, as Col. Col. put it, "Let's ma it a renaissance not a revival meeting." Frankly, I believe that the average average has started on a mission of curiosity he has not a plan, he is a paper with no film companies. Every exhibitor is anxious to build up his boxoffice but the distribut must realize he is not building it up by selling his pictures, he is building it up so that both the exhibi and distributor may share in the ad grossses.

**UNCLE ISN'T KIDDING**

ATO of Indiana

The rank and file of the motion picture industry is fully complying with Federal Court decree. But with some few exceptions, the cases of many years have become a debatable point. Those who are taking the court orders literally should pay heed to the criminal and civil contempt pro- ceedings that were filed against the defendants in this case. Assistant Attorney General Bergmon commented, "If we fail to enforce an anti-trust judg- ment, the effectiveness of the violation and the prosecution of the case to full judgment was not only a waste of time but that of the court. When you find that any judgment has been violated, that violation will be vigorously pro- cuted." And the possible penalties include both fines and jail sentences.

**NSS ICEBREAKER**

ITO of Indiana

National Screen Service announced that it has finally come to "see and be seen" and prepared to make expertly produced te- levision trailers of important features available to exhibitors in the near future.

The eyes of countless potential mec patrons are presently glued to the es- sion of television tubes. The best way to get their attention is to put a sample of your pictures, on their sets.

The television trailer will ultimately become one of the best tools a showman can use in order to recapture lost publics and add new ones by reaching a previs- untapped audience.
COLUMBIA MAY BECOME TOP DISTRIB OF BRITISH FILMS

There are indications that Columbia may soon become the No. 1 Hollywood distributor of British-made motion pictures, surpassing even Eagle-Lion. Columbia's salesmen and agents have long held the lead in that particular field. Following the inking of a deal with Alexander Korda to handle the U.S. distribution of "State Secret," starring Douglas Fairbanks, Jr., Columbia execs are known to have entered huddles to discuss releases on a large number of additional Korda films. Inasmuch as Korda is now moving ahead of J. Arthur Rank in the number of motion pictures turned out annually, it's foreseeable that Columbia might possibly move into the lead in distributing the British product. The deal for "State Secret," which was produced for London Films in England and badly by Sidney Gilliat and Frank Launder, gives Columbia distribution rights throughout the western hemisphere on a profit-sharing basis with Korda. However, it's understood that the first $150,000 of income is to go to Fairbanks, to fulfill Korda's dollar commitment to the star for his services.

"Blonde" Series Discontinued

In a surprise move a few days ago, Columbia officials announced that the "Blonde" series is being discontinued, and that the stars of the series will leave the studio at the termination of their current pacts. At the same time, plans were being formulated to reissue six of the earlier "Blonde" films, in which now popular stars played small parts.

In one of the smartest talent buys in a long time, the Sam Katzman unit at Columbia signed Frances Langford to a five-year pact, during which time she is committed to make ten films. Thanks to her war efforts, Miss Langford still has an amazingly large following among moviegoers, and is given good roles, can easily re-establish herself as an important Hollywood star.

EAGLE - LION

LITTLE ACTIVITY AS ELC UNTANGLES MERGER SNARLS

Although most of the employees of Film Classics and Eagle-Lion have felt they've been sitting on a powder keg these last few weeks, it looks like the snarls involved in the merger are finally being worked out and everybody can begin to relax. One big hitch, according to reports seeping back to the west coast from New York, was a dispute between Jesse L. Bernhard, president of the old Film Classics Company, and the Chemical Bank and Trust Company. Reportedly, Chemical demanded immediate payment from Bernhard of $220,000 tied up in FC product. As previously reported, all of the Film Classics product has been shifted over to Eagle Lon exchanges, the FC executive having been sub-let and most of its personnel dismissed.

Pending the working out of all details entering into the merger, little is being done by the new company, insofar as lining up new product is concerned.

LIPPERT

STUDIO STARTS 6-WK. RECESS; TO CONTINUE 'XM' BALLYHOO

Lippert Productions, having completed its entire 1949-50 schedule of 32 pictures, recessed production activity for six weeks starting June 17, and began gearing for its new policy of making 16 higher budget films in 1950-51. The new season will be launched August 1 with "20,000 Leagues Under the Sea." However, there is no hiatus in the exploitation of the studio's wide release feature film, "Rocketship X.M.," which is a leading grosser in all cities where it has played. Specials issued to exploit the success of "Rocketship" has inspired him to go on heavily for this type of exploitation picture in the future.

METRO-GOLDWYN-MAYER

PRODUCERS TOLD TO PARE PRE-CANING TIME ON FILMS

All Metro producers have been handed front office directives instructing them to pare down the period between the windup of the company's pictures and the date when the finished product is in the cans and ready for showing.

The new economy move is said to have been inspired by the record of Dore Schary's magnificent new personal production, "The Next Voice You Hear," which was actually previewed less than a week after the cameras turned on the final scene. Certainly the front office execs aren't demanding that all future product keep pace with the record of this one picture, but they are demanding that better planning be employed by the producers to eliminate unnecessary costs due to the time element in getting the pictures edited and processed.

Big Economy Move

Reliable sources at the studio are also predicting another big economy move in the next few weeks, in the form of upper strata personnel cutbacks. One well-informed source estimates that no less than eight producers will get the axe before fall. Most of those to be lobbed off the payroll are the producers who jumped to the fore during the war period. With all due respect to Metro's fine product, there is no question that its producers are loaded with a lot of deadwood in the producer ranks.

While Dore Schary has been confined to big home with ill health, he has been going over several story properties, and is reported to have come up with a half dozen or so originals which he hopes to buy for future production. Most of this new group will be geared for production on budgets between the $700,000 and $1,000,000 levels.
STUDIO SIZE-UPS

This compares with a loss of $463,090 for the corresponding period a year ago.

Monogram has also revised its contract for Hall-E. Chester, under the new deal for which he will provide his own finance.

One of the features starring Joe Kirkwood, Jr., for delivery within the next eight months. The first of the pair will roll in August and will be marketed exclusively by Monogram lot.

Forms New Company

Chester has also formed a new independent producing company, Standard Productions, Ltd., headed by Joseph Harris and Louis Navone, wealthy Northern Californians, to make a series of features for a projected major release.

Chester is president of the new organization, Bernard W. Burton, vice-president, and Alice G. Fox, secretary.

The first feature which the new company will produce is "Buccaneer's Flag," a story of piracy during the restoration period in England, to be made in color and distributed by Republic in the West Indies.

The second will be "War Dance," an original story by Henry M. Fine.

PARAMOUNT

BALABAN ANNOUNCES 3 1/2 MIKE IN PRODUCTION SLATE

EMPLOYEE morale is at a new peak here, thanks to the confidence which Paramount executives expressed in their company during the recent national sales convention in Los Angeles.

Furthermore, Barney Balaban gave the rank and file workers at the studio a new sense of security by announcing that the Paramount production program will be increased by a minimum of 33 percent.

In commenting on the expanded production slate, Balaban said, "I hope Hollywood can turn out more pictures without an increase in cost outlay, and this company is one that will make every effort to accomplish that goal.

He also stated that the company will release at least two pictures per month starting July. The current policy is one picture per month.

The editorial department was working at absolute capacity with ten completed pictures being made available for editing by the time of this survey.

may fare well around Academy Award time next year, if they should settle on "Arrow" as one of their entries. Certainly it has all of the elements that should appeal to the vast majority of the going public and, properly advertised, should prove one of the year's biggest grossers.

UNIVERSAL-INTERNATIONAL

U-I BUSINESS SURGES AS
NEW STUDIO POLICY PAYS OFF

THERE CAN BE no question that today U-I is in the most formidable position it has known since the war years, when Deanna Durbin was a top boxoffice star. In recent weeks, Universal-International has announced a $272,270 consolidated net profit for the six months ending April 29. It has opened negotiations with eastern banks to expand its revolving production loan in an approximately $1,000,000, and it now seems evident that the company will declare a substantial dividend from its common stock for the first time in many years.

One may well ask what is responsible for this sudden upsurge at a time when most companies are fighting for existence. Why has the company that suffered a half-million dollar loss during the first half of 1949 suddenly come up with a quarter of a million dollar profit for the same period in 1950? It's the opinion of this department that it is the result of keeping abreast of the times. One needs only to look at the picture credits on the recent U-I product to realize that there is a studio where deadwood has been replaced with new blood. And one needs only to look at the product to realize that there is a much-needed freshness in the faces and talents of these newcomers. When the studio is able to bring the standards of its story properties up to the calibre of all other facets of production, we can expect still bigger profits.

Still another reason for the spectacular rise is the utilization by company executives that this is no time to stint on advertising their product. Not only have they made wise use of trade publications in putting their product before the exhibitors, but they have made novel use of new and old media to alert the movie-going public to their forthcoming pictures. For example, right now plans are being formulated to supplement regular newspaper advertising with run-of-paper half-page ads plugging "Winchester .73" in a blanket Sunday paper campaign from coast to coast. These advertisements will be carried in the news sections of the papers and will list all playdates covered by the individual daily's circulation to achieve penetration. No alert exhibitor needs to be told how much these advertisements can mean to them in actual dollars and cents.

WARNER BROS.

WARNER TALENT JUGGLING

KEEPS HOLLYWOOD GUESSELLING

IF MOST PEOPLE in Hollywood are finding it difficult to appraise Jack Warner's plans for the future of his company, it's not surprising. On one hand, he appears to be most eager to dissolve some of his expensive talent contracts. On the other hand, he pushes 49 pictures into the writing mill during the first months of 1950, and earmarks them for completion during the next twelve months. Furthermore, these 49 productions are in addition to properties already assigned to producers.

Among the contract talent to exit the studio recently are Jerry Wald, Harry Kurnitz and Randal MacDougall. However, at the same time, he has continued to take on new talent, including Gordon Douglas, who has just been signed to a term contract as a director.

Re-Issues Cancelled

Another interesting development of recent weeks, is the announcement by Warner that he has cancelled plans to re-issue the pictures "Dodge City" and "Virginia City." Many well placed persons on the Warner lot consider this announcement tantamount to the abolishment of all further re-issues by the studio. Still others are speculating that it may be the forerunner to the sale of a large lot of Warner oldies to television.

What all of this may mean, remains to be seen. But this much is sure: profits continue on the upswing for the company, the recently completed pictures currently being previewed are superior in quality, and the projected productions seem to stack up as strictly Class A fare.
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

**COLUMBIA**

**1949-50 Features**

- Completed (59) In Production (6)
- Completed (2) In Production (0)
- Completed (16) In Production (2)

**NEW PRODUCTIONS**

**BORN YESTERDAY**

- Comedy—Started June 16
- Cast: Broderick Crawford, Judy Holliday, William Holden
- Director: George cukor
- Producer: S. Sylvan Simon
- Story: Trials of a bone time operator and his dumb bone mistress.

**SANTA FE**

- Western—Started June 18
- Cast: Randolph Scott, Janis Carter, Peter Thompson
- Director: Irving Pichel
- Producer: Harry Joe Brown
- Story: Not available.

**FURY OF THE CONGO**

- Adventure—Started June 20
- Cast: John H. Weimuller, Sherry Moreland, Lyle Talbot
- Director: William Berke
- Producer: Sam Katzman
- Story: Further adventures in the life of Jungle Jim.

**IN PRODUCTION**

**Title—Running Time**

| Counterpoint Meets Scotland Yard | 6-19 |
| Heh, the | 6-19 |
| Leroc Owens (T) | 6-19 |
| Montez, the | 6-19 |
| Valadino | 6-19 |

**COMPLETED**

| Across the Badlands | 1950-52 |
| The Boys of Oklahoma | 1950-52 |
| All the King's Men (109) | 1950-52 |
| The Bells of Parody | 1950-52 |
| Banished Mask | 1950-52 |
| Details under this Title in a G weary 3.8. | 1950-52 |

**RELEASE CHART**

- Cast: off-Burnett
- Cost: 8-10
- Details: 10-7.5
- Rel. No.: 9-7.5
- Rev.: 11-2.5

**EAGLE-LION**

**1948-49 Features**

- Completed (41) In Production (0)

**COMPLETED**

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amazing Mr. Beesey (86)</td>
<td>Parker-Watson</td>
</tr>
<tr>
<td>Barnstormer (86)</td>
<td>Parker-Watson</td>
</tr>
<tr>
<td>Bird of Paradise (86)</td>
<td>Parker-Watson</td>
</tr>
<tr>
<td>Blackmail (86)</td>
<td>Great Northern</td>
</tr>
<tr>
<td>The Millionaire (86)</td>
<td>Great Northern</td>
</tr>
<tr>
<td>Southwest Passage (86)</td>
<td>Great Northern</td>
</tr>
<tr>
<td>The Three Musketeers (86)</td>
<td>Great Northern</td>
</tr>
<tr>
<td>The Unknown (86)</td>
<td>Great Northern</td>
</tr>
<tr>
<td>Witness (86)</td>
<td>Great Northern</td>
</tr>
</tbody>
</table>

**RELEASE CHART**

- Cast: off-Burnett
- Cost: 8-10
- Details: 10-7.5
- Rel. No.: 9-7.5
- Rev.: 11-2.5

**FILM CLASSICS**

**1949-50 Features**

- Completed (4) In Production (0)

**COMPLETED**

- Title—Running Time
- Cast: off-Burnett
- Cost: 8-10
- Details: 10-7.5
- Rel. No.: 9-7.5
- Rev.: 11-2.5

**RELEASE CHART**

- Cast: off-Burnett
- Cost: 8-10
- Details: 10-7.5
- Rel. No.: 9-7.5
- Rev.: 11-2.5

**LIPPERT**

**1918-19 Features**

- Completed (42) In Production (0)

**COMPLETED**

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Born of Arizona</td>
<td>11-21</td>
</tr>
<tr>
<td>Crime by Two</td>
<td>11-21</td>
</tr>
<tr>
<td>The Radium Girl</td>
<td>11-21</td>
</tr>
</tbody>
</table>

**RELEASE CHART**

- Cast: off-Burnett
- Cost: 8-10
- Details: 10-7.5
- Rel. No.: 9-7.5
- Rev.: 11-2.5

**FILM BULLETIN**

- Cast: off-Burnett
- Cost: 8-10
- Details: 10-7.5
- Rel. No.: 9-7.5
- Rev.: 11-2.5

- Cast: off-Burnett
- Cost: 8-10
- Details: 10-7.5
- Rel. No.: 9-7.5
- Rev.: 11-2.5

- Cast: off-Burnett
- Cost: 8-10
- Details: 10-7.5
- Rel. No.: 9-7.5
- Rev.: 11-2.5

- Cast: off-Burnett
- Cost: 8-10
- Details: 10-7.5
- Rel. No.: 9-7.5
- Rev.: 11-2.5

- Cast: off-Burnett
- Cost: 8-10
- Details: 10-7.5
- Rel. No.: 9-7.5
- Rev.: 11-2.5

- Cast: off-Burnett
- Cost: 8-10
- Details: 10-7.5
- Rel. No.: 9-7.5
- Rev.: 11-2.5
1948-49 Features Completed (55) In Production (7)

**RELEASE CHART**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Big Country</td>
<td>1-27</td>
<td>All Star</td>
<td>4-24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Red Buttons</td>
<td>1-29</td>
<td>Hispano-McLride</td>
<td>6-3</td>
<td>10-6</td>
<td></td>
</tr>
<tr>
<td>The Best Years of Our Lives</td>
<td>2-27</td>
<td>Elliot-Hayden</td>
<td>3-2</td>
<td>15-9</td>
<td></td>
</tr>
<tr>
<td>Meet Me on the L.B.J.</td>
<td>1-29</td>
<td>John-Even</td>
<td>4-24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>You Can't Take It With You</td>
<td>1-26</td>
<td>Plummer-McKee</td>
<td>6-9</td>
<td>10-6</td>
<td></td>
</tr>
<tr>
<td>Tobacco Road</td>
<td>2-27</td>
<td>Hooper-McLride</td>
<td>6-3</td>
<td>10-6</td>
<td></td>
</tr>
<tr>
<td>Two Weeks With Love</td>
<td>1-26</td>
<td>Moore-Irwin</td>
<td>6-9</td>
<td>10-6</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Howard-Jergens</td>
<td>6-9</td>
<td>10-6</td>
<td></td>
</tr>
<tr>
<td>The Big Country</td>
<td>1-26</td>
<td>Booths-Stanwyck</td>
<td>6-9</td>
<td>10-6</td>
<td></td>
</tr>
</tbody>
</table>

**METRO-GOLDWYN-MAYER**

**1949-53 Features Completed (53) In Production (4)**

**NEW PRODUCTIONS**

**PARAMOUNT**

**1949-53 Features Completed (33) In Production (4)**

**RELEASE CHART**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor in Paradise</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Carnival in Flanders</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>The Treasure of the Sierra Madre</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>The Big Country</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>The Best Years of Our Lives</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Meet Me on the L.B.J.</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>You Can't Take It With You</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Tobacco Road</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Two Weeks With Love</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>The Big Country</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Meet Me on the L.B.J.</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>You Can't Take It With You</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Tobacco Road</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Two Weeks With Love</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>The Big Country</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Meet Me on the L.B.J.</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>You Can't Take It With You</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Tobacco Road</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Two Weeks With Love</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>The Big Country</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Meet Me on the L.B.J.</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>You Can't Take It With You</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Tobacco Road</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Two Weeks With Love</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>The Big Country</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Meet Me on the L.B.J.</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>You Can't Take It With You</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Tobacco Road</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Two Weeks With Love</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>The Big Country</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Meet Me on the L.B.J.</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>You Can't Take It With You</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Tobacco Road</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Two Weeks With Love</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
<tr>
<td>Now, Voyager</td>
<td>1-26</td>
<td>Payson-Durant</td>
<td>4-25</td>
<td>5-24</td>
<td></td>
</tr>
</tbody>
</table>
TECHNICOLOR
is proud of its contribution to
Metro-Goldwyn-Mayer's
unparalleled production
“ANNE GET YOUR GUN”
(in Color by TECHNICOLOR)

TECHNICOLOR
IS THE TRADE MARK OF
TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER
Rainbow Over United Artists

Poor Mickey Mouse!

EDITORIALS BY MO WAX
Page Three

The Story Behind the Production News

STUDIO SIZE-UPS
The Exclusive FILM BULLETIN Feature
Starts on Page 21
CAPACITY CROWDS ALL DAY EVERY DAY AT THE STRAND, N. Y.

BURT LANCASTER VIRGINIA MAYO

in Warner Bros.

THE FLAME AND THE ARROW

COLOR BY TECHNICOLORE

DIRECTED BY JACQUES TOURNEUR & NORMA-FR. PRODUCTION
WRITTEN BY WALDO SALT MUSIC BY MAX STEINER

PRODUCED BY HAROLD HECHT AND FRANK FIS

The big chance to kill the 20% tax is RIGHT NOW! Act! Cont.
Rainbow Over United Artists

There's a broad, bright-hued rainbow over United Artists at last, and it's a welcome sight to see!

No film organization in this industry had so obviously been losing prestige, none was so direly in need of a change in management. Potentially, UA always figured as an important factor in film business, but it was sad to see the company disintegrating under the stress of internal disaffection and lack of efficient leadership. The quality of its product in recent years, the calibre of producers under its banner, the general conduct of the company’s operations and its relationship with exhibitors seemed to have deteriorated disastrously under the régime that expired last week.

The new leadership promises much. Paul V. McNutt, the new board chairman, is not only a figure of high repute nationally, but one whose career in public service, as Governor of Indiana, as High Commissioner of the Philippines, as Chairman of the War Manpower Commission, clearly establishes him as an executive of exceptional ability. He becomes at once a notable asset to the entire motion picture industry.

In Frank L. McNamee, United Artists acquires as president a film man of acumen and wide experience. Veteran of 30 years in distribution and exhibition, he, too, wrote an enviable record in his Government’s service during World War II as Deputy Chairman of the War Manpower Commission, splendid service which won him the Medal of Merit from President Truman. Mr. McNamee brings to his new post vision and stability that were unfortunately lacking in his predecessor.

Yes, the clouds over United Artists have cleared up and this once-proud film organization should soon again find its place in the sun.

MO WAX

Poor Mickey Mouse

Walt Disney’s preoccupation with feature cartoons has left poor Mickey Mouse a sad and forlorn little rodent. While Walt dabbles in the creation of strange new characters for his 8-reel features, Mickey and all his cronies of the one-reelers, Donald Duck and Pluto and Minnie, find themselves being treated like unwanted step-children.

This is an unhappy situation for exhibitors, too, who recall the good old days when a Disney one-reeler was a subject worthy of marquee space, and when the very appearance of Mickey, or Donald, or Pluto brought forth shouts of glee from grownups and kiddies alike. Today, the Disney short subjects have been far outstripped by other cartoon-makers, and it makes former Mickey Mouse fans squirm to watch their old favorite tussle with material that is utterly lacking in originality.

One of these days, Mickey should have a mouse-to-man talk with his creator to remind Walt of his obligation to such old friends and to such old customers. He should tell Walt plainly that if he intends to continue his neglect of the one-reelers, he should break clean. He owes that to Mickey, to Donald, to Pluto, to Minnie, to the exhibitors.
McNUTT SYNDICATE TAKES
OVER UA; McNAMEE PRESIDENT

The hammer finally crashed on the block — United Artists was sold. Long
the subject of rumors and countless reports of imminent sale to sundry nego-
tiators for the company, the transaction was concluded with surprising swiftness
after ten months of secret negotiations — none of the rumored purchasers were in
the deal. The buyers were a syndi-
cate of private investors, headed by
Paul V. McNutt, former Governor of In-
diana and head of the War Manpower
Commission. The sellers were Mary Pick-
ford and Charles Chaplin, whose 8,000
shares represented control of the com-
pany. The syndicate purchased 7,200,
leaving 400 apiece for the former owners,
and the remaining 12,000 shares in the
company treasury. The deal involved a
cash transaction with a two-year option
on the controlling stock.

Officers of the revamped corporation are McNutt, chair of the board;
Frank L. McNamee, industry veteran and a prominent Philadelphia thea-
treman, president and treasurer; Miss Pickford, vice-president; Max M. Kravetz,
secretary. The new board of directors will include McNutt, McNamee, Kravetz, a Pickford
representative, a Chaplin representative and four others to be named. No members
of the former board are expected to be directors in the new setup.

Former officers of the corporation, were president Gradwell L. Sears, vice-
president Arthur W. Kelly, executive as-
sistant to the president, Paul N. Lazarus,
Jr., and Lloyd Wright, secretary. No in-
dication was given as to disposition of
Sears’ contract with UA, but a clause in
the pact reportedly entitles him to $35,-
000 per year for the next ten years.

McNamee said that the company will continue in its present status as a dis-
tribution organization only “for now.” It
was indicated, however, that future
plans may embrace production, at least
insofar as financing for producers relea-
sing through UA is concerned.

Although no banking interests were
mentioned as members of the syndicate,
McNutt’s and McNamee’s solid standing with important banks were seen as a
prime factor in assuring backing for in-
dependent production efforts.

REPUBLIC NET CONTINUES
WITH $703,000 FOR HALF

Republic’s net continued to rise. For
the 26 weeks ended April 29, 1950, the
company showed a profit of $703,000, ap-
proximately $200,000 more than the net
for the corresponding period a year earlier.

The tax bite for the current period was
$463,000; for the ‘49 half year, $335,000.

HOPE FOR TAX REPEAL DIMS
AS SENATE SHELVES MEASUR

Hopes that the film industry would
be relieved of the Federal admissions tax
this year were dashed last week when
the Senate Finance Committee postponed
indefinately action on the $1,010,000 excise
tax cut bill.

The potent argument for repeal of this
20 per cent tax on admission receipts was
presented to the Senate Committee by
COMPO’s A. F. Myers and Grel Sulliva
who were tossed up on a shelf by develop-
ments in Korea. It was no doubt of the sympathetic reac-
tion among Committee members to the indus-
try’s appeal for relief from the burden of this tax, that the seriousness of the situa-
tion caused the Committee to bo-
to an Administration request that the c:
raise tax cut bill be shelved indefinitely.

Billy More For War

Whatever changes in tax laws might be,
the likelihood was that the would go up, not down. Reports indica-
ted that a recommendation for tax in-
creases would be sent to Capitol Hill
by Senator Elmer Thomas (D., Okla.), chair
man of the military spending subcommit-
tee of the Senate Appropriations Com-
mittee, said last week. Thus we und-
stands the Administration will soar as
for “a billion dollars or more” in re-
unds to finance the Korean fighting.

The Senate Finance Committee laid off
bill aside on a formal vote in the Treasury
Secretary Snyder’s recomme-
dation that the measure be held in abey-
ance because of developments in Korea.
Senator Robert A. Taft (R., O.), a Com-
mittee member, urged a final decision
noting he does not even consider the b
dead, but in a “state of suspended anim-
ation.” He added, however, that the de-
sion to pigeonhole it “seems justified
we are going to face very large increase
in military appropriations, as seems in-
curred.”

Senate Sympathetic

A masterpiece of persuasion and c
vivious a matter of more than usual in-	erest to the Senate Committee, t
Myers-Sullivan prepared statement as
oral testimony was permitted to run for
45 minutes instead of the aggr
the Senate, and was received cordial
ly and sympathetically by the usual
larger turnout.

The situation, the Senators were to
have become “steadily worse” since t

ALLIED CARAVANERS TO MEET
FOR HIGH RENTALS BATTLE

A call to arms went out last week to
independent exhibitors to halt rising film
prices. The first organized action on
a national scale for this purpose was start-
ed by Allied’s H. A. Cole of Texas in a
wire to all members of Allied’s Caravan
for a meeting in Chicago, July 26-
27, to plan a campaign to remedy the
situation.

“With complaints pouring in from all
over the country covering extortionate
film rental demands, both flat and per-
centage, and with steadily declining box-
office, the time has come when some con-
siderate thought and drastic action is
necessary,” Cole said in the message.

He told of reports from various territories of “demands for 37½% per cent film rental for
subsequent run neighborhood houses where
top demand heretofore on a pro-
duct, not super productions, has been
in excess of 35 per cent, which in itself
is much too high.” He also cited report-
ed refusals by branch managers “to con-
sider the impossibility of percentage
terms demanded, even though exhibitors
offer to open their books.”

“Some progress was made by Allied
Percentage Committee covering very
small situations,” Cole declared, but the
“great mass” of theatres still foresee no
relief.

“A national mass meeting of exhibitors
on this subject could get nowhere unless
intelligent planning and an intelligent
campaign is formulated by some central
organization,” the wire said. “Allied Caravan
and its National Committee is the only
organized group formed for this immedi-
ate purpose.”
WARNER NAMES 44 AT COAST 'EYEWITNESS' SALES CONFAB

Thirty-three features "on the active list" were outlined to Warner Bros. sales executives by Jack L. Warner, executive producer, at an "eyewitness" meeting last week at the Warner Bros. West Coast studios. In addition to the 33 personally presented to the assembled home office and field sales tops, the studio heads named 11 more "currently in preparation," a schedule he termed "the most extensive in the history of the company."

Warner also took the opportunity to underline, "for the benefit of a few irresponsible gossips," that "the only screens which will carry Warner Bros. productions will be the screens of motion picture theaters of the world over." The statement was in reference to previously denied reports that the company was planning to enter the television field.

Addressing the home office contingent who turned out to see for themselves at the three-day meeting was distribution vice-president Ben Kalmmenson, who chair- manned the meeting; vice-president Sam L. Selznick, advertising and publicity via Mort Blumenstock, shorts head Norman H. Moray, Ed Hinchey, I. F. Dolitt, Bernard R. Goodman, R. A. McGuire, and division head Roy Haines, Jules Lapidus, and John Kirby.

COMPO COMMITTEES GO INTO ACTION; DELAY V. P. NAMING

Three committees of the Council of Motion Picture Organizations, gathered in New York to sweat out many of the knotty problems involved in organization of the first all-industry public relations group.

Toughest problem fell to the committee on personnel and management, under MMPTA's Leo Lerner, who had to name some 40 nominees for the important post of executive vice-president. After several hours of discussion, the narrowing-down to the necessary three men, one of whom was to be selected by the executive board, failed to come off. It was decided to wait until a program and budget arrangement has been set before getting down to appointment of the man to direct COMPO.

With Robert J. O'Donnell as chairman, the Committee on Membership ruled that a comprehensive list of groups eligible for membership as COMPO members be pre- pared by O'Donnell, Ed Lachman, Herman Robbins and Charles E. Lewis. New group nominees will have to receive enthusiastic endorsement of the group's members.

The third meeting, Harry Brandt's Committee on Organization, ruled that "in each local area, a committee representing each of the organizations belonging to COMPO shall operate in such a manner that all members who will coordinate and channel all matters pertaining to COMPO to the member organizations in that area."

LOEW'S 40-WEEK NET UP, LAST QUARTER IN SLIGHT DIP

Leo's financial story as reported last week was the same as most of the other film companies -- higher net on a lower gross. Loew's, Inc., showed a net profit of $6,019,000 for the 40 weeks ended June 30, 1949, compared with $5,169,000 for the corresponding period last year. The higher net was recorded despite a drop in gross from $137,542,000 to $135,007,000. Several other factors, however, entered into the figures.

Among the things shown was a greater share of net undistributed earnings of partly owned subsidiaries dropped from $366,000 last year to $83,000 in the current period, an increase of more than $40,000. In addition, the studio interest was included in the 957 figure.

For the 12 weeks ended June 8, 1950, he reported a drop in gross of $1,043,000 for the corresponding period last year. This period included 120,000 of partly owned subsidiaries which made up the last 12 and showed no amount subsidiaries' share. Cross sales were $9,389,000 for the 50 quarters, $43,475,000 in the corresponding period last year.

JULY 17, 1950
Short Subjects

"We overlook the fact that showmanship should be used as preventive medicine and not as a remedy," Universal president Nate J. Blumberg advised British distributors at a meeting in Glasgow, Scotland. The U. toppler's remarks were part of an address delivered to top sales executives of General Film Distributors Ltd. in which he cited the importance of improving public relations along the lines designated by COMPO. Emphasizing that each member of the industry throughout the world must assume responsibility for building the industry's prestige and improving business by contact with all factions of the community, Blumberg remarked, "Unless we talk well about our industry and exemplify all those good traditional things about our business, we cannot expect other segments of the public to carry the ball for us."

B. G. (Buddy) De Sylva's death last Tuesday (11th) after four years of debilitating heart trouble, marked the end of one of the most versatile men in Hollywood and a veritable fountainhead of talent. At 55, his 35 years in show business saw him play an important role in virtually every field of entertainment. As a songwriter and, later, a music publisher, he was responsible for countless hits; a Broadway producer, he gave the legitimate stage some of its most successful musicals, doubling as tunemith and librettist on many. It was inevitable that Hollywood should grab his talents. From song-writer and scripter for film musicals, De Sylva rose to become executive in charge of production for Paramount in 1941 and directed the studio until 1944, when he left to organize his own production company. Less than two years later; his brilliant career was ended when he succumbed to a heart attack, former runner of the final stroke which killed him last week.

The "Dead" Period of time between final shooting and opening of features, too often neglected by producers, is proving to come to life at 20th Century-Fox. Studio publicity head Harry Brand has announced organization of a Special Service Unit, within the framework of the studio publicity department, to feed "extra-curricular" information to press services, columnists, magazines and theatre advertising men in the country calling for release. The new department will be headed by Jim Denton, currently in charge of all still photography and national publicity.

Further evidence of 20th's leadership in the showmanship field is the company's novel idea of a three-man "cabaret" of outside publicists and advertising experts who will devote their efforts exclusively to Darryl Zanuck's "No Way Out." The cabaret members are specialists in subjects covered by the film, will work in close conjunction with home office advertising-exploitation topplers on the film's campaign. The specialists are Malcolm Ross, former chairman of the President's Fair Employment Practices Commission; Billy Rowe, widely known Negro journalist, and Ed Harrison, independent publicity consultant. They will join forces with publicity manager David Goldney, exploitation manager Bob Bush, advertising manager Jonas Rosenfield, and promotion manager Stirling Silliphant, after the pre-release campaign on the film, due to have its world premiere at the Big Stem's Rivoli in August.

Fabulous Coney Island will be the scene for Universal-International's kickoff of 'Louisa' promotion in New York, Wednesday, July 26, has been designated "Louisa Day" at the Amusement Capitol of the World by the Coney Island Chamber of Commerce and a full day of special activities, highlighted by the personal appearance of star Charles Coburn, a grandmother-grandfather beauty contest and a special telegraph message allegedly from the F.B.I., that counterfeited money was coming off the presses. The indignant proprietor of the shop, Harry L. Truswell, brushed aside guns and handcuffs and explained that the so-called bogus currency was "Furies" money, merchandise certificates which were being distributed by Tucson merchants during a July festival celebrating the world premiere of "The Furies," and featured Paramount's Para Ha. The film was filmed on location in Arizona, over 2,250,000 in the merchandise certificates has been printed. The money," the story went, "was used at a public auction on July 22, where the population will bid for thousands of dollars worth of miscellaneous goods. After a week of Truswell's tale, it was reported, the sheriff "apologized for the pinch and retired from the scene." Attaboy, sheriff, that's tempering justice with mercy!"

The FACT that over 300 bookings have already been made for the new Samuel Goldwyn film "Our Very Own" to play in August and early September, is attributed by Goldwyn productions head James A. Mulvey to the "national enthusiasm for family-audience films, aroused by the work of the MPAA, which, through Arthur Debra, selected "Our Very Own" for one of the big public relations drives of better motion pictures." Mulvey points out that "this is particularly interesting in that this film was produced by a non-member of the MPAA.

They gave New York back to the Indians last week. Two Cherokees, a Hopi and two Wahchago Indians invaded the RKO circuit to focus audience interest on the authentic Indian folklore embodied in 20th Century-Fox's "Broken Arrow." In preparation for its boost at Roxy Theatre July 21st. The five Indian artists, experts in the songs and dances of their people, began a 26-theatre tour of metropolitan houses last Wednesday (12th) that will end on July 23rd. Proof that "Broken Arrow" can be exploited in the big towns as well as the villages.

OF MEN AND THINGS: Universal's board of directors has OK'd a long term contract for president Nate J. Blumberg...

J. A. MULVEY
They Want Family Films

The U toppler, incidentally, is the onl officer of the corporation to enjoy such a pact, the others on the payroll workin year to year... Samuel Goldwyn's firm act upon arrival in New York July 60 aboard the Queen Mary from the continuant was to confer with Monsignor Reill, director of the N. Y. Foundling Hospital and Commissioner of Welfare Raymond Hilliard for the dual premieres of Golwyn's "Our Very Own" and "Edge of Doom" at the Victoria and Astor The Very Own as the films to current exemplify Hospital Fund-Raising Campaign. With acquisition of 100 per cent of the stock of this firm RKO Pictures, president Jack Broder was elected board chairman also... Services for Mrs. Rose Linton, mother of U-National ad-publisher director David A. Lipton, were held in Chicago last Tuesday (11th)... Eugene Arinstein, formerly treasurer of Fili Classics, has been named Comptroller the new Eagle Lion Classics... Mar Van Slyke is Paramount's new nation mag contact, succeeding Rex Taylor.

FILM BULLETIN
WHERE THE SIDEWALK ENDS' INTERESTING SUSPENSE MELODRAMA

Rates ● ● ● in action spots; slightly less elsewhere

20th Century-Fox
95 minutes
Directed by Otto Preminger.

Good standard fare in the suspense melodrama category with a few unusual twists and a story that sustains interest throughout, "Where the Sidewalk Ends" should satisfy most audiences and more than likely the notices and bookings for the most part on location in New York the story takes a rather unusual premise — a detective with a penchant for missing up his suspects finally kills one in the process and attempts to pin the death on a known criminal. That the fast-happy mignon of the law will eventually be brought to account for the crime is a foregone conclusion — The Johnston Office must be served — but plenty of suspenseful moments occupy the screen in this process. There is also a fair share of comedy and a novel twist as the detective deliberately sets out to get himself killed, never dreaming that he has been trying to pin his own felony. Although the Ben Hecht story, except for the twists, is rather trite and (telegraphs) its primary plot points, the settings and some good performances help raise this above the ordinary murder melodrama. Although above average generally, particularly with the Dana Andrews-Gene Tierney names to help, and the attraction in action, should there be a major release Poororest returns will ensue in the family spots.

STORY: As a detective who has had to overcome the stigma of a criminal father, Dana Andrews develops a vicious streak that keeps him in hot water with his superiors as he earns a reputation for manhandling his suspects. After a man is killed in gangster Gary Merrill's hotel suite, Andrews is assigned to bring in the number one suspect, Craig Stevens, although he feels sure that Merrill is the murderer. Finding Stevens drunk in his apartment, Andrews handles him roughly and, in the ensuing skirmish, knocks Stevens unconscious, unaware that he has a bullet in his head from a war wound. Stevens is killed when he hits the floor and the frightened Andrews disposal of Merrill's murder. It appears that the dead man has run away. When the body is located, Tom Tully, father of Gene Tierney, is unaware that he has a daughter, and Christie, a vende

THREE LITTLE WORDS' DELIGHTFUL ASTAIRE-SKELTON TECHNICOLOR MUSICAL BIOG

Rates ● ● ● generally

M-G-M
102 minutes
Fred Astaire, Red Skelton, Vera-Ellen, Arlene Dahl, Keenan Wynn, Gale Robbins, Gloria de Haven, Phil Regan.
Directed by Richard Thorpe.

Another Metro musical, in that company's tradition of invincibility, beauty, fun and just plain, outright entertainment has been unveiled in Three Little Words. The biographical songwriting team of Bert Kalmar and Harry Ruby. How much of this is actually based on truth matters little: the Kalam Ruby personalities and careers are too little known by the mass of American moviegoers for comparison. The point is that their grand tunes and long friendship form the basis for a thoroughly entertaining movie that will merry the audience to the bone. The songs, most of which were popular in the twenties, vie for honors with Fred Astaire's masterful hoofing, both solo and with Vera-Ellen (his best dancing partner yet), and the heartwarming comedy whipped up by the song team's friendly squabbles over their relationship, their egos and baseball. Astaire has rarely been better, either terpsichoreally or historically, and Red Skelton, in a comparatively subdued portrayal as Ruby, the music-writing half of the team, gets his best screen role to date; in his scenes on the baseball diamond in a suit and tie, that sends him down to work with the Washington Senators every time he gets satisfactions and is successful. Comedy and songs, though abundant, take no precedence over beauty in the film. Vera-Ellen and Arlene Dahl grace the screen with their loveliness, the former making Hercules Pan's dance routines a symphony of charm and Miss Dahl dispensing several songs completely overshadowed by her screen image, breathtaking in Technicolor. It all adds up to swell entertainment, sure to hit the better picture houses, and to the house that caters to blood-and-thunder addicts.

STORY: Fred Astaire and Vera-Ellen are a vaudeville song-and-dance team, are broken up when Astaire injures his knee. Already well-known as a lyric writer Astaire teams up with Red Skelton after an accidental meeting and Vera-Ellen goes off to become successful as a solo dancer. Although the team soon clicks with several numbers, Skelton sees that Astaire is pining for Vera-Ellen and his dance routines and arranges for them to be seen. Vera-Ellen marries a man, but married and Skelton is delighted when Astaire elects to continue the songwriting team. They become famous for their tunes, go to Hollywood to write for pictures and Skelton falls in love with and marries actress Arlene Dahl. The partners split up after a misunderstanding at an anniversary party for their long career together, but, through the wives being brought together for an appearance on Phil Regan's radio program and Astaire surprises Skelton with the news is it turns the trio who had worked unsuccessfully for all the years they were together. "Three Little Words." BARN.

PANIC IN THE STREETS' TAUT, EXCITING MELODRAMA

Rates ● ● ● generally

Fox
85 minutes
Directed by Elia Kazan.

This suspenseful detective story of the hunt for two killers — one human and one bacteriological — should bring smiles to the faces of those exhibitors who hate to see a film. With the potent marquee draw of Richard Widmark and Paul Douglas, plus a tight eventful story which will generally keep audiences teetering on the edge of their seats, "Panic in The Streets" figures to roll up fancy grosses in both small and large houses, especially in metropolitan areas. The picture moves along at a pace which belies its 95 minutes length and is, in fact, an exciting melodrama, intelligently written and done in all phases, writing, acting, directing.

Widmark turns in a convincing performance as a doctor on the right side of the law and proves that he need not be tied down to Tommy Odo for the rest of his cinematic life. Douglas again comes through in his role of the skeptical police captain. The rest of the cast, too, are excellent and believable, especially Walter Palance, as a soft-spoken killer with a dirty mind and a gun. Zero Mostel, playing it straight this time as one of the gangsters, Those to whom the Kazan name is not familiar will be impressed by this latest effort of his. As usual, his direction is shrewd, calculated and provocative without. Between the deft direction and the intelligent work, the film is embellished with some fine touches of realism.

STORY: The character of Charles is killed by Walter Palance in an argument over marked cards. Palance and his stooge Zero Mostel dump the body with the aid of some thieves that should have assassinated Charles. The body is discovered by a gangster and the gangster, believing Charles is taken care of, makes plans to run out of Thornham. The trio then makes plans to leave the country where he had his last meal, and most of the people, except that. Widmark meanwhile has tracked down the gangsters and is about to arrest them when Charles shows up with the gangsters and arrested. The film has been well-received in the country and has been highly praised. The restaurant owner gives Widmark a lead to Thornham, who by now is deadly sick from the plague. At the same time Pal-

JULY 17, 1950

Health Service Doctor Widmark obtains the mayor's and police cooperation in attempting to nab the killer in order to prevent the spread of the contagious disease. Police Captain Paul Douglas is assigned to the case and begins a routine questioning of all suspicious characters. Palance and Mostel, figuring that the suspects are because Charles must have smuggled in some goods, try to force a confession out of Thornham, but he escapes. Widmark meanwhile has tracked down the gangsters and is about to arrest them when Charles shows up with the gangsters and arrested. The film has been well-received in the country and has been highly praised. The restaurant owner gives Widmark a lead to Thornham, who by now is deadly sick from the plague. At the same time Pal-

JULY 17, 1950

BARN.

RUBE.
'THE FURIES' Uneven Western Misses Fire

Paramount
109 minutes

Directed by Anthony Mann.

"The Furie's" is a peculiar melange of good, bad and indifferent scenes in a Western setting. The sum total is unsatisfactory entertainment for any single group of moviegoers despite the fact that this Hart-Wallis production has something for everyone. Something, but not enough. The long running time, the inordinate amount of dialogue for a film of this type, the failure to reach a three-dimensional characterization in any of the unusual types that people the potently puerile cast, and an attempt to take too much of the Niven Busex novel from which "The Furie's" stems all work to dissipate the few brief interludes of brilliance that flash forth occasionally. One senses that Wallis was determined to make a "great" picture and told Mann they said they had his budget to do just that. The obvious straining to attain a monumental stature in itself defeats that purpose --- the shadowy quality of outstanding films is unnecessary, the situations that become too bizarre, the unfinished and often unexplain ed motivations for violence. The biggest disappointment is that Wallis was doomed to a full bodied portrayal. Even the late Walter Huston, in his final screen role, falls short of what he could have been. The film was done shielded from a dictatorial land baron credible, while Barbara Stanwyck, Wendell Corey, Judith Anderson and the rest of the players supply supply surface portrayals in a film that must depend largely on characterization. Erupting sporadically amid the welter of dialogue are pounding spurts of action, but the audience will do plenty of squirming in between. Grossest for the most part should be spotty, varying in ratio to the bally push exerted by the exhibitor.

STORY: Head of a huge cattle empire in the New Mexican territory in 1883, Walter Huston dominates everyone but his daughter, Barbara Stanwyck, whom he adores for her spirit and defiance of men. When gambler Wendell Corey catches Stanwyck's fancy, a rift occurs between father and daughter develops, but is patched when Corey turns down her proposal of marriage and humiliates her by accepting money from Huston for his regime and travels to the fort when Huston brings Judith Anderson to the ranch and Stanwyck realizes that Anderson plans to marry Huston and become mistress of the empire. In a rage, Stanwyck hurls a scissors at Anderson, disfiguring her face horribly, and the infirmities Huston wretchedly hangs her friend, Gilbert Roland, in retaliation. They part bitter enemies and Stanwyck joins forces with Corey to take the ranch away from her father. She tricks him into rounding up the cattle scattered over all the empire and then pays for the herds in the worthless currency he has issued. The ruse effects a reconciliation between father and daughter, but Huston is killed by Roland's mother and Stanwyck and Corey are left with the empire. BARN.

'CRISIS' Forceful Latin-American Political Drama

MGM
96 minutes
Cary Grant, Jose Ferrer, Paula Raymond, Sigrid Verner, Ramon Novarro, Antonio Moreno, Teresa Celis, Leon Ames, Gilbert Roland.

Directed by Richard Brooks.

"Crisis" is an intensely provocative dramatization of a Latin American revolution one which will provide plenty of thrills and entertainment for most moviegoers. A better-than-average attraction for situations generally --- particularly in spots where the Cary Grant name stimulates attendance --- this forceful Metro drama may prove disappointing for those who do not fancy political and philosophical discussions with their movie fare. However the film has the potentialities, which, with proper exploitation, could easily get slightly above average grosses.

Top laurels must go to Grant, who copes with a terrific emotional problem in "Crisis" with pleasant humor and understanding. But much of the credit for this intriguing tale of the violence and turmoil that plague a nation on the brink of revolution is due scripter Richard Brooks, of "Crossfire" fame, who also directed the film. He shows a good deal of talent, both as writer and director, in his handling of the melodramatics, providing an almost unbearable amount of excitement and suspense. This ability is vivishly illustrated in the scene in which surgeon Grant rehearses for a difficult brain operation on a dummy head, while the patient-to-be, dictator Jose Ferrer, looks on; at first quizzically, then with fear. Ferrer, who stands out among the lesser known, but nevertheless able, members of the cast, is excellent as the sick man, adding to the suspense of the scene. Applause is rated also for Paula Raymond, as Grant's wife; Gilbert Roland, the revolutionary leader, and Teresa Celis, prominent in a small role as a rebel.

STORY: Tourists Cary Grant and his wife, Paula Raymond, are taken to the palace of dictator Jose Ferrer, where Grant, a brain surgeon, is asked to operate on Ferrer, suffering from a brain tumor. Because the unnamed Latin American country is on the verge of revolution, Ferrer insists the operation be performed in the palace. Grant consents, though under protest, and mingles with the revolutionists while preparations are being made for the operation. Ferrer, the leader of the revolutionists, begs Grant to kill Ferrer while he is under the knife. Grant doesn't commit himself either way, but Roland has Miss Raymond kidnapped, sending a note to Grant just before the operation, saying she will be killed if Ferrer lives. The note is intercepted and Grant offers to rescue the woman. The leader is in danger. The results are kept a secret from the people, who finally revolt while Ferrer is recuperating. Ferrer, who is a capable rest, gets too excited while trying to quell the rebellion and dies of a hemorrhage. The revolutionaries take over the country, burning and plundering as they go, Miss Raymond is returned by Roland unharmed to Grant, who shows complete disgust with Roland as the last piece to be saved from a stray gunshot wound. TAYLOR.

'IROQUOIS TRAIL' Actionful Historical Redcoats and Injuns Film

UA
85 minutes
George Montgomery, Brenda Marshall, Glenn Langan, Reginald Owen, Monte Blue, Sheldon Leonard, Paul Cavanagh, Holmes Herbert, Dan O'Herlihy.

Directed by Phil Karlson.

This story of the machinations of a treacherous Indian scout and the efforts of Pennimore Cooper's "Hawkeye" to prevent them is laid against the background of the pre-revolution bicker between the French and English over the land of the new world, is a film that should prove entertaining enough for action fans. Despite the film's moderate marquee values, grosses should be slightly better than average for action houses, while it will serve adequately as a supporting feature elsewhere.

Montgomery capably plays the role of Hawkeye and Brenda Marshall fits neatly into the feminine lead.

STORY: Glen Langan delivers secret orders concerning strategy in the English-French war to the General of the English army. The General sends a dispatch rider, George Montgomery's brother, with the message to the Co., Paul Cavanagh. Meanwhile, Sheldon Leonard sends along two other scouts, Sheldon Leonard and a white man, to prevent the message from reaching Hawkeye. An infection breaks out on the scene too late to prevent the murder, but in time to discover who the murderers are. He and his Indian friend, Monte Blue, trap and kill the white murderer and set off after Sheldon Leonard. Now a fugitive, Montgomery changes his name and travels to Virginia where Sheldon Leonard acts as scout. Montgomery encounters Leonard to Denney, and the latter's goods kill the former. When Leonard is shot by Monte Blue. Langan has Montgomery and Monte Blue thrown in jail for the murder of Denney. While the Leonard legend is against the fort and carries off Marshall, Langan, Montgomery, and Blue set off in pursuit. All meet up together and kill the contractor, and both Montgomery and Leonard claim Marshall. According to tribal law they fight for Marshall's life, and one of them must lose freedom. Montgomery wins, the French stop the Indian massacre, and Montgomery returns to the fort with Marshall, to stay on as chief scout. RUBE.
...IF YOU TAKE ALL THE PEOPLE WAITING TO SEE The Black Rose THEY WILL FILL EVERY THEATRE IN AMERICA 19½ TIMES OVER!

and here's why...
The most ADVERTISED

$500,000
(Count 'em) CAMPAIGN

DOUBLE PAGE FULL COLOR AD in LIFE MAGAZINE on stands August 25
DOUBLE PAGE FULL COLOR AD in LOOK MAGAZINE on stands August 15
DOUBLE PAGE FULL COLOR AD in GOOD HOUSEKEEPING on stands August 20
DOUBLE PAGE FULL COLOR AD in COSMOPOLITAN on stands August 1
FULL COLOR NEWSPAPER AD in AMERICAN WEEKLY on stands August 20
FULL COLOR NEWSPAPER AD in PICTORIAL REVIEW on stands August 27
FULL COLOR NEWSPAPER AD in PUCK, The Comic Weekly on stands August 13
FULL PAGE FULL COLOR AD in HARPER'S BAZAAR on stands September 1
and in HOUSE BEAUTIFUL on stands August 18 and in TOWN & COUNTRY on stands August 1

MOST IMPACT AT YOUR PLAYING TIME!
$500,000 (Count 'em) CAMPAIGN

DOUBLE PAGE FULL COLOR AD in LIFE MAGAZINE
DOUBLE PAGE FULL COLOR AD in LOOK MAGAZINE
DOUBLE PAGE FULL COLOR AD in GOOD HOUSEKEEPING
DOUBLE PAGE FULL COLOR AD in COSMOPOLITAN
FULL COLOR NEWSPAPER AD in AMERICAN WEEKLY
FULL COLOR NEWSPAPER AD in PICTORIAL REVIEW
FULL COLOR NEWSPAPER AD in PUCK, The Comic Weekly
FULL PAGE FULL COLOR AD in HARPER'S BAZAAR
FULL PAGE FULL COLOR AD in HOUSE BEAUTIFUL
and in TOWN & COUNTRY

Most Impact at Your Playing Time!

The most PUBLICIZED

Look at LIFE

COVER AND 4-PAGE FEATURE in LIFE

kicked off unprecedented publicity campaign!

PRE-SOLD TO 20 MILLION

as Book-of-the-Month, Best Seller, Bonnet edition, and in 21-day newspaper serialization starting August 12.

Order your trial copy now to avoid cancellation from King Features Syndicate

MORE...MUCH, MUCH MORE...TO COME!

The most EXPLOITED

CARMEL SNOW:
America's No. 1 Fashion Authority and Editor-in-chief at Harper's Bazaar

Black Rose will be one of the most fashionable colors of all.

38 NATIONAL MANUFACTURERS
are creating, advertising and promoting Black Rose Fashions — ranging from a Black Rose Satinette Coktail to a Black Rose Tuxedo Nightie — and they'll all be working for you!

5,000 DEPARTMENT STORES
will be advertising and selling "Black Rose" — They are waiting for you for window displays, incentive promotions, in-store ads and lobby the rest!

NOW turn this ad over and see how this campaign works for you!

IT'S ALL SET UP AND ROLLING!...LET'S GO!
MUST PERCENTAGE
North Central Allied

The spread of the must-percentage racket which we predicted a few weeks ago, is well illustrated by Paramount's statement that the 20-percentage percentage is RIDING HIGH. Having, as usual, failed to get any results by talking to the local manager, your President took this problem to Paramount's General Sales Manager, Al Schwalberg. While Mr. Schwalberg came back with a surprising letter that completely fails to support our argument, he was forced to admit that the 20-percentage percentage is being eliminated in the low grossing ($500 per picture or under) situations, he has committed himself to a formula that may prove helpful to some small situations. The formula has the usual gimmick that "there may be an occasional picture on which we will demand percentage." Nevertheless, every small exhibitor who doesn't want to pay percentage should use the formula for all it is worth. Here it is:

Paramount has agreed to sell all pictures flat to the smaller theaters, and the formula for the conversion for such accounts in each account, is this: the average of percentages earned on the last four top pictures. Sensational grossers, such as PALFACE, are to be excluded from this averaging process. The second and third bracket pictures are to be figured at approximately 70 to 75 per cent of the flat rental price. The fourth and fifth bracket pictures of such second bracket pictures are the current Alan Ladd.

Another Paramount wrinkle, is its so-called "security flat." Under this plan, the small exhibitor, figured at about 180 in number for this territory, can buy 8 months' product in a block, with 20 per cent on privilege; all of these accounts are to be converted to flat rentals on everything. A small theatre, on this plan, is figured as one which has been paying up to $75, and occasionally up to $100, for top pictures. If you happen to like the plan and can use it, you might talk it over with your salesman. If you are not on the list of 180 and think you should be, get in touch with Mr. Schwalberg.

The big drawback to all of Paramount's show of willingness to help the little fellow, will rest on percentage for a picture like RIDING HIGH. As we pointed out to Mr. Schwalberg, this means that many, many exhibitors will pass up the picture at all time when every good picture should be shown in every theatre in the country. If we are to make the slogan "Movies are Better than Ever" mean anything except empty talk which will eventually have the public laughing at all of us. No smart man is going to pay percentage, you might talk it over with your salesman. If you are not on the list of 180 and think you should be, get in touch with Mr. Schwalberg.

CUT RENTALS
Independent Exhibits, Inc.
(New England)

"From where we sit this is the right time now to tell you that your rentals cut down to a level that will give you a profit. This may sound foolish to many of you. However, we are aware of many situations that have gotten little or no relief since the beginning of the Decline and Fall of Grosses. As we have said before, if your gross is 22%, it is not asking too much to expect your film rental to be decreased a like amount percentage-wise. For example, if your gross was $100 per week and your rental for film 25% of the gross, your rental was $25.00 per week. If the film company decreases the rental by 25%, this means $12.50 leaving you a new gross of $87.50 per week. Likewise your $15.00 per week film cost should be slashed 22% or $3.35, leaving you a new film cost of $11.65 per week. Checking this we find that your 25% film rental is being maintained.

Don't think for one minute that any distributor is going to say it is going to "cotton" to your logic; but nevertheless, you are being logical and if you don't get what you pay and pay as long as you are able.

Take the bull by the horns and don't let your film rental become a matter of "JULY 17, 1950"

ADMISSIONS GIMMICK
Associated Theatre Owners of Ind.
Letter from New Jersey Allied:

Recently Paramount released a picture, SAMSON AND DELILAH, which, in many circuits, played at advanced admissions. One circuit in New Jersey did a very vicious thing. In their key run theatres they advanced the prices. Independently owned, the picture which was to play at their regular prices. Just prior to the playdate of both the independently run theatres and the circuit theatres was to take place, the circuit put out a cut rate ticket and flooded the towns of the independent theatres.

This is as harmful a practice as there possibly could be and the reason given is because the other theatres did not advance their prices. In other words when a second run theatre of the circuit theatres would have been 60c or better, they sold SAMSON AND DELILAH at 25c. It is fantastic but as a cut rate ticket will be forwarded at your request.

This is a cut rate method that advanced admissions can lead to and certainly doesn't prove a healthy entertainment—If your theatre is forced to close. Tell him of the anxiety of your customers to learn through information shown on the screen or distributed by the theatres, of the progress of the efforts to repeal the admission tax; and of the theaters who are trying their best to help them.

All Every Congressman and Every Senator is—or is supposed to be deeply interested in the welfare of the people in his state and district. He should be glad to receive such first-hand information from his neighbors and constituents. It is your constitutional right and your duty to see, to be sure that he is supplied with the full story of how conditions there will give the protection of his constituents.

COMPO JOB
ITQ of Ohio

In one of his recent columns, Drew Pearson charged that Louis B. Mayer, head of the Metro studios, paid a fee to some obscure lawyer in Georgia for his services in dissuading Congressmen, Wood, Chairman of the Un-American Activities Committee, from investigating the Communists in the Screen Writers' Guild.

This statement of Pearson's gives COMPO an excellent opportunity to prove its worth by investigating the charge, and if Mr. Mayer is found to be guilty, he should be asked to give a public statement of the business. COMPO should press Mr. Pearson for a retraction and an apology to Mr. Mayer.

How about it COMPO?

P. J. Wood, Secretary.
EXPLOITATION PICTURE

BURT LANCASTER DOES A "FAIRBANKS"
Old-Time Swashbuckler Ideal for Star

Perhaps the BIGGEST joke in the Armed Services during World War II was its peculiar flair for almost inevitably spotting its manpower in jobs directly contrary to their civilian occupations—a salesman became a Secret Service operative, a machinist was named to clerical duties, and a bookkeeper was, of course, plopped into the tank corps. Hollywood, too, has had the same knack for transposition, and, very often, with good results. Crooner Gordon MacRae, for instance, made his splash in a straight dramatic role in which he warbled nary a note; Broadway comedian Jay C. Flippen has very capably handled grim menace parts, and former circus acrobat Burt Lancaster has become the darling of the action addicts as a tough, cynical gunman, while his abilities for swashbuckling derring-do in the popular Fairbanks manner was completely overlooked—until Warners clothed him in tights for their Technicolor adventure of a Lombardian Robin Hood, "The Flame and the Arrow."

Lancaster's acrobatics—all of which he does himself, without benefit of stuntman double—have been described as the closest thing to Fairbanks, Sr., since that immensely popular actor's heyday and should be the prime promotion prong in the showman's campaign. Aided by his pint-sized former circus partner, the "new" Burt Lancaster nimbly scales walls, leaps, balances, swings and performs a myriad of other breathtaking feats that may well garner a host of new fans for the star, as well as delight his old ones.

Done tongue-in-cheek, the film has laughs to add to the bona fide thrills and a romance in which Lancaster's vis-à-vis is one of the tastiest dishes in Hollywood, the gorgeous Virginia Mayo. With Lancaster as "The Arrow" and Miss Mayo as "The Flame", a host of angles are presented for blow-ups, stunts, displays and all the other ammunition an enterprising showman could desire.

Above is a sample of the dashing, swashbuckling type of newspaper ads worked up for the film. The canvas is broad and heroic, full of the same thrilling hokum that dominates the picture and characterizes the rest of the advertising art and copy. Other mats depict Lancaster toting an armored character over his head, in a protective and romantic pose with Mayo, or battling a mob of soldiers with makeshift weapons. The ad above is also used on the cover of the 4-page herald in two colors.

NEWSPAPER ADS

LOBBY DOOR PANELS

Spread across the bottom of this page are reproductions of the six special lobby door panels, printed in full color, similar to the group that did an excellent advance selling job for "Caged." Each is 20 x 60 and can be bought for $5 for the whole set of six or rented from National Screen Service.
THE FLAME AND THE ARROW

The dash and verve, the thrills and excitement, the romance and laughs that characterized the tremendously popular Douglas Fairbanks films of the silent era have been recreated for the screen by Warner Bros. in an exhilarating, swashbuckling, hokum-filled piece of outright entertainment, "The Flame and the Arrow." Burt Lancaster's early training as a circus acrobat stands him in good stead in his characterization of Dardo, the Arrow, who, with his band of mountain men of Lombardy, rebelled against the dictatorial Hessians in medieval Italy. Involved in the adventure are Virginia Mayo, the Hessian usurper's niece, who becomes Lancaster's hostage and eventually his lady-love; Robert Douglas as a traitorous nobleman; Frank Allenby as the vicious dictator, and Nick Cravat, Lancaster's former circus partner, as the daring leader's small but sturdy aide. Produced by Harold Hecht and Frank Ross, the Technicolor epic was directed by Jacques Tourneur from an original script by Waldo Salt.
"THAT WINSLOW BOY"

Eagle-Lion

"Remarkable dramatic and emotional depth . . . Stirring film." — BARNES, N. Y. HERALD TRIBUNE.

"An ingrating film . . . A striking and an inspiring picture." — CROWTHER, N. Y. TIMES.

"One of those sturdy British pictures which inspire high anticipations of perfection at the very beginning and never disappoint you." — WINSTEN, N. Y. POST.

"Highly polished, glittering theater piece . . . A joy. . . . Delight and sometimes dazzle you." — PECK, N. Y. COMPASS.

"Brilliant acting . . . overwhelms its theme." — COOK, N. Y. WORLD TELEGRAM.

"Engrossing entertainment . . . One of the outstanding British imports." — PELSWICK, N. Y. JOURNAL AMERICAN.

"IF THIS BE SIN"

United Artists

"Wavers between the incredible and the embarrassing . . . Finds the motion picture medium out of control and going nowhere in particular." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Ambulates slowly, talks a lot and says nothing at all . . . We have trouble seeing why a scene so flat as this one was ever produced." — CROWTHER, N. Y. TIMES.

"Ponderous, predictable and wholly free of any saucy condiments of sin." — WINSTEN, N. Y. POST.

"Stormy little drama . . . No doubt about 'If This Be Sin' — it is a sin." — S. P., N. Y. COMPASS.

"Pedestrian conversation piece . . . in heavy soap-opera fashion." — PELSWICK, N. Y. JOURNAL AMERICAN.

"THE BARON OF ARIZONA"

Lippert

"Twice as strange as fiction, and therefore truthful to the second degree . . . Emerges as a very small fraction of reality indeed." — WINSTEN, N. Y. POST.

"Little drama or suspense in this costume number . . . Done slowly and with no great distinction. Something short of sensational." — A. W., N. Y. TIMES.

"Overlong . . . Slow and unyielding . . . Contains a good idea . . . But it sorely needs a stronger sense of impudence in a distillation of style." — GUERNSEY, N. Y. HERALD TRIBUNE.

"BRIGHT LEAF"

Warner Bros.

"Seems rather long . . . Nothing very believable. Almost enough to make a fellow swear off smoking out of season," — WINSTEN, N. Y. POST.

"Slyga saga of tobacco, a la Warner Brothers style . . . PECK, N. Y. COMPASS.

"Grim . . . but dramatic account of the changing of the South." — BARNES, N. Y. HERALD TRIBUNE.

"It's too much to the conventional and is too insufferably long." — CROWTHER, N. Y. TIMES.

"A picture that's drawn-out drama . . . Heavily conversational for the most part." — PELSWICK, N. Y. JOURNAL AMERICAN.

"THE BIG HANGOVER"

MGM

"Not the story of a dipsomaniac . . . Not all fluff . . . Good for some laughs and is deserving of attention." — T. M. P., N. Y. TIMES.

"Dizzying, cloudy mixture of farce, sociology and romance . . . Part clowning and part lesson, it is a disunified and hopeless piece of work." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Represents an unhappy effort to make a happy movie . . . Ends up seeming artificial, unfunny." — PECK, N. Y. COMPASS.

"Bold attempt to mix slapstick with high-minded social thinking . . . Too filmic, too thoughtless to be strictly a comedy . . . Attempts to mix slapstick with serious comedy." — PELSWICK, N. Y. JOURNAL AMERICAN.

"THE WHITE TOWER"

RKO

"Far more than an average film . . . Pertinent and exciting." — BARNES, N. Y. HERALD TRIBUNE.

"Drama . . . crammed with action and significant incident . . . Rather silly . . . bookish stuff . . . Betrays a touch of con trivance." — CROWTHER, N. Y. TIMES.

"A 'must' for the climbing fraternity and a 'double-must,' packed with vicarious thrills for those others who feel slightly dizzy when they come too close to the edge of a subway platform." — WINSTEN, N. Y. POST.

"One picture of a beautiful shot after another . . . Filmed with realism and suspense, and the scenery is magnificent." — PELSWICK, N. Y. JOURNAL AMERICAN.

"WITHOUT HONOR"

United Artists

"Eminent contender for worst-picture-of-the-year' obloquy." — WINSTEN, N. Y. POST.

"Tries something a little out of the ordinary, and it is too bad that the attempt fails to come off . . . Result . . . is pretentiousness and exaggeration, but it is an interesting failure nonetheless." — GUERNSEY, N. Y. HERALD TRIBUNE.


"Heavy-handed melodrama." — PELSWICK, N. Y. JOURNAL AMERICAN.

"TARZAN AND THE SLAVE GIRL"

RKO

"The sort of film which should do very well at Saturday matinees." — O. L. G., N. Y. HERALD TRIBUNE.

"Much to keep the eye open . . . Fantastically unfeelings." — WINSTEN, N. Y. POST.

"Obviously aimed at the small fry . . . Right out of the comic books . . . Umpteenth installment of the perennial jungle series." — PELSWICK, N. Y. JOURNAL AMERICAN.
STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA
ECONOMY DRIVE FOSTERS
NEW DOLLAR-SAVING METHODS

THERE'S BEEN some belt-tightening going on at Columbia in recent weeks, with the result that there are almost daily outcroppings of new developments in the business of making and selling motion pictures. To date, nothing world-shattering has been forthcoming, but the general trend is an extremely healthy one in these times when the industry is standing at the crossroads.

For instance, Gerald Rackett, one of the studio's technical executives, has just come up with a revolutionary type of supersensitized film for use in cases where the light level will not permit photography with standard stock.

Another new development for the Gower street company is high-powered personal contact publicity to sell the new product. An example is the selling job being planned on "711 Ocean Drive." According to present plans, Frank Seltzer, the film's producer, will tour eastern cities to give newspapermen a first hand account of the threats and intimidation campaign staged by Las Vegas hoodlums in an attempt to forestall the filming of this picture, which deals with the national wire service racket and bookies. This is the kind of heads-up publicity campaign that can't fail to pay off in free newspaper space and, consequently, added boxoffice revenues.

As just one other example of the new ideas that are popping up on all sides at the studio, Producer George Cukor has come up with a scheme which permits the simultaneous filming of British and American versions of "Born Yesterday." Because the script is filled with American colloquialisms, Cukor decided that two versions would be necessary, and went about devising a scheme that would avoid additional drains on the budget. He came up with an idea whereby a scene is shot for the domestic market, and repeated immediately afterward on a wild sound track for the Brits, so that it can be dubbed into the foreign language.

Mickey Rooney has just inked a contract here to make three pictures during the next two years. The pact followed the wind-up of his first Columbia stint in "He's A Cockeyed Wonder."

HOLLYWOOD EDITORIAL
Stars and Billing

During the past few months, there have been a number of highly publicized outbursts over "billing." At least half a dozen players of greater or lesser importance have been on the warpath because they were denied solo stardom, or because their names appeared on the marquees in type too small. And their egos.

Someone should call the attention of these trouble-makers to a guy named Bing Crosby who, for several years, has been the biggest screen stars of them all. Bing, also, has some very decided ideas about billing. In fact, he is so convinced of the importance of the insertion of a special clause in his last Paramount contract before he signed it that clause prohibits the studio from giving him solo stardom in any picture without first obtaining his written approval.

You see, Bing is convinced that the overall excellence of his pictures is far more important to his career than is his own billing. He is also convinced that a picture in which he has well-known players, not only "support," but as full-fledged co-stars, will have a much better chance at the boxoffice than one which depends entirely on his own popularity. He is right enough to know that his standing as a star will be judged, not by the size of the type in which his name is printed on billboards, but by the amount of money his pictures put into the boxoffice till. JAY ALLEN.

LIPPERT
STUDIO QUIET; RE-ISSUE OF 'BABES IN TOYLAND' SET

THE PRODUCTION hiatus continues here with only the musical scoring of "The Return of Robin Hood" to break the lull. However, "Babes in Toyard," which Hal Roach produced in 1934 as a Lux vehicle for Mickey Rooney, is now under consideration for re-issue by Lippert, under the new title, "Revenge is Sweet." Joseph Austerbach, who now owns all releasing rights to the musical, set the deal with Lippert. It strikes this department that a grave error is being made by changing the title of the picture. Not only will many move-goers be offended when they see a picture they viewed years before, but many who would actually like to see this truly outstanding picture again are apt to miss it. After all, a picture of the calibre of "Babes" can stand up under its prestige on a re-issue.

METRO-GOLDYN-MAYER
METRO UPS 1950 RELEASES TO FIVE OVER 1949 LEVEL

METRO HAS UPPED its number of releases for 1950 by one-eighth over the 1949 level, it was revealed this month when the company's sales veepie, William F. Rodgers, on a visit to the home lot, announced that releases for the final four months of the year will number between 13 and 16 features. With the 13 releases definitely set, in addition to three which will get special handling, the MGM schedule for the year totals 49 productions, as compared with only 33 in 1949.

According to Rodgers' break-down, the release schedule for the final three months of the year, calls for three each in September, October and November, and four in December. Three of the features, "Annie, Get Your Gun," "The Next Voice You Hear," and "Stars in My Crown," have not yet been set for general release, despite limited pre-release engagements, but are tentatively set to play a number of key and subsequent datings in many sections of the country during the final month of the year.

5 in Technicolor

Five of the new crop of releases will be in Technicolor, with one to be released each month except December, when there will be two. Furthermore, this department would like to go on record as touting these releases as perfect examples of the industry slogan, "Movies Are Better Than Ever." In July, "Fantasia," in Metro's history has the backlog been filled with pictures of such uniformly high quality.

There are indications that Monogram will go in more heavily for the exploitation type of feature, more important, the exploitation campaigns, placed in the capable hands of sub-thumpers Lou Lifton and Johnny Flynn, promise to reap bigger returns for the company than the standard programmer ordinarily associated with Monogram.

As an example, the campaign on "A Modern Marriage" calls for the company to make special tabloid heralds available to exhibitors in conjunction with all openings. In Los Angeles, approximately 50,000 of the heralds were distributed just prior to the July 6th premiere. Copy for the heralds was interestingly presented and has resulted in a good showing at the boxoffice in all four theaters where it is running locally.

Four for July

All six picture productions continue at a leisurely pace of two to three films rolling per month, releases are averaging between three and four for each 30-day period. Steve Brody, company presxy, has just announced the following four releases for July: "Arizona Territory," "The Silk Nose," "Snow Dog," and "County Fair."

Hollywood also hears that the New York office of the company has just completed a reciprocal deal with Associated British Pathé for distribution rights on a group of between 24 and 30 pictures to be released in the next three years. ABP will distribute all Monogram productions in the British Isles during the same period.

Paramount

Turn to Unit Production

Probable with Ginsberg Out

The rumored top echelon shake-up, first reported in Film Bulletin several weeks ago, became an actuality this month with the resignation of Henry Ginsberg as vice president and studio manager effective July 15th. At the same time, reliable sources at the studio expressed their opinion that the company is moving in the direction of turning exclusively to unit production. In other words, there is a strong possibility that, henceforth, only producer set-ups will be making pictures for the company. Furthermore, it appears that there will be no set policy on financing of such pictures. Part of them will undoubtedly be financed by Paramount, but many more of them will be financed by outside interests.

If the unit production plan materializes, most insiders believe Paramount will hold out for half-interest in each of the new units coming in under the company's banner. A great many Paramount stars are reported to be considering the formation of such units, including Bing Crosby, Alan Ladd, and Robert Mitchum.

No Wide Scale Cutbacks

Although no wide scale cutback in personnel is being considered, inasmuch as the studio's previously announced 1950-51 production schedule is already in the works, it would be erroneous to report that the mill-of-the-run employee has taken these new developments in stride.

On the heels of Ginsberg's resignation, a pall of gloom settled over the studio, the likes of which have not been seen since the dark days of depression. Not only was Ginsberg tremendously popular with his employees from a strictly personal point of view, but they had great confidence in his ability to turn the studio operating in the black. Whoever steps into his shoes will have all hands full winning over these employees who have served and respected Ginsberg with their whole hearts and souls.

At least three different men are under consideration for the vacant post of studio manager. Hal Wallis was at first prominently mentioned, but there is a general belief among studio insiders that he would unlikely undertake such a company bought out his own organization lock, stock and barrel, and gave him absolute production authority. Another who has been brought into the picture for the spot that is Leon Fromkess, currently serving as vice president in charge of production for Samuel Goldwyn. And finally, there is Sid Sogol, who should be ripe for the spot, in view of his recent fade-out at RKO.

Meanwhile, two important pictures were started last week. They are "The Lemon Drop Kid," co-starring Bob Hope with Marilyn Maxwell and Lloyd Nolan, and "Ace in The Hole." Billy Wilder's first film as producer and director for Paramount under his new contract.

Rko

Higher Profits Forecast

As Budgets Spiral Upward

As profits continue to spiral upward in the Republic ledgers, too do the budgets on or in the production or scheduled for production in the near future. At the same time that the New York office was announcing a three-quarter million dollar profit for the six months ending April 22, two of the three pictures then in production represented the greatest cash outlay of any Republic features in many a year. These two big budgeters, "Rico Brave" and "Torero," promise to give the profits an even heftier boost, due to the enthusiastic approval which studio topers are giving the daily rushes. As a matter of fact, all who have viewed the rushes are agreed that few pictures in Republic history have ever approached the quality of this pair currently before the cameras.

Timely Short

Credit is also due the studio heads for the timely publicity released. capitalizing on their one-reel subject "The Battle of Korea," on the heels of the outbreak of Korean hostilities. By the end of the second week of fighting, 3,000 prints of the short had been made available and were drawing customers into theaters in all sections of the country. At the same time, there was a break for Republic that this timely short was available. It is certainly to the credit of Herbert Yates and his associates that they made the most of that break.

And it shouldn't be overlooked that I was just such a gay man planning that the company has made during the past year.

Koo

High Release Volume Due

As Producer Roster Grows

RKO's volume of releases promises to equal and probably surpass anything in the company's history as a result of the already announced production slate, plus the ever-increasing number of producers affiliated with the company either directly or as independents contracting for RKO release. As of the first of the month, RKO's listed picture count is unprecedented high of 18 company and independent producers.

The present producer line-up includes Sam Bischoff, who also serves in a supervisory capacity over a portion of the company's program; Jules Furthman; Robert Sparks, Harriet Parsons, Alex Gottlieb, John Houseman, Warren Daff, Stanley Rubin, Danny Dare, Lewis Rachtman, Herman Scholm and George Bilton. Independent producers on either the RKO, Gower Street or RKO Pathe lots are: Edmund Grainger; Winchester Productions, headed by Howard Hawkes and Edward Lasker; Filmanex Pictures, headed by Collier Young, Ida Lupino and Marvlii Wald; Joseph Skirball and Bruce Marnin; Bel Air Productions, headed by John Vaughn, and Irving Cummings Jr., and Irwin Allen. This, of course, does not include such off-the-lot productions as studio's currently being maintained through RKO, such as Walt Disney, Samuel Goldwyn, etc.

In Formidable Spot

This over-all production picture, coupled with the new Jerry Wald-Norman Krasna unit which has just taken its place of the lot, puts RKO in a formidable spot as compared only by MGM at this particular time.

Evidence that there is no shortage of product is indicated by the number of unreleased films still gathering dust at the company shelves, four or five years after their completion. At the present time there are five such features, all completed in 1948, and within recent week will have their runs, produced for "Western Territory" and "Montana Belle." They have had their release date pushed back until 1951. Other oldies are "Walk Softly Stranger," complete May 31, 1948; and "Mad Wednesday," an "Vendetta," both personal productions of Howard Hughes.

20th Century-Fox

Brand Creates New Unit to Trim Publicity Waste

Fox Publicity Chief Harry Brann has set out to do something to correct the senseless waste of publicity that has resulted in nine out of ten instances of pictures produced by the studio. His standard is a drive to keep a deep alive public interest in a film between the completion of shooting and the time it is released. Brand has indicated that he is particularly concerned for the express purpose of keeping that interest alive, and thereby take advantage of the reams of publicity that are ground out during the weeks a film
The new unit will be headed by Jim Devereaux, one of the finest publicity men in the business, and it's a safe bet that the results of this new move will be felt in the grosses registered by future Fox pictures.

Another bit of good news on the Westwood lot, was the announcement that Joseph M. Schenck will remain in the production end of the film industry, rather than devote his full time to the United Artists Theaters as previously announced. Schenck was forced to decide between the two phases of the movie business as a result of the anti-trust rulings that require the separation of the two activities.

Schenck has been with Fox for the past 18 years, and in recent years has served as executive head of production for the company.

6 Pictures Rolling

Production continues to perk along at a vigorous clip here, with six pictures rolling, two of them in Technicolor. The latest to roll were "The Merry Widow" (Loretta Young-Joseph Cotten), which has been filming on location in Georgia, and "The Mudlark," filming in England.

Several new contract deals have just been announced by the studio, including a new five-year, 10-picture pact for Henry Koster; a straight four-year, non-exclusive contract for one picture annually, with Otto Preminger, and a releasing arrangement with Kurlitz for distribution of a series of musical films featuring concert artists.

UNITED ARTISTS

McNutt-McNamee regime

BODES COMPANY RENAISSANCE

FINAL SALE AND reorganization of this company's top echelon set up came as a surprise last week. The surprise was not in the transaction, long rumored and often "on the verge" of consummation, but in the principals involved. Paul V. McNutt, former governor of Indiana and chairman of the War Manpower Commission, as trustee for a syndicate of unnamed investors, becomes board chairman, and Frank L. McNamee, a Philadelphia theatrical and former aide to McNutt in the WMC, was named president.

The syndicate's purchase of 7200 of the 8000 shares held by Mary Pickford and Charles Chaplin signaled a complete custer of the old company officers, Gradwell L. Sears, president; Arthur W. Kelly, executive vice president; Paul N. Lazarus, assistant to Sears, and Lloyd Wright, secretary! as well as the entire board of directors. Miss Pickford, however, remains as a vice president, and both she and Mr. Chaplin will have a representative in the new board.

The sweeping charges made in the rec-organization gave a tremendous lift to the company's hopes of receiving financing for its independent producers. Mr. McNutt's influence was seen as a major factor in loosening the tight purse strings which had plagued the company under the old regime. There is news of a possible U-I entering the production field via a financing arrangement.

In any case, the move is definitely the best thing that has happened to United Artists in years, and bodes a renaissance that could put the company back into the major league of film companies.

Kramer Plans

Meanwhile, most other business as concerns UA was at a standstill, awaiting the outcome of the negotiations. However, Stanley Kramer, the company's fair-haired boy and No. 1 money-maker, has announced that he plans to make the majority of his future films international in scope. Kramer tells Film Bulletin that he believes the foreign market looms more important than ever before; and for that reason he plans to visit Europe in the fall to get a slant on foreign moviegoers' tastes. "Cyrano de Bergerac," which Kramer is currently filming, is the first of the new series of films slanted at world-wide distribution.

"Cyrano," incidentally, will be given the road show treatment, when it is completed, and general release will have to be held up until the picture has completed a series of road-showings in key cities.

UNIVERSAL-INTERNATIONAL

UI BOARD OPTIMISTIC; VOTES PREXY GINSBERG NEW PACT

THE CONFIDENCE which was expressed by the Universal board of directors in voting Prexy Nate Blumberg a new long-term contract, is just one more manifestation of the optimistic outlook with which most folks connected with U-I are currently viewing the future. They have seen the company emerge from near disaster to take its place as Hollywood's most rapidly rising studio under the management of Jack Warner. As the present year, profits have been spiraling constantly upward, month by month, with the result that sage observers are now confidently predicting a million dollar net for the company for the 12-month period. During the first two quarters, the net profit was reported as $272,000, and it is expected that the third quarter alone will surpass that combination figure. Although it has been announced on Blumberg's contract, it is reliably quoted at $118,000 per year. It is the first long term contract for a U-I executive since the expiration of all contracts in 1948, at which time renewals were carried over on a year to year basis.

Scully Enthusiastic

The enthusiasm registered by William A. Scully, U-I vice-president and general sales manager, during his recent visit to Hollywood, is further evidence of the optimism which has engrossed the studio. Scully stated, without equivocation, that he considered the boxoffice po- tential on the company's current backlog, the biggest since the war. He was particularly keen on "Hatteras," the completed comedy starring James Stewart, and predicted that it will prove to be the biggest grosser in all of the company's long history.

Meanwhile, production continues to move at a healthy clip, with five new pictures set to roll this month. This will give the studio 23 pictures, either completed or shooting, out of the 36 to be made during the year ending October 31. New starters include: "Undercover Girl" (Alexis Smith-Scott Brady), with Aubrey Schenck producing and Joseph Pevney directing; "Men of the Sea" (Macdonald Carey-Martã Talli, Jr.), with Jack Warner producing and Douglas Sirk directing; "The Fat Man" (Jack Smart), with Aubrey Schenck again producing and William Castle megging; "War Dance," Technicolor production which Van Lewton will produce as his first at U-I, and "Lights Out," with Mark Robson directing and Robert Buckner producing.

WARNER BROS.

MAMMOTH MEETING OF EXEC'S

DEBUNKS TV TRANSFER RUMOR

THE LONG-AWAITED answer to War ner's future plans seems to have been answered this month when a mammoth conclave of home office, studio and field sales executives was called to discuss future merchandising and production plans. This seems to preclude any plans to transfer the company's facilities to the field of television production, which was a matter of considerable discussion in Hollywood circles a few weeks ago. Certainly it seems unlikely that the heads of the company would have called the aforementioned policy meeting if they had any plans to devote their major interests to fields other than the making and selling of films to theaters.

Nevertheless, the company is reliably understood to be continuing its policy of retrenchment, insofar as television contract. Although it will probably be denied, FILM BULLETIN hears on unimpeachable authority that the company is not renewing most producer contracts when their current terms expire. Rather, they are being placed on a week-to-week basis. Exceptions are William Jacobs, who has been re-ticketed for the 17th year with the company, and Robert Taylor, who has just moved over from the Burbank studio to Universal International, where he recently completed "Abbott and Costello in the Foreign Legion." However, even these contracts are not the customary four to seven year deals so prevalent in the past.

Sheridan Re-Issues

In another about-face move, Warners have decided to re-issue a pair of old Ann Sheridan pictures. After withdrawing several previously announced re-issues only a couple of weeks ago. They are "Alcatraz Island" and "Sin Quentia," releasing this month. The pair will be dual-billed and are set for first bookings in early August.
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

**prodEuction & Release**

**Columbia**

1949-50 Features Completed (62) In Production (3)

Completed (2) In Production (0)

Completed (17) In Production (1)

**Release Chart**

**1949-50**

Title—Running Time

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>REDHEAD</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CRAWFORD-HOLLYWOOD</td>
<td>7-3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DORIS-DUFFY</td>
<td>6-19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SALLY-DUNNE</td>
<td>7-3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

COMPLETED

**1949-50**

Across the Borderland

All the King's Men (109)

Beauty in Paradise

Beshirk's Million

Details under title: In a Loud Piss

Wives of Blonde

Beyond the Purple Hills

Biling Sun

Bowie Bulls, the

Cape to Cairo (80)

Chain Gang

Deep Bill

Devilish Devil

Carpenter Needs Southland Yard

Cow Town

Cyclone Agent

David Harding, Counter Spy

Father Is a Bachelor

Firebirds, The

Fortunes of Captivate Blind

Freddie the Great

Frightened City, The

Folter Brain Cell, The

Fire of the Coop

Girl's School

Good Humor Man

Harriett Craig

Her Wonderful Winter

Details under title: The Eternal Melody

Honeymoon

Indian Sings Again (T) (96)

I'll See Home Again

Lost of the Buccaneers

Lighting Game

Liar Doctor (T)

Lady of the Guillas

Mary Ryan, Desert

Military Academy

Monster, The

Main Train

Max's in the City

No Sad Songs for Me

One Way River

Outcast of Black Mesa

Palm Tree

Pony Island

Pig Club, the (T)

Prew's Cat

Queen of the Secret Green

Rocket Mom (82)

Riders of the Enchanted Mesa

Details under title: Wings of Wasteland

Rogues of Shawnee Forest (T)

Son of Muskegon

Tunisian

Teha Bedawi

Trail of the Rysters

Traveling Saleswoman

Tyrant of the Sea

Waman of Distraction (85)

**FilM Classics**

**1918-19 Features**

Completed (41) In Production (0)

**Release Chart**

**1949-50**

Title—Running Time

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>:::</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Lippert**

1948-49 Features Completed (12) In Production (0)

**Release Chart**

**1949-50**

Title—Running Time

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949-50</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Film Bulletin**
## Republic

### 1949-50 Features

<table>
<thead>
<tr>
<th>Serials</th>
<th>Completed (27)</th>
<th>In Production (2)</th>
<th>Completed (16)</th>
<th>In Production (6)</th>
<th>Completed (19)</th>
<th>In Production (1)</th>
</tr>
</thead>
</table>

### Release Chart

#### 1949-50 Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### 20th Century Fox

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RKO Radio

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Selznick Studio

### Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1950 Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### New Productions

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Film Bulletin

### In Production

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1949 Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Release Chart

#### Completed

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### In Production

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Half Angel

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Call Me Mister

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### For Heaven's Sake

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Big Lift

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Broken Arrow

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Dynamite Pass

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Not Designated

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Film Bullet
Let's ALL GET DOWN TO WORK!

Come on fellas... let's hit a HIGH NOTE for the MOVIES! . . . Let's knock out the KNOCKERS... and start on some long, loud TOOTIN' . . . about MOTION PICTURES... and the great, glorious ENTERTAINMENT they dispense! . . . Let's quit knockin' the bad in pictures . . . and start selling the GOOD! . . . Let's make a BIG NOISE about them ... in the newspapers ... on the air ... in our lobbies ... and on our screens!

We're in a great, wonderful business ... that made ballyhoo the speedway to profits! . . . so let's throw away those hammers . . . and GET A HORN . . . to make a Bigger, Louder NOISE . . . about the fact that . . .

MOVIES ARE BETTER THAN EVER!

NATIONAL Screen SERVICE
PALS OF THE INDUSTRY
Can
United Artists
Regain
Its Former
Glory?

EDITORIAL BY MO WAX
Page Five
...another BIG REP!

OUTDOOR

from dependable

"Sure to appeal to vast audience"

DAILY VARIETY

The Savage

starring

WILLIAM ELLIOTT • ADRIAN BOOTH

with

GRANT WITHERS • BARBRA FULLER • NOAH BEERY • JIM DAVIS

and

BOB STEELE • DOUGLASS DUMBRILLE • Screen Play by Kenneth Garnet

Story by Thames Williamson and Gerald Geraghty • Associate Producer and Director

JOSEPH KANE

A REPUBLIC PICTURE
"There's nothing wrong with this business that hard work and showmanship can't cure."

Herbert J. Yates
"Picture of the Month. It will stir your heart. You must see it and experience it for yourself."
—Louella Parsons in Cosmopolitan Magazine

"Picture of the Week."
—Look Magazine

"A tonic for the spirit, truly inspirational entertainment."
—Hedda Hopper

"A hit."
—Walter Winchell

"The smart talk is that it will wind up with plenty of cash and comment."
—Billy Rose

New York's Mayor William O'Dwyer said on a recent broadcast: "I was deeply impressed with it. A marvelous job."

"Definitely an Academy Award contender."
—Sheilah Graham, nationally syndicated columnist

"The year's most provocative picture. An unforgettable way to learn the real meaning of love."
—J. Fred Henry, Publisher of Screenland

"A fine film."
—McCall's Magazine

"Special merit award. Proves movies are better than ever."
—Parents' Magazine

"Picture of the Month."
—Seventeen Magazine

"It will tug at the heartstrings of thousands."
—Bill Leonard (CBS)

"Picture of the Month."
—Redbook Magazine

"One of the most inspired to come out of Hollywood in a decade or more."
—Louis Sobol, nationally syndicated columnist

"One of Hollywood's most discussed pictures."
—Good Housekeeping

They are talking about "THE NEXT VOICE YOU HEAR..."
M-G-M's remarkable picture shortly to make its bow to the nation following a brilliant World Premiere at Radio City Music Hall. Watch for announcement or consult your M-G-M Branch about the 60 "PRESTIGE PERFORMANCE TRADE SHOWS."
CAN UNITED ARTISTS
REIGN ITS FORMER GLORY?

Reports from Hollywood in recent days have told of a "rebellion" in the ranks of the independent producers distributing through United Artists. These impatient gentlemen, hungry to see the color of the new coin that will be ploughed into UA's coffers, and demanding a full explanation of future plans of operation, seem to expect that the company will be rebuilt in a day.

Their action is not only impulsive and ill-considered, but rankly unfair to the new McNutt-McNamee-Kravetz regime. In our view, those producers have more cause to be jittery about whether they will be acceptable to the new management than about the latter's program for the rehabilitation of UA. Smart men hardly expect that Mr. McNutt and his associates, in control only two or three weeks, would have all their future plans tucked up their sleeves to be revealed at will like some master Houdini. It's going to take time to work out all the details of reorganizing a mighty company like UA, which has been falling apart at the seams for years.

One can only wonder what sort of reasoning impelled the producers to take such an aggressive stand against the new UA regime after their docile acceptance of the inept old. At the very least, the present leadership is entitled to sufficient time to get its bearings and to establish some signposts indicating the direction it will take in management of its affairs.

The task will not be easy. It will take a lot of doing to restore the faith of exhibitors and to regain the confidence of top production people in a company that has been going steadily downward. The bright glory of the old UA became tarnished in recent years as leading independent producers, who considered this company the logical distribution outlet for their product, were alienated by the advent into UA's ranks of inferior producers. Men of the stature of Goldwyn and Selznick were justified in their reluctance to have program pictures mingled in deals with the top grade product they were delivering.

The Hollywood rebellion points up the golden opportunity that beckons to the men who have now assumed command of UA's affairs. It is an opportunity to lift this once-proud, once-great film organization from the trough of mediocrity into which it has slipped, and to re-establish it in the front ranks of our industry.

With the imposing leadership of a man like Paul V. McNutt, and bolstered by a production nucleus like the brilliantly talented Stanley Kramer, we can foresee a glowing future for the new United Artists if the aim of its new management is to recapture its former glory. A Samuel Goldwyn, who himself has been slipping of late, and a homeless David O. Selznick might once more recognize the wonderful potential of a UA dedicated to the best in motion pictures.

MO WAX.
HIT WITH
RANDOLPH SCOTT
THE CARIBOO TRAIL
CINECOLOR
GEORGE "GABBY" HAYES
BILL WILLIAMS
VICTOR KARIN
JUSTIN BOOTH
NAT HOLT PRODUCTIONS
NAT HOLM EDWIN L. MARIN HARRY HOWARD
FOR A BIG HIT

There's No Business Like 20 Century-Fox Business.
COMPO, NOT 'OPPORTUNISTS' AS FILMS WAR REP—REMBUSCH

Whether COMPO was to be the War Activities Committee of the present national emergency was the question posed in developments over the past two weeks. The logical role of the all-industry organization as a representative of the film industry in cooperation with the Government for aid during the current crisis was pointed up by National Allied president Trueman T. Rembusch after representatives of the Motion Picture Association of America and Theatre Owners of America had each gone individually to Washington with offers of cooperation.

In wires to President Truman, Treasury Secretary John W. Snyder, National Defense Secretary Louis B. Johnson, and National Security Resources Board chairman W. Stuart Symington, Rembusch disclosed Allied's plan to direct its war emergency activities through COMPO. "In the interest of complete teamwork," he warned against "opportunist publicity seekers pretending to speak for the motion picture industry."

Although he made no mention of the other organization representatives who trekked to Washington to put in their bid for Government recognition, it was obvious that the Allied leader was sizzling over the MPAA and TOA actions in bypassing COMPO to offer their help.

He told the Government heads that Allied was "planning full cooperation" with the Government through COMPO and that he had designated general counsel Abram F. Myers "to represent the 7000 independent theatres in Allied States Association in all matters involving participation by such theatres in the war effort."

THEATRES LOST WHAT TV GAINED IN '49, U. S. SAYS

If there were any lingering doubts as to the debilitated state of film exhibition over the past two years, the U. S. Commerce Department dispelled them last week. In a statistical survey of American business covering 1942 through last year, theatre income dropped appreciably despite increased public spending on entertainment generally that reached an all-time high in 1949.

Theatre admissions dropped from $1,361,000,000 in 1948 to $1,342,000,000 in 1949, thus continuing the steady decline since the 1946 high of $1,512,000,000.

Graphically illustrating how the entertainment dollar has changed its complexion to permit a greater chunk for other media of entertainment, sizeable increases were reported in college football, horse racing and television. The last named, particularly, which includes radios, phonographs and records in the figure, went up about the same amount as boxoffice receipts declined, from $1,760,000,000 in 1948 to a record $1,989,000,000 in '49.

KRAMER SOUGHT AS HEAD OF FIRST UA PRODUCTION UNIT

The new McNutt-McNamee-Kravetz leadership at United Artists was busy with its "first-things-first" program. Apparently one of these firsts is arrangement of financing for the company's own production unit, with a very good possibility of the phenomenal Stanley Kravetz at its head, if the principals' recent activity was any indication of momentary developments.

Board chairman Paul V. McNutt, trustee for the still undisclosed financial interests which supplied the funds for the UA stock purchase, was reportedly huddling with his powerful banking contacts in an effort to line up the financing for the production unit. If this materializes, it will be the first time since UA's formation that the distributor assumes a direct production interest.

Meanwhile, Max M. Kravetz, secretary of the company and manipulator of the deal which saw UA ownership change hands, was keeping the long-distance wires humming as he carried on New York-California discussions with Kramer in an effort to line up the producer as the new production chief. Kramer, while he has received offers from other companies, is holding off making any decision, preferring to tie up with UA if a satisfactory deal can be arranged, it was learned.

President Frank L. McNamee, accompanied by Paul N. Lazarus, Jr., acting sales head "without portfolio," was in Philadelphia last week for discussions with MPAA chief for the rest of the year, all Film Service, physical distribution organization. As McNamee pointed out during the press interview which initiated the new UA leadership to trade papers, the company will "seriously entertain" distribution through NFS if it will bring UA an advantage.

Meanwhile the first appointment by the new management since announcement of the officers was made last week when Al Lowe, Far Eastern, Australian and South African division manager, became general manager of the company's foreign department. The duties of the department had been handled by former executive vice-president Arthur W. Kelly, whose resignation becomes effective August 3rd.

MOVIE BUSINESS 'UPSWING' REPORTED AT FOX MEETING

There were plenty of good tidings at the Drake Hotel in Chicago last week. For three days 20th Century-Fox sales executives and field personnel were inundated with optimism such as hadn't been heard since the lush war days.

On the opening day, the division managers, in personal reports to vice-presidents Al Lichtman and Andy W. Smith, Jr., distribution chief, cited facts and figures which showed an "unmistakable upswing" in theatre business and new all-time records for 20th-Fox bookings. Most emphatic of these was a national increase of 520 per cent in drive-in sales.

Smith followed this bright picture with a specific schedule of three top features per month for the rest of the year, all but one completed. He added that while August marks inauguration of the "three-big-pictures-per-month" schedule, the com-

(Continued on Next Page)

REVIEWs in This Issue

Union Station  
Treasure Island  
Spy Hunt  
If This Be Sin  
Pretty Baby  
A Lady Without Passport

Page 18, No. 16
July 31, 1950
FCC OK'S PV OCT. 1 TEST, BUT MCDONALD MUM ON FILMS

Everything was set for the Phonevision test in 300 Chicago homes for a 90-day period beginning October 1—everything, that is, except where the ninety new feature films were coming from.

Zenith president E. F. McDonald, Jr., announced late last week that the Federal Communications Commission had approved the Oct. 1 date for the test; memorandum agreements had been mailed to the 300 test families selected by the University of Chicago’s Opinion Research Center as a representative cross-section of TV owners; receivers were being installed, and everything was proceeding according to plan. The one thing McDonald failed to mention was which, if any, movie producers or distributors were going to supply the feature product.

During the test it is planned to broadcast a different full-length movie each night for 90 days. All TV sets tuned to the channel will receive the picture, but the signal will be a blurred, unintelligible form. The subscribers, however, will call their Phonevision operator on the telephone after which a decoding signal will be sent to their homes over telephone wires which will unscramble the image and give it the same visibility as the ordinary telecast. They will be charged a fee of $1 for every feature movie ordered and there will be no minimum on the number of movies to be seen during the test period.

McDonald, who had run into difficulties with the FCC when the latter charged that he had indicated that the Commission had OK’d Phonevision, was careful to point out that the approval of the test period was not to be construed as indicating that the FCC “has or will approve Phonevision as a permanent public commercial service.”

Thus far, not a single producer or film company has publicly admitted that he will furnish films for the PV test, and several have declared that they will not.

So the big question remains: Where is Mr. McDonald going to get 90 “high quality, costly programs that are not otherwise available on television”?

RODGERS NAMES 16 RELEASERS THRU DECEMBER, 33 MORE SET

Having revealed a release total of 16 major films in the next five months, Leo made it known that production will continue at the same accelerated pace. After huddling with vice-president L. B. Mayer and president Nicholas M. Schenck, production chief Dore Schary listed 33 films to be filmed in the coming months. Six will start within the next 30 days to complete the studio’s well-filled schedule of 83 productions during the 1949-50 season.

Of the previously announced 42 films definitely approved for the 1950-51 program, 27 will go into production between September 1 and April 15.

In an earlier announcement, sales vice-president William F. Rodgers revised the company’s releasing schedule for the last five months of 1949. Film titles and production dates were shuffled up so that M-G-M will release a total of 16 for the period, with six in Technicolor. In addition, three specials on which no specific release dates are set, but which will play selected areas, include “Stars in My Crown,” “Annie Get Your Gun” and “The Next Voice You Hear...”

UP SECOND QUARTER NET UPS CHAIN’S TAKE TO $5,660,000

United Paramount continued its profitable operation during the second quarter of its existence with $2,467,000 profit to bring its six-month net to $5,660,000—a figure deemed “on the whole, satisfactory,” by UP president Leonard Goldenson.

In a letter to stockholders announcing the second quarter net, Goldenson also reported theatre partnership terminations with Tri-States Corp. and Central States Corp. The company sold 50% interests in the latter for approximately $745,000 in cash, and acquired the 50% interest in Tri-States for $2,000,000 in cash and $50,000 in notes. Interests in Richard Lightman Theatres was also terminated during the quarter.

“Prospects for the third quarter are good,” Goldenson reported. “The seasonal trends which were characteristic of our business in the pre-war period seem to have reappeared. Before the war, our theatre operations were marked by a downturn in the second quarter followed by a rise during the third quarter.”

RKO STOCKHOLDERS OK U. S. NOD ON REORGANIZATION STAY

The RKO stockholders finally made it legal. The U. S. Statutory Court approved postponement of the corporate reorganization from May to December. As a result of the favorable action by the stockholders, received the approval last week when more than 80 per cent of the shares entitled to vote, cast in favor of the delay.

With president Ned E. Depinet in the chair, the meeting took management’s recommendation that the 25 directors required to constitute a quorum from four to three, and re-elected all present directors.

(Continued from Preceding Page)
THESE FAMOUS NAMES ALL NAME IT GREAT:

"One of the great pictures of any year."
—Humphrey Bogart

"It's the most wonderful picture I've ever seen."
—Gene Tierney

"Engrossing. Will be highly successful."
—Joan Fontaine

"Swanson and Holden join our all-time greats of motion picture history!"
—Barbara Stanwyck

"Greatest I have ever seen."
—Margaret Whiting

"A thrilling experience which I'll never forget."
—Joan Crawford

"A superb achievement."
—Cornelia Otis Skinner

"Swanson's performance one of the greatest I have ever seen."
—George Jessel

"Getting sensational raves."
—Earl Wilson

"The finest movie about Hollywood."
—Jimmy Fidler

"Great!"
—Hedda Hopper

"Paramount's bid for next year's Oscars."
—Sidney Skolsky

The last picture that built this kind of word-of-mouth was "The Lost Weekend."

Paramount's

SUNSET BOULEVARD

A HOLLYWOOD STORY

starring
WILLIAM HOLDEN...as Young Joe Gillis
GLORIA SWANSON...as Norma Desmond
RICH VON STROHEIM...as Max von Mayerling
NANCY OLSON...FRED CLARK
LLOYD GOUGH...JACK WEBB

Produced by CHARLES BRACKETT
Directed by BILLY WILDER
Written by Charles Brackett, Billy Wilder and D. M. Marshman, Jr.
"Union Station" is a gripping kidnap thriller that will wow them in action houses particularly, but not alone. Exhibitors in all situations should find in this taut little edge-of-the-seat enough actionful suspense, humor and credible characterization to satisfy any moviegoer, whatever his taste for motion picture entertainment. As they follow the suspense-laden plot, audiences will find themselves spellbound, alternately sensing the tension, the horror, the emotional strain, and finally the overwhelming feeling of relief as all ends well. Under Rudolph Mate’s expert direction, "Union Station" moves quickly and with maximum interest to its denouement, not once appearing obvious or telegraphing its extremely effective punches. The chase scenes on elevated trains, through stockyards and the underground tunnels of a metropolitan railroad station are realistically done, adding a striking touch of authenticity to the proceedings.

Jules Schermer’s production is close to flawless. The performances are superb. Lyle Bettger’s wonderfully vicious portrayal of the heartless killer-kidnapper commands attention, and so does William Holden, as the detective railroad, Nancy Olson, in the role of the friend of the kidnapped girl, and Barry Fitzgerald, as the humorous old detective inspector, all turn in performances of comparable calibre. The screen play by Sydney Boehm also merits a sprig of laurel.

STORY: Returning from the home of her employer, Herbert Heyes, Nancy Olson spots a gun-toting passenger on her train and reports him to the railroad police, headed by William Holden. The man escapes, but turns out to be one of three kidnappers of Heyes’ daughter, Caroline, and policemen Alphonse Roberts, and in conjunction with the city police, Holden proceeds to set a trap for the criminals. Two of the kidnappers are eliminated, but the leader, Lyle Bettger, manages to elude all traps, keeping the helpless Miss Roberts with him constantly for protection. Following Holden’s instructions, Heyes agrees to pay the man ransom, and through a clever ruse, Bettger escapes with the money under the eyes of the entire railroad police force. Holden trails Bettger into a tunnel under the railroad station, where the kidnapper has left Miss Roberts alone among a maze of high tension wires. Holden is wounded, but finally kills Bettger, returns the girl to her father and willingly accepts the sympathy and love of Miss Olsen. TAYLOR.

'TREASURE ISLAND' first all-live Disney feature ok

Rates ** + generally

RKO (Disney Productions) 96 minutes.

Bobby Driscoll, Robert Newton, Basil Sydney, Walter Fitzgerald, Denis O’Dea, Ralph Truman, Finlay Currie, John Laurie.

Directed by Byron Haskin.

Walt Disney’s gradual transformation to all-live production has been consummated with a faithful and exciting technicolor screen version of the beloved Robert Louis Stevenson story that is known to everyone who ever went to school. Disney’s superb sense of color and insight into visual values has endowed the screen "Treasure Island" with the same quality that has made him the dean of cartoon animation and one almost believes that the characters and the sets are the product of a real life, instead of a painted players and three-dimensional backgrounds. Each of the well-known figures come to lusty, full-bodied life under Byr- ron Haskin’s able direction. Broadly played by an excellent British cast, with only one American performer, young Bobby Driscoll, in the important role of Jim Hawkins, the actors extract the full measure of excitement, adventure and suspense that endeared the novel to youngsters. Robert Newton’s interpretation of the one-legged rogue, Long John Silver, is perfection itself, a broad-beamed, eye-rolling, versatile blend of comedy, villainy and sympathy. Although the fact that the film was made in England and has no American marque names may be a handicap at the boxoffice, it is also a hidden asset, keeping faith with the novel’s British characters and hewing as closely as possible to the original’s spirit. Despite the lack of name value, however, the Disney label and the universal popularity of the Stevenson novel should assure above-average returns in all locations, possibly top grosses with an efficiently run campaign. Bobby Driscoll’s expressive features and likeable personality are well-suited to the key figure of young Jim Hawkins; Newton, of course, is superb as Long John Silver, and the rest of the players, down to the smallest bit, are admirably cast and played. Disney has not spared his frozen pounds in any direction—the sets, the costumes and all other production values are top-drawer.

STORY: Hardly anyone is unfamiliar with the classic of pirate treasure, so as a refresher suffice it to recall the treasure map given to the youth, Jim Hawkins, by a dying pirate; Squire Trelawney’s expedition on the Hispaniola with his friend, Doctor Livesey, young Jim, Captain Smollett and a black-hearted pirate crew recruited by a lieutenant of the notorious Captain Flint, Long John Silver, masquerading as a ship’s cook. Then the mutiny, once the island is sighted, with Jim as a hostage, eventually escaping from the pirates, beaching the ship and, with the aid of the stranded Ben Gunn, tricking Silver into betraying his motley crew and joining the legal side. And, finally, Sil- ver’s sailing off into the horizon with the treasure in a small boat to escape the penalty that awaits him on his return to England. BARN.

'SPY HUNT' FAIR INTRIGUE MELLER FOR ACTION HOUSES

Rates ** + as dualler for action houses; less elsewhere

Universal-International 75 minutes.


Directed by George Sherman.

This is a fairly engrossing little spy melodrama that should keep action audiences interested for the most part. While the cast offers little marquee value, "Spy Hunt" "Treasure Island" with the same quality that has made him the dean of cartoon animation and one almost believes that the characters and the sets are the product of a real life, instead of a painted players and three-dimensional backgrounds. Each of the well-known figures come to lusty, full-bodied life under Byr- ron Haskin’s able direction. Broadly played by an excellent British cast, with only one American performer, young Bobby Driscoll, in the important role of Jim Hawkins, the actors extract the full measure of excitement, adventure and suspense that endeared the novel to youngsters. Robert Newton’s interpretation of the one-legged rogue, Long John Silver, is perfection itself, a broad-beamed, eye-rolling, versatile blend of comedy, villainy and sympathy. Although the fact that the film was made in England and has no American marque names may be a handicap at the boxoffice, it is also a hidden asset, keeping faith with the novel’s British characters and hewing as closely as possible to the original’s spirit. Despite the lack of name value, however, the Disney label and the universal popularity of the Stevenson novel should assure above-average returns in all locations, possibly top grosses with an efficiently run campaign. Bobby Driscoll’s expressive features and likeable personality are well-suited to the key figure of young Jim Hawkins; Newton, of course, is superb as Long John Silver, and the rest of the players, down to the smallest bit, are admirably cast and played. Disney has not spared his frozen pounds in any direction—the sets, the costumes and all other production values are top-drawer.

STORY: Hardly anyone is unfamiliar with the classic of pirate treasure, so as a refresher suffice it to recall the treasure map given to the youth, Jim Hawkins, by a dying pirate; Squire Trelawney’s expedition on the Hispaniola with his friend, Doctor Livesey, young Jim, Captain Smollett and a black-hearted pirate crew recruited by a lieutenant of the notorious Captain Flint, Long John Silver, masquerading as a ship’s cook. Then the mutiny, once the island is sighted, with Jim as a hostage, eventually escaping from the pirates, beaching the ship and, with the aid of the stranded Ben Gunn, tricking Silver into betraying his motley crew and joining the legal side. And, finally, Sil- ver’s sailing off into the horizon with the treasure in a small boat to escape the penalty that awaits him on his return to England. BARN.

STORY: Traveling across Europe with two partners, in one of whose collisions Marta Toren, as one of the two partners, has hidden evidence of the murder of a foreign prime minister by a totalitarian country, Howard Duff is injured when the car careens wildly out of control. His partner, John Douglas, a famous big game hunter, Philip Friend, a British correspondent, Robert Douglas, famed painter; Kurt Kreuger, captain in the Swiss army, and Walter Slezak, the doctor owner of the chalet. All begin hunting the panther, each for apparent reasons, suspicion as to the panther’s identity growing between each of them at one time or another. Finally, when the panther with the message in his collar is caught by Duff, Kreuger attempts to kill Toren and Duff; Duff gets the collar. Duff is injured, but Toren kills Friend. With Duff laid up again, all return to the chalet where Duff is called. Toren finds himself being the whole incident by threatening to kill Duff unless Toren tells where she has hidden the document. She tells Douglas where she has hidden it and then gets the information from Douglas as a spy, the message turned over to the United States, and Duff and Toren go off together. RUBE.
United Artists
72 minutes.
Myrna Loy, Roger Livesey, Peggy Cummins, Richard Greene, Elizabeth Allen, Gerard Heinz, George Curzon, Margaret Wisters.
Directed by Gregory Ratoff.

Filmed in England and Capri with a heterogeneous cast, "If This Be Sin" is exactly what one might expect if the British "wireless" attempted to ape the American soap-opera. It is, in fact, "John's Other Wife" in a British setting, with drawing-room characters involved in a mess of sentimental slush that the ladies who faithfully follow the other shows will take to their hearts, but one which will have their male escorts squirming. It is, in short, a "woman's picture" in a very British mode, enhanced boxoffice-wise by an American star, Myrna Loy, two British players well-known to domestic audiences, Peggy Cummins and Richard Greene, and an exploitable title. Moreover, capable performances of the aforementioned and English star Roger Livesey do much to offset the onus of unabashed sentimentality. Gregory Ratoff's direction shackles off the female stars with a melodramatic sweep that gives a peculiar impression of John Bull doffing his jaded suit.

"Pretty Baby" is an extremely entertaining comedy that is light in heart, and gay in spirit. It will go a long way toward financing those expensive for exhibitors, in both the large cities and the small towns, for this is one of those contagious comedies that will catch on everywhere. Grosses should be well up there in a comic, except in the action houses. The film combines some unusual situations with clever dialogue and in Betsy Drake, a leading lady who seems to have been created for the role. Under Bretaigne Windust's expert direction, the far-fetched yarn about a young career girl who carries a blanket covered doll on the subway train in order to obtain a seat seems quite believable. Word-of-mouth response should help build up the grosses as this plays down the line.

Betsy Drake comes to stardom in this film; she handles the comedy as an actress of long standing in motion pictures and her personality and charm are in- feecible. Dorothy田囲 is not Edmund Gwenn are topflight, while Zachary Scott, a veteran of villainous roles in westerns and melodramas, proves himself wonderfully adept as a comedian. Producer Harry Kurnitz also gets an assist on the clever screenplay.

"A Lady Without Passport" is mildly interesting melodrama.

July 31, 1950
"STOP" PICTURES

Our letter to General Counsel Myers, and his reply thereto should be of interest to all members:

"We would appreciate your advice as to what can be done to eliminate the practice of the exchanges refusing to deliver pictures on the grounds of the fact that the exhibitor becomes somewhat delinquent in dating his pictures. As an example, take the case of Metro..."

"...if the four pictures late and has not furnished any play dates. Then sometime later he signs a contract for "Annie Get Your Gun," and he wants to play it "hot." When he gives the exchange a date he is informed that they will not accept it unless he dates in the other pictures previous to a date for "Annie Get Your Gun."

"The Court has said that the sale of one picture cannot be made contingent upon the sale of another picture, or other pictures. How does this apply to the above situation?"

P. J. Wood, Secretary

"Replying to yours of the 7th, I do not see how an exhibitor can compel a distributor to deliver a newly-licensed picture until he has played pictures formerly licensed, unless his right to do so is expressly written into the license agreement.

"It is true that the decrees, now effective as to all of the Big Eight, provide that the licensing of one picture shall not be conditioned upon the licensing of another picture, and outlaw the old abuse of compulsory block-booking, or forcing. But it applies only to the licensing of pictures.

"In my answer above quoted, that form also provides—"It is also agreed that if Exhibitor shall fail or refuse to date, play, or pay the license fees contracted for under any other exhibition contract(s) between the parties hereto..."

"...Distributor may at its option exercise with respect to this agreement any and all of the rights granted Distributor under Clause Seventeenth hereof..."

"Clause Seventeenth provides that in case of such default by exhibitor—"

"...the Distributor may at its option..."

"Suspension or delivery of additional motion picture prints hereunder until such default or defaults shall cease and be remedied.

"'Annie' is licensed under some special form which does not contain the above provisions, or the substance thereof, which seems very unlikely, I see no legal or equitable condition precedent in your letter. So-called 'stop' pictures have long been a source of irritation but this condition has been unwilling to eliminate these contract provisions, although they have in meritorious cases waived their rights thereunder.

"The best and surest remedy is for an exhibitor having unplayed pictures under contract and desiring a later release for exhibition before he catches up under his contracts, is to have his playdates written into the license if necessary. For example, he might insist on writing into his contract for 'Annie' the following:

"'Print for this picture shall be delivered not later than July—other provisions of the license standing.'"

"Of course, this offers no comfort to those exhibitors who have bought 'Annie' without alteration of the form. As to the method of bringing this in, I might say that, on behalf, should appeal to Metro to make an exception with respect to this picture. Conditions being what they are, the advantage of both the distributor and the exhibitor that 'Annie' be played while it is hot. I have seen the picture and it is wonderful entertainment. Just the sort of picture the theaters need right now. Metro and its customers should cash in on it right now, thereby capitalizing on the natural interest in the movie, as the summer slump added to our present difficulties, a little later may be too late to realize on the full potentiality of this picture.

"Incidentally, 'Father of the Bride' is going great guns in these parts and if your members want it for early exhibition, advise them to insist on adding the clause herein recommended.'

—A. F. Myers.

PREDICTION PARTY

Independent Theatre Owners of Ohio

All those theatre owners who saw and heard the "PREDICTION PARTY" telecast from New York's Waldorf Astoria Hotel, over the NBC network must have concluded that the movies are doomed. His Honor, the Mayor, of New York and Florida, was quite emphatic in predicting that by 1952 the American people who have been taken out of the home by the movies will be put back in the home by television, and "that's the way it should be," declared the Honorable Mayor.

When this happens, how will the good Mayor pay his exorbitant rates for state and other taxes from the more than 1,000 motion picture theatres presently operating in Greater New York? Perhaps he's figuring on taxing the TV sets in the homes to replace this last tax revenue.

Then came magnificent Sam Goldwyn, (who last week in a spirit of generosity offered the Government the co-operation of the entire industry, including the 17,000 theatres, of which he owns not one), who predicted to the TV audience that he visualized every home with a TV set, but disagreed with the Honorable Mayor of New York and Florida that TV would get along without Hollywood. Sam indicated no concern whatsoever over the future of the 17,000 movie theaters as he believed the plays would give the makers of pictures for TV—and to hell with the theatre accounts, we presume.

Not to be outdone, someone spoke had one good word for the movies, and they included in addition to O'Dwyer and Goldwyn: Jack Strauss, President of Macy's; Paul Whiteman, International Composer of RCA; Bernard Gimbel, President of Gimbel Bros.; Bob Hope, Ed Wynn, Drew Pearson and Mrs. India Edwzards, chairman of the women's division of the Democratic National Committee.

It was announced that the predictions made were recorded, and will be played back one year hence. If at that time there are any movie houses still operating, we suggest that the owners listen in.

NOT WASTED

ATO of Indiana

The unforeseen Korean War was the only barrier to complete elimination of the 20% ticket tax. After pessimism about tax relief was expressed in so many corners at the beginning of the legislative session, the effectiveness of the campaign is a great tribute to Allied's Myers and COMPO's Committee on Taxation.

Regardless of what the outcome may now be, all the time, effort and money spent on the fight has been well worth while because it demonstrated to those within and without the industry the power and the influence of the industry. When it puts its ingenuity and energies to a common cause. For commendation at the local level we single out the Iowa-Nebraska Allied, Frank L. McNamie, Mr. McNutt is a former Governor of Indiana, and has held many important governmental posts. Mr. McNamie has had many years experience in the motion picture business.

We know of no company that has as little goodwill in the industry as United Artists, and in making up the new Board of Directors of the revamped company we take the liberty of suggesting to Mr. McNamie that they consider a representative of the independent exhibitors as a member of the Board. This would be a new departure in this hectic business, but it might help United Artists recover some of the ground it has lost during the past few years.

CONFUCIUS SAY:

Work at your Showmanship, fellows and girls; keep the public constantly aware of your theatre, and your pictures will be in demand... Western Penna. reports on two identical towns, one has TV, the other does not. A not so distant town last year, but the town with TV is 1% better than the one without TV! Confusing, isn't it?

—Allied of Iowa-Nebraska
**Short Subjects**

By BARN

**U.A.’S LOWE**

First appointee of new regime

Mission at the theatre if he leaves any time before two hours after the time stamped on the ticket. The benefits to patrons are obvious: Those who want to see only one film of a double feature can do so and be assured of a “discount” as well as those who can’t leave until too late to catch the whole and, best of all, he can walk out of the theatre without feeling that he has been bilked into sitting through a “stinker.” The mechanics are quite simple—a time clock is built into the ticket register machine and when the ticket is dispensed, it is automatically dated and timed.

**THE “ORIGINAL”** version of “All Quiet On The Western Front,” Universal’s Academy Award winner that was road-shown in 1929 and was re-released twice more after that in an abridged form, will once more be available to the nation’s theatres, this time through Realart. Judy Rogers’ outfit is giving the film all the hoopla it needs with a national advertising campaign, press previews and a grand opening at the Park Avenue Theatre in New York on July 26th to launch the current national release.

**THAT “FOUN OUNCE”** which figured so prominently in the 20th Century-Fox showmanship meetings will get special bail from 20th-Fox. Those millions of potential moviegoers are going to have their hands on a set of advertisements designed to appeal to specialized audiences, and the films will be backed by high-powered promotion. The information was detailed at the company’s national sales convention in Chicago last week by vice-presidents Andy Smith, Al Lichtman and Charles Eisenson, and a four-page package chief Peter Levathes. The latter named two films, “Holy Year, 1950” and the tentatively titled “Farewell to Testeryear,” for showmanship packages. “Holy Year” is billed as “millions of people who do not regularly patronize the movies,” as well as those who do. Lichtman announced that the first Concert Film Show “package,” starring top concert and operatic artists, had been subjected to audience reaction at three Coast theaters “with wholly satisfactory results.” And Smith detailed the series of two to four-reelers of modern stories based on biblical incidents. The “supplementary program says, ‘This is the result of suggestions made by exhibitors’ who attended the Showmanship meetings. “This is a type of new product—wholly different from anything we’ve offered the public by this industry in the past. It will be a product purposely designed to please every type and age of moviegoer and particularly to help develop greater movie patronage.”

**OF MEN AND THINGS:** Al Lowe, veteran UA foreign sales executive, becomes general manager of the company’s foreign department in the first appearance made by him to head the McG-Lowe-McNamee regime. Douglass R. Ornstein was named as his assistant ... C. J. Scollard, Paramount home office executive, has resigned effective immediately after 12 years with the company during which he was particularly prominent in labor relations and non-theatrical sales ... Jules K. Chapman, formerly assistant general manager of Film Classics, has been named superintendent of administration ... Robert K. Hawk, left Eagle Pictures as company’s Chicago, New York sales offices. Midwest meet is set for Aug. 78 and the Eastern huddle for Aug. 14. ... Jerry Wechsler takes over WB’s Cleveland branch, moving over from Pittsburgh to replace the ailing Ed Catlin ... Veteran exchange manager William O. Karrer died in Philadelphia July 19 ... Funeral services for Frank C. Hen- son, 51, M-G-M Inter-Mountain division manager, were held last Wednesday (26th) after he succumbed to a heart attack in Kansas City Monday. ... On the same day, Arthur Ungar, manager of Variety, and veteran trade journalist, died of a cerebral hemorrhage. He would have been 65 August 25th.

**MOVIE PATRONS:** are, in effect, going to punch a time-clock if a new system, devised to allow the customer who has less than two hours to spare to get a rebate, catches on. Developed by Murray Kay, the “Punch-o-clock” system follows the patron to get a time-clocked ticket that permits him a “credit” of 15¢ towards the purchase of a subsequent ad

**HIGH MAN ON TOTEM POLE**

In one of the unique appearances around the country being made by Bart Lancaster in which he duplicates the feats he performed in “Francis the Arrow,” the actor is shown perched atop a fifteen-foot pole as he is interviewed by Gene Romeo, film critic of the Cleveland Press.
PARAMOUNT MAKES 'FURIES' PAY OFF

Money Stunt Aids Film in Big Send-Off

IN THE above scene from Paramount's Hal Wallis production, "The Furies," Walter Huston as T. C. Jeffords, empire builder, holds a fistful of "T. C.'s," that is, his own personally-issued money which plays an integral part in the film's plot. That scene has been the key for one of the most outstanding exploitation stunts ever to publicize a movie.

Tucson, Ariz., was the site. For 22 days, a period proclaimed by Tucson's Mayor Niemann as the "Fabulous Furies Festival," to be climaxed by the world premiere of "The Furies," on July 21st, the town's merchants distributed "Furies" money—stage money similar to that used in the film — to their customers dollar-for-dollar with their purchases. Currency valued at $2,500,000 was printed for the tie-up, arranged by Paramount's M. a x Youngstein and Jerry Pickman with the local Chamber of Commerce and the merchants, and the result was a revelation to all parties. Summer sales were stimulated to unprecedented highs and everyone in the area was inundated with the film's approach. Then, on Saturday, July 22, a mammoth, ten-hour auction sale was held with more than 200 items, ranging from imported automobiles to roller skates, went under the gavel as the public bid for merchandise with "Furies Money".

The premiere was a huge success in the light of the tremendous build-up in the festival period. With stars Barbara Stanwyck, Wendell Corey, Gilbert Roland and Myrna Dell on hand, and some 75 press and radio representatives from the West and Southwest invited to assure maximum coverage, "The Furies" was off to a bang-up start. Proceeds of the premiere performance, incidentally, went to the University of Arizona to inaugurate the Walter Huston International Scholarship in memory of the great actor whose last screen appearance was made in this film. Another booster initiated by Paramount to plug the film throughout the U. S. is the country-wide contest to be conducted through theaters, with winners to be determined on best 50-word reasons why "I would like to spend my vacation at the Furies ranch". Grand prize is a two-week's vacation for two at the ranch in Arizona, with five runner-up couples getting one-week vacations at Tucson's distinctive resort, Lodge on the Desert. One of the unique aspects of the competition is that theatre personnel as well as patrons will benefit.

At top are four of the teaser ads, plugging the "memorable" scenes below, four of the larger display ads.

Taking their cue from the scene in the film (top), are Tucson businessmen R. B. Williams, Ralph Rodcliffe, and C. Edgar Gayette, taking inventory of the "Furies Money" used in the unprecedented stunt.
THE FURIES

Niven Busch, author of "Duel in the Sun", has given Hal Wallis the basis for this drama of Western titans. In the screen play by Charles Schnee, the colorful characters who dominated the novel are personified by a cast of top-ranking players: the late Walter Huston, in his farewell screen appearance, is seen as a lusty, ruthless empire builder; Barbara Stanwyck plays his daughter, a fiery, impetuous girl, and the only person in the New Mexico territory to defy the great man's dictates; Wendell Corey is seen as a gambler who keeps the girl on a hook as he attempts to regain the land legacy usurped by Huston, and Judith Anderson applies her talents to the role of the woman who gains her ambition to be mistress of the dynasty at the price of grotesque disfigurement by a scissors wielded by the vindictive Miss Stanwyck. Others who make up the unique characters are Gilbert Roland as a Mexican who pays the final penalty for being loyal to the girl; Thomas Gomez as a brutal foreman who delights in hangings, and a host of others including Beulah Bondi, Albert Dekker, John Bromfield, Wallace Ford and Blanche Yurka.
'THE MEN' RUNS KRAMER'S STREAK TO THREE IN A ROW

Apparently producer Stanley Kramer has another hit—his third in a row—with "The Men," his treatise on the rehabilitation problem of paraplegics. The film critics showered high praise, some with qualifications, but all with the type of review that takes the moviegoer out of his armchair and clearly removes The Post's Winsten, for example, uses the rare "Excellent" rating on the Movie Magazine cover that Kramer "has done it again" and the film goes into the ranks of the year's best pictures and that it "cannot be missed by any serious-minded moviegoer." He pats Kramer on the back for making "superb, popular entertainment" out of an "unlikely subject."

BosleyCrowther, in the Times, calls it a "to tyrants and a carefully thought-out hanced by a "trenchant and stinging performance" by the new screen find, Marlon Brando, Broadway star of "Streetcar Named Desire." He finds it a "noble and affecting, as well as a rewarding, drama" with Brando giving a portrayal "so vividly real, dynamic and sensitive that his illusion is complete."

Another "Excellent" rating is forthcoming from Seymour Peck in the Common. "Powerful and deeply human," he says, with "no Hollywood glamour or prettiness" and stamped with the "same integrity and warmth" that marked "Home of the Brave." He calls it "one of the few genuine movies to come along this year."

The Journal American's Rose Pelswick labels it as a "deeply moving drama" that "neither sentimentalizes nor moralizes." She also praises its realism and its "accuracy in the problem."

A rather negative view of the film is taken by the Herald Tribune's Otis L. Guernsey, Kramer's "fine" production regarded as "not marred nor advanced" by the film. While it is not as "forceful" as his previous successes, "it stands out of the rank of movie product in intent, feelings and intelligence," he adds. "There is a vitality in the subject matter and loftiness in the purpose, but there is nothing quite as ingeniously as they deserve," but concludes that the film is "well worth seeing."

"CRISIS"

MGM

"Smoothly made and well acted, a credit to the medical profession, a warning to tyrants and a carefully thought-out effort in its political theorizing."—WINSTEN, N. Y. POST.

"Moderately entertaining. Pulpmagazine story...Produced with less generous indulgence...would probably be laughed off the screen, assuming it got any further than action house double-bill."—WATTS, N. Y. POST.

"A tough and engaging picture...Pictorial fluency, suspense and a fine feeling for character...Brooks has made "Crisis" more of a melodrama than a distinguished pictures of the year...Fine, disturbing and electrifying."—BARNES, N. Y. HERALD TRIBUNE.

"We might dignify this effort by calling it slapstick comedy. But slapstick implies a bright tradition. Let's not call it anything."—CROWTHER, N. Y. TIMES.

"Adults will find very little to root for in a wholly pedestrian collection of nonsense."—O. L. G., N. Y. HERALD TRIBUNE.

"THE FLAME AND THE ARROW"

Warner Bros.

"Gaudy swashbuckler...Allot spread of luxuriously romantic hokum...Staged with hand on throttle and tongue in cheek...Gay, uninhibited rough-house."—CROWTHER, N. Y. TIMES.

"Delightfully outrageous summer extravaganza...bordered in a perfect sense of humor...Marvelous diversion without a care in the world...Irresistible, wholly escapists entertainment."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Spirit of Douglas Fairbanks, the Elder, is rampant...Rather entertaining extravagance."—WATTS, N. Y. POST.

"As a swashbuckler...only one step removed from operetta...Take it for the fine, extravagant nonsense that it is...An adventure for children from one to 100."—PECK, N. Y. COMPASS.

"Technicolor costume drama that gives Burt Lancaster a chance to show off his skill at slapstick comedy."—PELSWICK, N. Y. JOURNAL AMERICAN.

'711 OCEAN DRIVE'

Columbia

"Suffers from an affected treatment...Standard thriller...Not much in it except a few gunshot wounds, harsh words and authentic settings."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Inevitably a little film...Seems like forever...the Palace goes on with its vaudeville bill."—B. C., N. Y. TIMES.

"A long, slow and dull film...One hopes it will not be one of those 'sleepers' but not quite making the grade...Little too obvious...Arouses more curiosity than suspicion...Does not succeed in making a mountain out of a melodramatic molehill."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Dismal yarn."—PECK, N. Y. COMPASS.

'THE EAGLE AND THE HAWK'

Paramount

"Nonsensical, bang, bang, good guys and bad guys western...Story you won't like it...Cornier than Kansas in August...Logical only at rare intervals."—PECK, N. Y. COMPASS.

"Long, thin Western...Usual amount of melodrama, spread shallowly over too much production...Not much of a film...Two film serious...GUERNSEY, N. Y. HERALD TRIBUNE.

"Routine adventure-romance...Gaudily manufactured...Primary interest is in most part production values, with too much academic polish but for considerably lurid effect."—CROWTHER, N. Y. TIMES.

"Westerner with historical trimmings as well as Technicolor...Follows the usual action formula."—PELSWICK, N. Y. JOURNAL AMERICAN.

"FIFTY YEARS BEFORE YOUR EYES"

Warner Bros.

"Makes a breakthrough, frantic and altogether disorganized effort to crow the last half-century of American life into one 70-minute movie...Hapless, hopeless job of moviemaking."—S. P., N. Y. COMPASS.

"A laudable effort...Editors have maintained a fairly nice balance between the serious and the humorous."—T. M. P., N. Y. TIMES.

"A new assemblage of newsreel clips...Doesn't gel very far below the surface."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Fascinating, incomplete, marvelously graphic and superficial."—N. Y. POST.

"Fascinating compilation of newsreel shots...An effective screen digest of history as it was made."—PELSWICK, N. Y. JOURNAL AMERICAN.

"THE LAWLESS"

Paramount

"Mob violence has rarely been more vividly depicted. Like violence...Has immense cumulative impact..."Excellent motion picture."—BARNES, N. Y. HERALD TRIBUNE.

"Kidnapping drama...Polished...Its heart is in the right place."—POLOCK, N. Y. COMPASS.

"Satisfying simplicity...almost makes it the great film it intends to be...Since dominant stars...are permitted to indulge in romance and newspaper business, the picture goes too great an obstructed."—WINSTEN, N. Y. POST.

"An exciting picture on a good, solid, social theme...For bright little picture with which everyone may be pleased and humbly proud."—CROWTHER, N. Y. TIMES.

"Anew drama of racial tensions...Sustains a suspenseful mood throughout."—PELSWICK, N. Y. JOURNAL AMERICAN.

"THE GOOD HUMOR MAN"

Columbia

"Primitive slapstick farce and I still didn't like it...Hardly likely to make an old-school slapstick fan forget Chaplin or the Keystone police force."—WATTS, N. Y. POST.

"We might dignify this effort by calling it slapstick comedy. But slapstick implies a bright tradition. Let's not call it anything."—CROWTHER, N. Y. TIMES.

"Adults will find very little to root for in a wholly pedestrian collection of nonsense."—O. L. G., N. Y. HERALD TRIBUNE.

"INTERMITTENTLY MELLODY" What the Newspaper Critics Say About New Films
LOOKING OVER Columbia's backlog of completed features, one is inevitably truck by the dearth of originality, by the patterned sameness of the product. With the exception of an occasional film, his studio's output shows an obvious want of appreciation for the type of entertainment the public desires today. Now and then, the旧 trails are blazed here; the old ones are just covered over and over again. In brief, Columbia is in a rut it has lurked through the years as a result of the same old people doing the same old things in the same old way.

All this adds up, in our opinion, to the bivoous fact that bossman Harry Cohn will use some of that "new blood" in internal productization. If Columbia is to do anything more than a source of programmers and low-grade quickies, it is to be a real major, it must seek new production talent for its bosses cannot be one under the present one-man domination. It's all facets of its operations, a system makes for stagnation, not progress.

Of one thing Columbia may be sure, has an exploitation "natural" in Frank Ciliga's "11 Ocean Drive." To date, at least, the publicity and advertising punch of the company has done itself proud in capitalizing on every facet of the highly exploitable feature, to account for heavy grosses in all of its early playdates. One medium which the company is favoring in its advertising of the picture, is television. In the Los Angeles area alone, 200 time spots were purchased plug the theater opening.

Eagle Lion

MacMillen to Hollywood

QUEST OF NEW PRODUCT

AS PROSPECTS for the Eagle Lion-Film Classics merger continued to die, William MacMillen, Jr., E-L head man, flew to Hollywood to hustle up additional capital for his company, with a view toward the possible opening of a long shuttered studios in west Hollywood. MacMillen has proposed that in the event the merger is not consummated, his company would make a deal with Film Classics for the distribution, not only of the product that has already delivered, but also additional product. If the future, a profit-sharing basis.

MacMillen has refused to go io seed with the parent on the original basis unless Joseph Mankiewicz delivers all eight new pictures which he promised in the original negotiations. Indeed, as of this writing, has been able to corral the producers of only four pictures into the E-L deal. As a result, everything is up in the air, pending the swing-over of the additional four producers, or substitute pictures to take the place of those for which he has already committed his company.

MacMillen spent much of his time on the west coast, first with Jack Schwartz, who has already finished five of his projected 40-picture slate for the company. He is also known to be negotiating independently with some of the producers released from Film Classics commitments at the time the merger was first agreed upon. Of particular interest to him is the George Pal production of "Adventures of Tom Thumb," which Pal has been working on. In his advance FILM BULLETIN understands that there is a strong possibility that E-L will help to finance the project.

COLUMBIA

HOLLYWOOD EDITORIAL

New Blood

Hollywood's one favorite topic for conversation has always been "What's wrong with the movies?" In the past there was considerable room for argument when that persistent question was advanced, but today "what's wrong" quickly simmers down to one thing --- the apparent inability of a majority of producers to pick interesting stories.

The one complaint consistently voiced by movie-goers --- professionals as well as non-professionals --- is that screen stories are too predictable. Backgrounds and casts vary from picture to picture, but the themes and the methods of story development remain the same in ninety percent of Hollywood's product. The experienced moviewatcher, having eaten up at least half of the first reel of the average new picture, can forecast every plot development, and, as a consequence, the essential element of suspense is lost.

Technically, pictures ARE better than ever before. Cinematography has attained near-perfection; direction of acting has been tremendously improved; acting has been enormously improved; set decoration has become a fine art. But those achievements fail to add up to the utopia in motion picture entertainment unless the stories are interesting.

Hollywood has many able writers, men and women, who, given a free hand, might be able to turn out stories with fresh slants. But even the greatest writers quickly lose their originality when they are those who pay their salaries insist on sticking to "tried and proven" plots and treatments that have been worn threadbare for years.

We direly need studio executives with a fresh viewpoint and with the courage to try the untried in story material. We need new blood. JAY ALLEN.

METRO-GOLDWYN-MAYER

HIGH STUDIO EXECUTIVE MAY QUIT METRO SHORTLY

PROBABLY the biggest surprise of the month was the sudden termination by Metro and Betty Hutton of their three-picture deal. Miss Hutton, who had two more pictures under the original commitment, made at the same time she replaced Judy Garland in "Annie," is said to have taken the initial steps in terminating the agreement. According to the story released by the studio, there were no story properties ready for Miss Hutton at this time, but it's a safe bet that there's more to the story than has been told. MGM would severely let her out of the agreement without a struggle if they could prevent it, in view of her tremendous success in "Annie."

As a matter of fact, it's a pretty safe bet that there may be additional startling announcements forthcoming from this studio in future weeks. Don't be surprised if one of Metro's top men pulls a big surprise by asking for his release.

Following a review in the release schedule for the last half of 1950, Leo the Lion has come up with 16 pictures to be distributed during that period, in addition to a trio of features which will be accorded special handling.

Well-Balanced Slate

Probably the better-rounded release slate has ever been offered by the company than the sixteen now set for late 1950 showings. Of the sixteen, ten are dramas, four are musicals and two are comedies. Included in the group to be given the special treatment are: "Annie Get Your Gun," "The Next Voice You Hear," and "Stars In My Crown." Perhaps the most surprising change on the schedule was the moving up of "Summer Never Knows" and "A Lady Without Passport," September releases are: "A Life Of Her Own," "Devil's Doorway," and "The Toast of New Orleans." To go out in October, are: "The Man Who Never Was," "Right Cross," and "To Please A Lady," November sees, "The Violent Hour," "Two Weeks With Love," and "King Solomon's Mines." And the December line-up is as follows: "Kim," "Watch the Birdie," "Cause for Alarm," and "Pagan Love Song."

MONOGRAM-AA

BRODY TO SEEK TOPICAL MATERIAL FOR MONO PRODUCT

MONOGRAM'S upcoming productions promise to take on a topical flavor, according to the statement made by Broyde, the Brodys, for his company's experience this month, following a hurry-up trip to England and the continent. And in keeping with this new policy, Broyde lost no time in slating a pair of new films, both tying in with the new national interest in military affairs. First of the trio to go will be "Navy Bound," to
be produced by William F. Brody, to be followed by "Here Come the Marines.". It is the opinion of your reporter that a Monogram film, well served by its stars, will lose its appeal to the public in the near future.

Another high point of Broidy’s press conference was the disclosure that he expects his company to get about $82,000,000 in blocked Deutschmarks from the exhibition of 15 Monogram pictures in West Germany. He declared that an average good American picture should bring about $95,000 from showings there, after costs of distribution, dubbing and prints.

PARAMOUNT

STANLEY KRAMER Sought
BY PAR AS UNIT PRODUCER

FOLLOWING FILM BULLETIN’S disclosure last week, that Paramount is considering a complete reorganization of its operational format on an individual production unit basis, word has come that Frank Freeman, is being wooed by the company to move his independent organization over from United Artists. The deal under discussion would call for 15 Kramer pictures to be produced over a seven-year period. Although Kramer will neither elaborate on the terms of the discussions, nor deny that he is giving the move-over serious consideration, it is known that he will not talk a new deal with UA until after the completion of "Cyrano de Bergerac," now filming. Probably independent organization in town, even including the Sam Goldwyn outfit, would be a choicer plum for a major releasing outfit, but UA is a safe bet that UA will make a desperate effort to hang onto him.

Freeman Resources Studio

Meantime, the alarm that spread through the studio personnel on the heels of Henry Ginsberg’s recent resignation, has now been quelled, thanks to an assuring message by the new studio boss, Frank Freeman. Freeman said: "There is no intention at this time to bring in outsiders to take over jobs. It will always be my desire to give the men who have worked for Paramount the first opportunity."

In the meantime, there is every indication that Freeman is determined to carry out his pledge that Paramount, under his direction, is going to produce more and better pictures. One of his first moves was to order a detailed survey of all scripts in preparation to determine their boxes. He is currently working on that survey to schedule production of the scripts so that there will be no more peaks and lows, but, rather, a steady flow going through the mills at all times. As a matter of fact, judging from the scripts that were dumped on the floor of the Chicago office by Freeman, the fair assumption to make is that production upsurge will be almost an immediate one.

REPUBLIC

REPUBLIC HAS BACKLOG
OF 19; RELEASE SET ON 12


Release dates were also set this month for 12 pictures, which will start making the rounds between now and the end of September. Over the same two and a half month period a year ago, only seven pictures were released by Republic. Slated to go out during the closing days of July were: "The Jungle Stampede," "Desperadoes of the West," and "August 6, Vigilante Hideout!" will go into release; "The Showdown on August 15, and "Lonely Hearts Bandits" on August 29.

Wayne’s Next Hot

At the same time, Herbert Yates was quick to capitalize on the Korean war news by slating "Wings Over the South Pacific," one of the most ambitious undertakings in the company’s entire history. The picture will be a contribution to the U. S. Air Force B-29’s, and will star John Wayne, John Carroll, Forrest Tucker and William Ching.

Allan Dwan was signed to a new producer-director pact, during the latter part of this month. The contract calls for his services on two pictures during the next year.

RKO

RKO HAS PLENTY COIN
TO FINANCE PRODUCTION

JULY HAS BEEN a month of financial huddles around RKO, as statistical wizards set about the business of revamping the company’s entire monetary structure in preparation for impending divestiture. At month’s end, it was apparent that the company was in excellent financial shape and that a new banking credit which is being worked out will not involve more than $7,000,000. In addition to the company’s own cash resources, RKO Pictures will receive $10,000,000 in cash from RKO Theatres in the divorce.

In addition to the revamping of RKO’s financial structure, negotiations have been under way between the company and the New World-Kraussa production unit, calling for the establishment of a $10,000,000 revolving fund to finance the unit’s pictures. It is understood that half of this amount would be forthcoming from the banks, the balance, in the form of second money completion guarantees, etc., advanced by RKO itself. This fund would be aimed at financing the first year’s scheduled output of 12 pictures, only, and funds to take care of the remaining four years would presumably be negotiated for at the completion of the year.

Meantime, Howard Hughes gave Sam Bischoff the greenlight to launch production on his first four major features at RKO during the next 30 days. This will mark a decided upturn in production for the Gower Street lot. On the slate for August are: "Best of the Badmen" (Robert Ryan-Claire Trevor Jack Buetel), "Macao" (Robert Mitchum-Jane Russell) and "High Frontier," as yet uncast.

Hal Yates, writer-director who has been directing short subjects for RKO for the past seven years, has been assigned to his first feature-length film, "Footlight Varieties," which George Bilson will produce. Yates’ advancement is part of an overall policy to develop new producer and director talent within the organization.

20TH CENTURY-FOX

20TH HAS STRONG LINEUP,
PLANS TO EXPLOIT IT BIG

Two important and encouraging facts stand out in making any appraisal of 20th Century Fox’s outlook for the remainder of the year. First, the company will be parading its most auspicious backlog of pictures in many a year, not, indeed, in its entire history. As a result, there will be no stinting in telling the world about this fine collection of pictures. As a matter of fact, FILM BULLETIN hears that Fox tops as mapping one of the largest falls and winter advertising campaigns ever undertaken — a fact which other major distributors should note.

One of the real gems in that backlot is the recently completed "All About Eve", which definitely re-establishes Bette Davis as one of the greatest actresses of the screen. In the opinion of this reporter producer Joe Mankiewicz is all set for an Academy Award nomination when "Eve" is released.

Rush ‘Montezuma’

A rush tag has been placed on "Ha of Montezuma," which finished shooting late this month, in order to get the picture into release as soon as possible, a thereby capitalize on the Korean war news. The film has several sequences — maneuvers by elements of the First Marine Division which has just moved in the foray. Needless to say, this coin dence will make for profitable exploitation.

Louis King, who moved off the Fox two years ago, after turning out some of the company’s biggest money-makers, is back with a new long term pact, a son for "The Omen". Meanwhile, any raves Hollywood keeps hearing "Frenchie," his final choice at U.

FILM BULLETIN
UNITED ARTISTS

PRODUCER REBELLION FAILS

0 WORRY NEW UA EXECUTIVES

THE REBELLION of United Artists producers against the new regime will probably prove abortive, and the relation against those who are instigating it undoubtedly work to their detriment. The fact that Stanley Kramer refused to have any part of the meeting moved the one threat that might have been the McNutt-McNamee-Kravetz organization any concern. None of the UA producers are regarded as drawing enough water to make their disaffection of much consequence, and some of them probably find UA not interested in their future product. Meanwhile, the new UA heads are going about the business of lining up banking facilities to enable the company to start its own production unit. It is understood that ample cash will be available to enable the new studio to produce or finance at least a dozen top features per year.

Max Kravetz, the man who engineered the UA deal with McNutt, will probably move to the coast within a week or so to live a show-down with the squawking film producers. The impression in this quarter is that he will read the "riot act" to those who seized this moment to complicate the new regime's brief career.

UNIVERSAL-INTERNATIONAL

EXPORT U-I WILL RENT STAGES FOR TV PRODUCTION

ALTHOUGH the whole deal has been kept very hush-hush, FILM BULLETIN hears on unimpeachable authority that a sizeable part of the U-I lot will be devoted to television production within the not-too-distant future, albeit, the company itself has no immediate plans to enter the TV production field. Rather, the soundstages will be rented to outside television production companies. There is a strong possibility, however, that U-I technicians may be included in the deal, which would give television its first real break, insofar as securing the services of men and women who have film production know-how.

Walter Lantz has just signed a new deal with Universal-International through whom he formerly distributed his cartoon program for 22 years, which will again find the Universal City company handling distribution of all his product. The producer bowed out of U-I nearly two years ago, in favor of a three-year United Artists releasing agreement. However, he only fulfilled one year's commitment of 12 cartoons for the latter company, before cancelling it at a meeting with the UA board in New York this month. The new U-I deal calls for the delivery of six "Woody Woodpecker" specials per year. In addition, U-I will handle distribution on a world-wide basis of all Lantz cartoons, including more than 260 oldies to be re-issued.

Two Oldies To Realert

A pair of 17-year-old wild animal films, "Nagana" and "The Big Cage," both lensed in 1933 by Universal, have been revived and will soon go into release through Realert Films.

The U-I contract list added a new and popular name, this month, when Mark Stevens was signed to a non-exclusive, multiple-picture contract. The first picture under the new pact will be "Prisoner of War," which will produce and George Sherman direct.

WARNER BROS.

SALES-STUDIO CONFAB GIVES WB 'SHOT IN ARM'

The Warner Bros. production and sales meeting out here in Hollywood gave this outfit quite a shot in the arm. Beset by below-par product for the past year, some studio friction and the loss of some stellar personalities, the Brothers had considerably less to gloat about than most of the other big lots. However, if the talk heard by the assembled distribution and studio people is carried through, prospects of a brighter future for WB are good.

The very least that can be said is that Jack Warner and his associates have rolled up their sleeves and are determined to do something about improving business, rather than rolling up their pants to wade about in their tears.

Certain nebulous elements of Warner's overall production plan were clarified and we might add, to the complete satisfaction of all concerned. All doubt was removed that there are any immediate plans for Warners to enter the field of television production. They simply think the time is not ripe for it, but have no intention of turning their back on it. Rather, they intend to keep an eye on TV development, in order that they can keep their organization tuned up for it when the time does come. Furthermore, the production end of the company was clearly made to understand that costs must be kept to a minimum, and that greater efficiency in production preparation was one sure-fire method of attaining that end. Scripts were particularly stressed, emphasizing the need for completed screenplays to come in faster.

At the same time, the Warners admitted that they have pared their contract obligations to an absolute minimum, and indicated that they intended to do most future casting on a picture-by-picture basis. They will continue production on a schedule that will always keep a backlog of 10 to 20 pictures, and will release the product as rapidly as the market can absorb it.

The 1950-51 period will see 26 WB features released, and production will keep pace with a slate of between 25 and 30 pictures. "We'll do it with pictures instead of slogans," Jack Warner said at the final session of the meeting. And, in denying rumors that he plans to lead his company into TV production, concluded: "The only screens which will carry Warners productions will be the motion picture screens the world over."

Check FILM BULLETIN Reviews with your boxoffice grosses and you will find an amazing degree of ACCURACY
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) Immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

**COLUMBIA**

1919-20 Features

<table>
<thead>
<tr>
<th>Serials</th>
<th>Completed (63)</th>
<th>In Production (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Westerns</td>
<td>Completed (17)</td>
<td>In Production (2)</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**

**THE FLYING MISSILE**

**Drama** — Started July 18

Cast: Glenn Ford, Viveca Lindfors, Henry O'Neill, Richard Quine, His Little Raven

Producer: Jerry Bresler

**Story:** Based on the "Flying Saucers".

**REVENUE AGENT**

**Drama** — Started July 11

Cast: Douglas Kennedy, Jean Willes, David Bruce

Director: Lawrence Lansky

**Story:** Not available.

**PRAIRIE ROUNDUP**

**Western** — Started July 11

Cast: Charles Starrett, Smiley Burnette, Mary Castle

Director: Fred Sears

**Story:** Not available.

**THE TOUGHER THEY COME**

**Western** — Started July 19

Cast: Preston Foster, Wayne Morris, Kay Buckley, Gloria Henry

Director: Ray Nazarro

Producer: Wallace McDonald

**IN PRODUCTION**

**Films Listed**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
<th>Rev. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**RELEASE CHART**

1949-50

**Completed (41)** | **In Production (6)** |

**EAGLE-LION**

1949-50 Features

**RELEASE CHART**

1949-50

**Completed (11)** | **In Production (6)** |

**FILM CLASSICS**

1949-50 Features

**RELEASE CHART**

1949-50

**Completed (42)** | **In Production (6)** |

**LIPPERT**

1948-49 Features

**RELEASE CHART**

1949-50

**Completed (1)** | **In Production (6)** |


**NEW PRODUCTIONS**

**THE STORY OF BELLELLIE GRAND**

_Drama_ - Started July 15

_Cast:_ Vera Ralston, John Carroll, Hope Emerson, William Ching

_Director-Producer:_ Allan Dwan

**FIGHTIN’ WITH KIT CARSON**

_Western_ - Started July 15

_Cast:_ Allan "Rocky" Lane, Eddie Waller, Claudia Barrett

_Director:_ Fred Brannon

**RELEASE CHART**

**1949 Features** Completed (65) In Production (3)

**NEW PRODUCTIONS**

**SADDLE LEGION**

_Western_ - Started July 10

_Cast:_ Tim Holt, Richard Martin, Dorothy Malone, Cliff Clark

_Director:_ Lesley Selander

_Producer:_ Herman Schum

**MOTHER OF A CHAMPION**

_Drama_ - Started July 10

_Cast:_ Claire Trevor, Sally Forrest, Robert Clarke

_Director:_ Ida Lupino

_Producer:_ Collier Young

**DOUBLE DECKER**

_Drama_ - Started July 12

_Cast:_ Richard Denning, Marie Windsor, Fay Baker, Taylor

_Director:_ Abby Berlin

_Producer:_ James T. Vaughn
**UNITED ARTISTS**

1949-50 Features Completed (25) In Production (2)

**RELEASE CHART**


<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>ritte-Powers</td>
<td>7-17</td>
<td></td>
</tr>
<tr>
<td>In a Hurry</td>
<td>6-19</td>
<td></td>
</tr>
</tbody>
</table>

**WARREN BROTHERS**

1949-50 Features Completed (45) In Production (4)

**NEW PRODUCTIONS**

**PAXTON PASS**
Western - Started July 18
Cast: Dennis Morgan, Patricia Neal, Steve Cochrane, Scott Forbes
Director: Edgar Ulmer
Producer: Saul Ekins

**RELEASE CHART**


<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. Peabody</td>
<td>6-10</td>
<td></td>
</tr>
<tr>
<td>Gypsy</td>
<td>7-25</td>
<td></td>
</tr>
</tbody>
</table>

**THEATRE MANAGERS and OWNERS**

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

**IMPORTANT**

Don't put your return film in the lobby until all your patrons have left after the last show.

**HIGHWAY EXPRESS LINES, Inc.**
236 N. 23rd St., Phila. 3 - 1239 Vine St., Phila. 7
Locust 4-0100 Member National Film Carriers
"When EXHIBITORS do the TALKING ...that's what I Like!

"A great many exhibitors who have screened our new family comedy LOUISA have been saying these fine things about it:

...that it is the kind of picture the industry always needs more of, and never gets enough of.

...that it is rollicking, yet substantial entertainment, with a genuinely fresh and heart-warming idea to it.

...that it has the same family appeal as THE EGG AND I. I suggest every operator, booker and buyer screen LOUISA and form their own opinion of the picture before booking it into any theatre. I want them to see for themselves how much the picture holds in entertainment appeal and audience potential."

W. A. SCULLY
Universal-International Picture

LOUISA
Another Top Comedy from

WORLD PREMIERE...Chicago Theatre, Chicago, August
U. A. Sets
An Example
Of Economy
With Profit

EDITORIAL BY MO WAX
Page Seven

Reviews In This Issue
FANCY PANTS • STELLA • KISS TOMORROW GOODBYE
JOHNNY ONE EYE • THE DESERT HAWK • SUMMER STOCK
COPPER CANYON • THE GREAT PLANE ROBBERY
Pages 11, 14 and 20
"20th has consistently led the field in the quality of its films...by verdict of the boxoffice."

—Time Magazine

There's No Business Like 20th Business!
October

Watch for...

I'll Get By

Fredric March. Barbara Stanwyck.

November

ALL ABOUT EVE

All about the Sexes—and why there are Two! Bette Davis, Anne Baxter, George Sanders, Celeste Holm, Gary Merrill, Hugh Marlowe.

December

AMERICAN GUERRILLA IN THE PHILIPPINES

TECHNICOLOR

The Timeliest picture of the year! Tyrone Power and Micheline Presle—find romance and great adventure.

MR. 880

One wonderful picture! One wonderful story! Burt Lancaster, Dorothy McGuire and Edmund Gwenn.

TWO FLAGS WEST

Unfurling the banner of high adventure! Joseph Cotten! Linda Darnell! Jeff Chandler! Cornel Wilde!

FOR HEAVENS SAKE

That BELVEDERE Man does it again—for your sake! Clifton Webb, the Joan's Bennett and Blondell, Robert Cummings!

THE FREBALL

The First drama of the Roller Speedways—the world's most dangerous sport! Mickey Rooney, Pat O'Brien.

THE GUN

(Tentative Title)
The first picture starring Lee J. Cobb following his sensational "Death of a Salesman" B'way stage triumph!
GREAT BUSINESS
GREAT REVIEWS
FOR A GREAT PICTURE
AT A GREAT THEATRE

Sensational Boston and San Francisco Openings!
“Superb entertainment. Among the year’s best pictures!”
—POST

“Well worth making...well worth seeing!”
—HERALD TRIBUNE

“Fine and arresting. Striking, affecting, rewarding!”
—TIMES

“Ranks with the handful of extraordinary films that
do credit to Hollywood!”
—TIME

“A movie to see!”
—SEVENTEEN

“A fine film!”
—LIFE

“Wonderful!”
—LOOK

The Men

STANLEY KRAMER’S
MARLON BRANDO • TERESA WRIGHT in “The Men” with Everett Sloane • Jack Webb • Richard Edman • Virginia Farmer • Dorothy Tree • Howard St. John
Produced by STANLEY KRAMER • Directed by FRED ZINNEMANN • Story and Screenplay by CARL FOREMAN • Associate Producer GEORGE GASS • Music Composed and Directed by DIMITRI TIOMKIN

thru UA
STAMPED WITH BOX-OFFICE!

Booking Hints For Today!

FROM VARIETY'S PICTURE GROSSES (Issue July 26th)

**THREE LITTLE WORDS** (Technicolor)

"Nifty in Los Angeles" (first engagement).

**DUCHESS OF IDAHO** (Technicolor)


**CRISIS**

"Among new pictures nationally that hypo biz; good to great returns is 'CRISIS.' Pacer in Chicago. Big in Philly."

**ANNIE GET YOUR GUN** (Technicolor)

"Continues to top the long run holdovers nationally." "Tenth Week, New York. Still Big." "Omaha, smash and hold-over. " "Opened to sock biz in Minneapolis." "Annie 4th week big and holding in Denver." "Fine in Detroit. Holding up well in 4th week." "3rd week good in Cincinnati."

**FATHER OF THE BRIDE**


EXTRA AT PRESS TIME! **THREE LITTLE WORDS** OPENINGS BIG!

Binghamton, N. Y., beats "Father of Bride." Kansas City opening tops "Annie Get Your Gun" and "Battleground." First 25 cities terrific! Watch!

Current and Coming: **SUMMER STOCK** (Technicolor). **A LIFE OF HER OWN**, **ASPHALT JUNGLE**, **STARS IN MY CROWN**, **KING SOLOMON'S MINES** (Technicolor). **THE NEXT VOICE YOU HEAR** ... and many more!
ECONOMY WITH PROFIT

A far-seeing move in the direction of intelligent economy in the motion picture industry was effectuated last week with the signing of an agreement between United Artists and National Film Service, whereby that film servicing organization will take over the physical handling of all UA product throughout the United States.

While, to date, several independent companies have used the efficient services of the NFS network, this is the first major to recognize the tremendous value of relieving its branch personnel of the extraneous duties in connection with such miscellaneous matters as film inspection, shipping, storage, etc. The announcement by UA of this step aptly sums up the very logical advantages of the deal in the following words:

"Freedom to concentrate on additional sales and service will result for all United Artists branch sales personnel through an arrangement concluded by Frank L. McNamara, president of UA, with William J. Clark, executive vice-president of National Film Service, Inc., to use the facilities of the latter organization for the physical handling of all United Artists film.

"The new setup, which will go into nationwide effect on August 20th, will relieve all United Artists branch and sales forces of all 'backroom' chores, involved in processing, handling and shipping.

"Under the new arrangement, United Artists' existing shipping facilities in 26 key centers will be increased to 32 outlets with the addition of depots in Albany, N. Y., Portland, Ore., Oklahoma City, Okla., Des Moines, Iowa, Memphis, Tenn., and Butte, Montana."

While present plans call for NFS to "operate directly from the existing facilities of United Artists branches, taking over both personnel and equipment," it appears perfectly obvious that the long-range results of the deal will be for UA to eliminate its real estate holdings in 26 cities and to turn over its physical handling to the presently established NFS outlets throughout the country. Relieved of the burden of high cost branch buildings, the distributor could move its sales and bookkeeping staffs into favorably located offices on comparatively short-term leases and with the additional asset of greater flexibility in meeting its space requirements as conditions warrant.

Thus, UA will realize substantial savings on branch operations and the sales personnel will then be able to devote itself exclusively to its primary function — to sell the product. At the same time, the supervision of "backroom" mechanics will be in the hands of those competently equipped to handle them, which should mean increased efficiency in service to the nation's theatres.

By this move, the new management of UA has demonstrated its alertness and its cognizance of the proper direction economy should take these days in our industry. This is no cutting of essentials, as is too often practiced by short-sighted film executives, but a sound, shrewd, wise example of good business judgment. It is an example that could well be emulated, with profit, by the other film companies.

MO WAX
TO: ALL DEPARTMENTS
FROM: PRODUCTION OFFICE
SUBJECT: "HARVEY"-PROD. #1636 PROGRESS REPORT #3

CUTTING HAS BEEN COMPLETED ON
"HARVEY"

PRINT HAS BEEN DELIVERED TO
MUSIC DEPT. FOR SCORING.
OMPO WEATHERS STRIFE, ETS GOV'T CO-OP COMMITTEE

The storm was over. Buffeted by waves of dissension that threatened to engulf the new Council of Motion Picture Organizations, the all-industry group weathered its worst crisis last week as the executive board met in special session on Wednesday, and emerged to calm stormers with a unified crew and a set course.

Principal bone of contention, was OMPO's role in cooperation with the U.S. Government during the present emergency and in future exigencies. With Theatre Owners of America on one side and the other nine charter groups on the other, a compromise was reached which assured a well-functioning war tendency among the industry without enraging individual autonomy.

After hours of dramatic debate, a new OMPO Committee for Cooperation with the U.S. Government was established. OA won on one point, lost on another, the theatre group's insistence on a unanimous vote by the Cooperation Committee or all functions was acceded to by the opposition, which had originally set a requirement that only five for decisions on war activities. TOA withdrew a resolution that COMPO supervision of such a committee be "nominal."

Debate resolved itself into the safe harbors that no one group could pledge any other to activities or functions, and was incorporated into the resolution.

The new committee will have Ned E. Ripple as OMPO president, R. J. O'Donnell, treasurer, and the nine vice-presidents as members. A letter to President Truman will be sent offering the industry's aid in Government projects.

The meeting flowed over into the following day when reports of the various COMPO committees were to be heard and financing details were due to be set.

DROP IN RKO THEATRE SALES SLASHES SIX-MONTH NET

RKO's net figures for the first half of 1950 took a nosedive as the company registered $417,000 for the first six months of this year, compared with $2,307,000 for the corresponding half last year. Theatre sales, responsible for $1,500,000 in the first half of '49, dropped to $300,770 for the current six months.

Consolidated net for the second quarter of 1950 was $311,000, including a profit of $100,000 from sale of capital assets. For the corresponding quarter last year, the net was $1,169,000, including a profit of $1,500,000 from sale of theatre assets. Thus, film rentals increased considerably during the last quarter, in comparison with the previous year's period.

DISTRIBUTORS SHOULD SHARE LOSS AS WELL AS PROFIT — ALLIED

Distributors who have "forced themselves into an unwelcome partnership with the exhibitors in draining off the profits of the theatres" should recognize the "corresponding obligation to share the losses resulting from the decline in business."

This thesis was among the conclusions reached at National Allied's Caravan Conference in Chicago, a special meeting called to decide on action to halt "exorbitant" film rentals. A drop in box office receipts during the last three months from 17% to 25% per cent below the corresponding period last year, it was claimed, has led to "unsound allocations" and distributors "must accept their fair share of the loss and immediately reduce film rentals proportionate to the decline in box office."

Although the meeting was a preliminary to "full consideration" of the problem at National Allied's Pittsburgh convention to mention next October, exhibitors were warned:

- Make a careful analysis of their film buying to determine an accurate profit and loss statement for each individual company.
- Protect themselves by refusing to book "must percentage" pictures or to believe that "he must have any particular picture, regardless of the terms demanded therefor."
- Keep in mind the Supreme Court decision that they are "entitled to buy their pictures selectively and no film company can lawfully retaliate" against a theatreman who passes up a picture.

It was also decided that "competent organization reviewers will assign to each picture that is trade-showed a recommended allocation which exhibitors can use in place of the one-sided company allocations."

SCOLLARD IN, LAZARUS OUT AT UA; NFS TO HANDLE FILM

The new broom was beginning to sweep clean. United Artists' new management was working carefully and thoroughly to lop off dead wood, tighten up the organization and expand its distribution setup, as it made top personnel changes and engaged National Film Service to handle physical distribution of all UA films.

First top-echelon appointment announced by president Frank L. McNamee was the assignment of C. J. (Pat) Scollard, former Paramount executive, to executive vice-president of the company. Scollard's appointment, which came the day after the resignation of the ailing Harry D. Bucklew as head of domestic operations, was in turn followed by the resignation of Paul N. Lazarus, Jr. The latter, who had been executive assistant to former president Grad Sears, as well as acting sales chief during Sears' illness, was expected to continue for the time being in the same post. It was understood, however, that the financial arrangements offered Lazarus did not meet with his approval and his resignation was "accepted with regret" by the UA management.

Another member of the old regime to leave the company was Robert Goldfarb, personnel and office manager, who, during his 14-year tenure with UA had been accessory sales manager, assistant general sales manager, and assistant to former executive vice-president Arthur W. Kelly.

Scollard plunged right into his new job as he, McNamee and William J. Clark, executive vice-president of National Film Service, negotiated the pact which gave NFS the distribution set-up for physical handling of all UA product. The new arrangement, which begins August 20th, broadened the company's existing shipping facilities in 26 key centers to the full 32 exchange-city outlets, adding direct service to the Albany, Portland, Oklahoma City, Des Moines, Memphis and Butte territories.

NFS will operate directly from the existing facilities of UA branches, taking over personnel and equipment. Employees will be retained at prevailing rates and under the terms of existing contracts. It was also understood that when current leases expire in several UA exchange centers, NFS will take over the handling with their own facilities, permitting...
NEW US-BRITISH PACT SEES TOTAL EARNINGS WITHDRAWAL

The haggling was ostensibly finished on the new Anglo-American pact. All that remained was the insurmountable mechanics that would determine what amount American film companies could withdraw from Britain and the actual inking of the pact, due to begin October 1.

The new agreement was an apparent victory for the Americans in that the penalty clauses, which sent negotiations Eric Johnston, Ellis Arnall and James Muirhead, back to London for further negotiations, was dropped. The Americans also succeeded in extracting bonus clauses which could permit withdrawal of total earnings — under certain conditions. The remittables, beginning with the present $17,000,000 base for the combined American earnings, will vary with the individual companies’ expenditures for film production in England and purchase of distribution rights for British films here, as well as the amount earned by English-made pictures in this country.

The B pool, which has been inoperative for a year now, will be eliminated because it was indicated, since the individual earnings clauses obviates the necessity for such a pool. It was also seen as utilizing a greater flow of infusing the company's earnings on the part of the individual companies, since remittables would vary with each company's earnings. Thus, the canny British, while reducing the penalty conditions, stood to gain considerably on the debit side via increased production in Britain by Americans and a greater play of British films in America.

Johnston liked the final set-up, since it was in line with his ultimate plan for full conversion of U.S. films earned in Britain. He was also optimistic about the outlook for relief from current British restrictions, possibly by the time the new pact expires in October, 1951.

MOVIES GET 'ESSENTIAL' RATING IN RESERVISTS RULING

Fears that there might be a wholesale plucking of film industry personnel by the U. S. Army and Navy Reserve are alleviated by the Commerce Department when it included motion pictures in a list of “essential” activities. The list is to serve as a basis for the Defense Department in its selection of Army and Navy reserve personnel now in civilian occupation.

The Department's directive provides that a reservist “must be engaged in a critical occupation necessary to a highly essential activity of the nation” to be deferred. The deferment, however, will be in effect only until “he can be satisfactorily placed in that occupation and initial deferments may not exceed six months before review of the case. Should the situation warrant, however, the deferment may be terminated at any time.”

Dependency does not count in the reserve rulings, it was noted, “inasmuch as members of reserve components are liable to recall in any crisis of national need.” This differs from the men called under the Selective Service Act, where dependency does count.

Movie category is characterized as “establishments producing and distributing motion picture films, exhibiting motion picture films, operated theatres, and furnishing services to the motion picture industry.”

SCHEDULED SHOWINGS IDEA MAY SET PATTERN — SKOURAS

"Let's go, this is where we came in in an expression that has been identified with the movies for half a century" was the plan offered by 20th Century-Fox as detailed by president Spyros P. Skouras last week catch on, that phrase will become as extinct as the dodo, at least where top films are concerned.

The 20th-Fox head, flanked by vice presidents Andy W. Smith, Jr. and Charles Einfeldt during a press conference, revealed a unique policy for release of Darryl Zanuck's two-hour and 2 minute feature, "All About Eve." While it makes its bow in October, the film will play on a scheduled performance basis — tickets to be sold in advance at regular prices or advanced admissions at exhibitor's option, and no one to be admitted during the feature performance.

Included in the contract with all exhibitors who book the film will be a clause stipulating that the picture will not be double-featured and a "request" that exhibitors adhere to the scheduled performance pattern. There will be a complete turnover of the auditor after each performance.

Exhibitors who play the film may agree to these terms in advance, Skouras noted. The entire plan will depend on the theatreman’s voluntary cooperation since the company will have no means if the exhibitor violates the "request" of the pact. Skouras emphasized that it is a showmanship plan designed to aid exhibitor in furthering public relations and gaining satisfied customers. Since the film — and many other import attractions — cannot be fully enjoyed unless seen from the beginning, the public, which has become increasingly "slovenly" will be excluded; it will eliminate waiting in line for tickets and ensure the best possible word-of-mouth because many moviegoers are swayed by an attraction by arriving after the ginning, or being denied admission to another feature to see their choice.

In reply to a question, Skouras emphasized that this was not designed a move to eliminate double features, but purely a showmanship idea and a possible precedent-setter.
FANCY PANTS' HOPE TECHNICOLOR LAFFER WILL BE ACE GROSSER

aramount 2 Minutes
ob Hope, Lucille Ball, Bruce Cabot, Jack
Irkwod, Lea Penman, Hugh French,
eüe Joseph Vitale, John Alexander,
na Varden, Virginia Kelley, Colm
with Johnston, Joe Wong.
irected by George Marshall

Paramount delivers another top-grade ob Hope comedy in "Fancy Pants"—
ich should be synonymous with happy intestines (and exhibitors) in all but the
ool-and-thunder epimorptoms. A frenzied,
ry loose adaptation of "Ruggles of Red
f, completely re-tailored to fit the
pe, is the style of the slapstick buf
ery. Bob is given his highest point of
one, but that doesn't detract from the
le. In turn a ham ac-
, butler, earl, coward and hero, risible obdurate upon his huge fund of comic
ent and nearly exhausts it—and the
ience—in his unceasing pursuit of laugh-
The funnier than "The Paleface," but

leaving the additional name draw con-
ibuted by Jane Russell that made the
rior film the year's b.o. champ, "Fancy
ue," you should want man's side to the
top of 1950's best grossers. Though not
he marquee power that Miss Russell is,
ucille Ball, of course, is a much more
scenically accomplished and funnier
ks admirably as a sparring partner for
pe's shenanigans. She gets plenty of
mmer on her own, too, and handles two
of the tunes, including the current Hit
arader, "Home Cookin'," and the title
ong with verve and vitality. As in
uirap, it's a farce of the most
stically nonsensical framework on
which to hang funny situations and
qs, and of course, the comedian's
unique off-the-cut ditties. The story
rs off in England, shifts to an Ameri-
can frontier town and is climaxed by
series of episodes, including a foxhunt
th Teddy Roosevelt, that winds it up
in a flurry of slapstick.
STORY: Trying to impress visiting
Americans Lea Penman and her daugh-
ter, Lucille Ball, a fortune-hunting En-
lishman hires a troupe of actors as his
compatriot and takes with "butter" Bob Hope that she
offers him a high salary to come to New
York for a flop. They hire Bruce Cabot
as the star. Running a foxhunt in the
West, Hope immediately runs up against
Bruce Cabot's town bully, and jealous as-
pliant for Cabot's hand. Mistaken by the
citizenry for an earl, Hope is "persuaded"
to play the part by the proud Penman
and his fame reaches the ears of Pres-
)! After a frenzied chase through a bar and around town, Hope's masquer-
ade is revealed and he runs off with Ball, chased by the irate townspeople.
BARN.

STELLA' UNUSUAL FARCE DRAWS AMPLE LAUGHS

8th Century-Fox
1 minutes
an Sheridan, Victor Mature, David
ayley Stuart, Marion Marshall,
k Fontaine, Lea Pernam, Joyce MacKenzie,
ort Cavanaugh, Chill Wills.
dered by Claude Binyon.

The title of this amusing, though
tightly moribund, farce fails to convey to
otential audiences the unusual comedy-
ical scenario it holds in store for them.
A bit corny and slapstickey in its
h, and toned down from this chucksome 20th-Fox
arse should be a bit above average des-
ite the "Beverly Hillbillies" theme —
he secret burial of Uncle Joe to avoid some-
d and his family's subsequent frantic
orts to collect the insurance. The seem-
aguerous goings-on are treated
so brightly and so humorously by director
Claude Binyon and the cast as to avoid
any of the serious but the most squeamish

close Sheridan and Victor Mature han-
die the expendable romantic effi-
cation, and create a farce whose ri-
tickling situations goes to Stella's family,
a money-hungry group of amusingly
armless characters headed by David
's character. The second-coming of
ophilic is in full swing, and with a
ictful direction, the "Beverly Hillbillies"
movies and the boy's actions, and the
ancy -riding of his parole officer.

While some may question the film's
mentative value in the true sense of
work, there is no doubt of its grip
ate the audience. It is the story of a
maniacal killer and near-gentrified
alting ways to outwit the law and other
breakers. There is enough brutality
the plot to more than satisfy any ac-
tion fan, and surprisingly much humor,
most of which is the warped, near-
yaerical kind that results from Cag-
's violent antics and the disfigurement
his foes. Under Gordon Douglas' di-
ction, the action moves swiftly and en-
grossingly through the brief, high-pow-
ered and deadly chase of the killer from his jailbreak
s to his death at the hands of a jealous,
vengeful mob.

KISS TOMORROW GOODBYE' STRONG CAGNEY MELLORAMA

Warner 102 Minutes
James Cagney, Barbara Payton, Helen
Carter, Ward Bond, Luther Adler, Bartie
MacLane, Steve Brodie Rhys Williams,
bert Heyes, John Litel, William
Frawley, Robert Karnes, Kenneth Tohey,
Riss, Frank Reicher, John Halloran.
dered by Gordon Douglas.

No film for the weak-stomached, but
abulous is ideal an attraction for the
ction house who has come out of Holly-
wood in recent times, "Kiss Tomorrow
bbye" is James Cagney at his toughest,
ly powerful, semi-
maniacal killer and near-gentlemanly
inflating ways to outwit the law and other
lawbreakers. There is enough brutality
the plot to more than satisfy any ac-
tion fan, and surprisingly much humor,
most of which is the warped, near-
yaerical kind that results from Cag-
's violent antics and the disfigurement
his foes. Under Gordon Douglas' di-
ction, the action moves swiftly and en-
grossingly through the brief, high-pow-
ered and deadly chase of the killer from his jailbreak
s to his death at the hands of a jealous,
vengeful mob.

Surrounding Cagney, producer-brother-
WIlliam has his work cut out for him. Particularly in the male department with
thunder and Bond scintillating
ning in their roles of shady lawyer and
tticed police inspector, respectively.

The females, though lookers, seem
able to rise above the routine in their
portraits.

While some may question the film's
mentative value in the true sense of
work, there is no doubt of its grip
ate the audience. It is the story of a
maniacal killer and near-gentrified
alting ways to outwit the law and other
lawbreakers. There is enough brutality
the plot to more than satisfy any ac-
tion fan, and surprisingly much humor,
most of which is the warped, near-
yaerical kind that results from Cag-
's violent antics and the disfigurement
his foes. Under Gordon Douglas' di-
ction, the action moves swiftly and en-
grossingly through the brief, high-pow-
ered and deadly chase of the killer from his jailbreak
s to his death at the hands of a jealous,
vengeful mob.

No film for the weak-stomached, but
abulous is ideal an attraction for the
ction house who has come out of Holly-
wood in recent times, "Kiss Tomorrow
bbye" is James Cagney at his toughest,
ly powerful, semi-
maniacal killer and near-gentlemanly
inflating ways to outwit the law and other
lawbreakers. There is enough brutality
the plot to more than satisfy any ac-
tion fan, and surprisingly much humor,
most of which is the warped, near-
yaerical kind that results from Cag-
's violent antics and the disfigurement
his foes. Under Gordon Douglas' di-
ction, the action moves swiftly and en-
grossingly through the brief, high-pow-
ered and deadly chase of the killer from his jailbreak
s to his death at the hands of a jealous,
vengeful mob.

No film for the weak-stomached, but
abulous is ideal an attraction for the
ction house who has come out of Holly-
wood in recent times, "Kiss Tomorrow
bbye" is James Cagney at his toughest,
ly powerful, semi-
maniacal killer and near-gentlemanly
inflating ways to outwit the law and other
lawbreakers. There is enough brutality
the plot to more than satisfy any ac-
tion fan, and surprisingly much humor,
most of which is the warped, near-
yaerical kind that results from Cag-
's violent antics and the disfigurement
his foes. Under Gordon Douglas' di-
ction, the action moves swiftly and en-
grossingly through the brief, high-pow-
ered and deadly chase of the killer from his jailbreak
s to his death at the hands of a jealous,
vengeful mob.

No film for the weak-stomached, but
abulous is ideal an attraction for the
ction house who has come out of Holly-
wood in recent times, "Kiss Tomorrow
bbye" is James Cagney at his toughest,
ly powerful, semi-
maniacal killer and near-gentlemanly
inflating ways to outwit the law and other
lawbreakers. There is enough brutality
the plot to more than satisfy any ac-
tion fan, and surprisingly much humor,
most of which is the warped, near-
yaerical kind that results from Cag-
's violent antics and the disfigurement
his foes. Under Gordon Douglas' di-
ction, the action moves swiftly and en-
grossingly through the brief, high-pow-
ered and deadly chase of the killer from his jailbreak
s to his death at the hands of a jealous,
vengeful mob.

No film for the weak-stomached, but
abulous is ideal an attraction for the
ction house who has come out of Holly-
wood in recent times, "Kiss Tomorrow
bbye" is James Cagney at his toughest,
ly powerful, semi-
maniacal killer and near-gentlemanly
inflating ways to outwit the law and other
lawbreakers. There is enough brutality
the plot to more than satisfy any ac-
tion fan, and surprisingly much humor,
most of which is the warped, near-
yaerical kind that results from Cag-
's violent antics and the disfigurement
his foes. Under Gordon Douglas' di-
ction, the action moves swiftly and en-
grossingly through the brief, high-pow-
ered and deadly chase of the killer from his jailbreak
s to his death at the hands of a jealous,
vengeful mob.

No film for the weak-stomached, but
abulous is ideal an attraction for the
ction house who has come out of Holly-
wood in recent times, "Kiss Tomorrow
bbye" is James Cagney at his toughest,
ly powerful, semi-
maniacal killer and near-gentlemanly
inflating ways to outwit the law and other
lawbreakers. There is enough brutality
the plot to more than satisfy any ac-
tion fan, and surprisingly much humor,
most of which is the warped, near-
yaerical kind that results from Cag-
's violent antics and the disfigurement
his foes. Under Gordon Douglas' di-
ction, the action moves swiftly and en-
grossingly through the brief, high-pow-
ered and deadly chase of the killer from his jailbreak
s to his death at the hands of a jealous,
vengeful mob.
Swashbuckling Romantic Adventure

...by the master of them all

REX BEACH'S

the Avengers

(FROM THE NOVEL "DON CARELESS")

starring

JOHN CARROLL · ADELE MARA with MONA

introducing FERNANDO LAMAS ·

Screen Play by Lawrence Kimble and Aeneas Macenz

Based on Rex Beach's Novel "Don Careless"

A REPUBLIC PICT
...another seat-seller from dependable Republic!

ad ROBERTO AIRALDI · VIVIAN RAY

Associate Producer-Director JOHN H. AUER

Republic Pictures Corporation
Herbert J. Yates, President

"There's nothing wrong with this business that hard work and showmanship can't cure."

Herbert J. Yates
"Summer Stock" rates a lofty niche in the standings of this year's top musical entertainments. Boasting Judy Garland at her singing and dancing best, together with the versatile, ever-popular Gene Kelly, this winsome, dazzling MGM song-and-dancefest had sneak preview audiences clapping their hands, tapping their toes and smiling with approval as they left the theatre. There is no reason why exhibitors everywhere, except perhaps in the most rabid action situations, shouldn't find their audiences reacting in a similar manner. Photographed to good advantage in Technicolor and blessed with those extra trimmings always so generously provided for this type of production by Joe Pasternak, "Summer Stock" emerges on screen as very gratifying musical comedy fare. In addition, the magnetic Garland-Kelly drawing power, backed up by a strong supporting cast, make the boxoffice success of the movie practically a certainty.

Playing a farmerette whose barn is invaded by a troop of stage aspirants in need of a theatre, Miss Garland hasn't appeared so plumply healthy or happy since "The Wizard of Oz." Teammed with the incomparable Kelly, who turns in another fine turn, Judy breezes through some tap and soft shoe routines and several new ear-pleasing tunes by Harry Warren and Mack Gordon, in a pleasantly light and likeable style. Her best number, however, is her rendition of "Get Happy," that old favorite by Harold Arlen and Ted Koehler. The widely raged types of humor supplied by Phil Silvers, Marjorie Main and Eddie Bracken blend smoothly to provoke a fine assortment of laughs. And behind the usual Situations, Charles Walters' direction is adequate for the routine story by Sy Gomberg.

STORY: Judy Garland is running an invalid sanitarium, with the aid of credit extended by Ray Collins, fatigue of her fiancé, Eddie Bracken. Sue quips to be able to continue with the help of her sister, Gloria De Haven, when the latter returns from school. However, when Gloria comes home, she brings with her a young, ambitious troupe of show people to whom she has promised the use of the barn as a summer theatre. Judy objects and orders them off the premises, but is won over by her sister's pleas and apparent love for the producer, Gene Kelly, who runs, with the help of the farm's horses in return for their lodging and the use of the barn for their show. Bracken objects to the presence of actors on the farm, threatens to do something drastic if the show goes on. When Gloria turns prima donna, argues with Kelly and runs off to the city with Hans Conried, the leading man, Kelly tries Judy in the lead. Bracken is duped by the change, brings Gloria back to play the lead so Judy can forget about acting. However, the show and Judy are instant smash hits, and as the show's rousing finale brings down the curtain, Judy and Gloria, leaving Judy for Kelly. TAYLOR.

'THE DESERT HAWK' ROUTINE TECHNICOLORED ARABIAN NIGHTS SWASHBUCKLER
Rates ★★ + for action houses; OK dualler elsewhere

Universal-International 77 minutes
Vernon DeCarlo, Richard Greene, Jackie Gleason, George Macready, Rock Hudson, Carl Esmond, Joe Besser, Anne Pearce, Mare Lawrence, Lois Andrews, Frank Puglia, Doris Davenport, Donald Ralph, Ian Macdonald.
Directed by Frederick de Cordova.

This swashbuckling effort features sufficient swordplay, bold adventure and hard riding to more than satisfy patrons of the action mills or, more specifically, the Saturday matinee crowd. More discriminating customers will be extremely annoyed with the commonplace plot of "The Desert Hawk," as well as its ultracorny dialogue. Visually, this Universal offering leaves little to be desired, the Technicolor photography presenting colorful desert scenery and lovely dancing girls in a manner which is particularly easy on the eyes. On the whole, however, the Leonard Goldstein production shows little that hasn't been done many times before in similar vehicles. Yvonne DeCarlo, who has made a successful career of this type of film, gives the picture sufficient marquee value to get it by in most situations.

Richard Greene is handsome and dash of the Arabian Night "Robin Hood" in the title role, while Miss De Carlo gets along quite well on her gorgeous costumes and other physical assets. Some welcome comic relief is provided by Joe Besser. All the usual villains are adequately inflected by George Macready, Carl Esmond and Mare Lawrence. The action is kept moving and the swift pacing of the script is by Aubrey Wisberg, Jack Pollexfen and Gerald Adams.

STORY: The Desert Hawk, a Robin Hood-type character played by Richard Greene, fights the oppression by George Macready, a Persian prince who plans a marriage of convenience to Princess Yvonne De Carlo in order to obtain help from her father to crush Greene and his followers. Yvonne, who has never seen either Greene or Macready, is tricked into believing that his husband-to-be and weds him in the desert. Greene leaves her in the night, taking with him her dowry and leaving her with a burning hatred for him. Macready arranges with Carl Esmond, an outlaw leader, to kill Yvonne, making it look like Greene's doing. Esmond decides to double cross Macready and planning the Caliph's hostage. Her father, the Caliph, arrives with his armies, discovers the treachery of both Macready and Esmond, with Greene's aid eliminates all of the villains and dubs Greene a prince in order that he may be worthy of a Caliph's daughter. TAYLOR.

'JOHNNY ONE EYE' PSEUDO-RUNYON PROGRAMMER
Rates ★★ generally as secondary dualler; more for action houses

UA 77 minutes
Directed by Robert Florey.

"Johnny One-Eye", as a film, is in the paradoxical position of being a Damon Runyon story without a single genuine Runyon character, or line of dialogue. Without these two essential ingredients of the late writer's tales, all that is left is a screen adaptation of a characterless work. The result is a weepy, maudlin film that drags along for its 77 minutes with little action and a sad lack of genuine characterization by performers that range from routine to rotten, the best that it can hope for is a secondary duelling spot. There are some exploita- tion angles—the Runyon name, the Pat O'Brien marquee value, and the Dolores Moran apartment with Gayle Reed, her six year old daughter, and their dog. When the dog wanders into the store film, Miss Moran's apartment with Gayle Reed is a place of美容。However, the dog is there. The film is in the paradoxical position of being a Damon Runyon story without a single genuine Runyon character, or line of dialogue. Without these two essential ingredients of the late writer's tales, all that is left is a screen adaptation of a characterless work. The result is a weepy, maudlin film that drags along for its 77 minutes with little action and a sad lack of genuine characterization by performers that range from routine to rotten, the best that it can hope for is a secondary duelling spot. There are some exploitation angles—the Runyon name, the Pat O'Brien marquee value, and the Dolores Moran apartment with Gayle Reed, her six year old daughter, and their dog. When the dog wanders into the store film, Miss Moran's apartment with Gayle Reed is a place where Morris intends to use her to give Mr. O'Brien the impression that he is helpless and thus lure Morris into a trap. Morris flees, the apartment is burned down and O'Brien goes to the theatre where Morris is rehearsing a show for girl friend Dolores Moran. O'Brien is shot by Morris' gunman who is then taken by O'Brien to Miss Moran's apartment with Gayle Reed, her six year old daughter, and their dog. When the dog wanders into the store film, Miss Moran's apartment with Gayle Reed is a place where Morris intends to use her to give Mr. O'Brien the impression that he is helpless and thus lure Morris into a trap. Morris flees, the apartment is burned down and O'Brien goes to the theatre where Morris is rehearsing a show for girl friend Dolores Moran. O'Brien is shot by Morris' gunman who is then taken by O'Brien to Miss Moran's apartment with Gayle Reed, her six year old daughter, and their dog. When the dog wanders into the store film, Miss Moran's apartment with Gayle Reed is a place where Morris intends to use her to give Mr. O'Brien the impression that he is helpless and thus lure Morris into a trap. Morris flees, the apartment is burned down and O'Brien goes to the theatre where Morris is rehearsing a show for girl friend Dolores Moran. O'Brien is shot by Morris' gunman who is then taken by O'Brien to
PRODUCTION OF FOOTAGE WITH COLOR BY TECHNICOLOR PASSES TWO BILLION MARK

This footage would encircle the Earth 15 times.
To run through a projector would require 42 years.
Shown on the motion picture screen, it has provided inestimable pleasure to countless millions.

TECHNICOLOR
IS THE TRADE MARK OF
TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER
MOVIES OR TV?

ITo of Ohio

Yesterday the following wire was dispatched to Abe Montague, General Sales Manager of Columbia Pictures, who distributes the Autry pictures.

"Story on page 40 this weeks Time Magazine that Gene Autry has completed his six half-hour pictures for TV this past year will be remembered sufficiently so that some of the mistakes we made last time should not repeat themselves. We should be making careful checks on machinery, building, appointments and furnishings and production, where needed, while materials are still plentiful. We are not suggesting that you necessarily go about buying supplies that would tend to make artional shortages, but we do believe that 'a stitch in time saves nine.'"

WAR CLOUDS

Independent Exhibitors, Inc. (Boston)

We do not want to unnecessarily confine clouds on an already dimmed horizon; however, we feel that our readers, who are aware of the fact that ITO has asked Congress for an additional ten billion dollars and further asked for broader authority on drafts, controls and economics, and the picture is still too far out of line to project ourselves into the future and protect our interests — our theatres.

The last war and its problems should be remembered sufficiently so that some of the mistakes we made last time should not repeat themselves. We should be making careful checks on machinery, buildings, appointments and furnishings and plan on replacements, where needed, while materials are still plentiful. We are not suggesting that you necessarily go about buying supplies that would tend to make artional shortages, but we do believe that 'a stitch in time saves nine.'

TAFT ON TAX

ITo of Ohio

"I have your letter of July 12th and appreciate your writing me regarding the reasons for the difficulties of the motion picture industry.

My own feeling is that the tax should be reduced to 10 per cent, war or no war. If we can't go ahead with a limited bill, then I shall advocate such a reduction when the general tax bill comes along, even though it contains a general increase in taxes."

FORCING

North Central Allied

Apart from the obnoxious must-per-cent charge on the frequent complaint about distributor misconduct concern the illegal forcing of pictures. Not all companies are guilty of this practice, but the great majority of them are at it all the time and, as a general rule, the smaller the company and the lessor the product, the more the company indulges in this criminally illegal conduct. The forcing, we are told, is not confined to the salesmen.

The only way we can put an end to this illegal practice and punish the violators of the Supreme Court decision is for us to have tangible evidence which we can forward to the Department of Justice. To help achieve this end, we are sending a form of affidavit to be filled out and used by you. Please note carefully, the instructions on the form.

In addition to the affidavit, there are some other things you can do to protect yourself from the illegal forcing of pictures you don't want. Since the branch managers don't know what his salesmen are doing, the next time a salesman pulls this one on you, picture, plow the phantom of the branch manager on the line. Tell him what the salesman is doing, and ask him to instruct the salesman, then and there, to give you what you want without forcing you to take others that you don't want. This has proved effective in some cases and, if nothing else, you will get some laughs watching these babies squirm."

THREE WARNINGS

Do not break the seals on the film of any feature or short you do not use, because the Copyright Bureau, though it generally accepts broken seals as evidence you showed the film and you're in serious and costly trouble for copyright infringement. You pay for the film, or want to redite it without paying again. Broken seats. Inspect and repair your seats regularly. If Allied theatre was sued and struck for $10,000 damages by a lady injured on a broken seat, we're sure that exit and parking lot lights are on when in use. An Eastern theatre had to pay $8,000 damages to a woman who stumbled and fell in the theatre's dark parking lot. Same would apply to exits.

ITo, Neb. Allied.

GONNA BUY TO SELL

Allied of Michigan

If we compare the increased cost of theatre operation, i.e., labor cost, film rentals, etc., to the decreased admission prices, we find that they are all out of proportion. As a result, the exhibitor is unable to pay the prices asked for the better product so he must buy the quality of product he can afford. As a result of this practice which we must say is good business because we cannot, any of us, live beyond our means, the exhibitor can bring to his screen the best in motion picture entertainment, but second best. This is not fair to either the public or the industry.

No exhibitor would refuse to pay any price for any product if the earning capacity of his theatre warrants. No exhibitor would ever agree to make a price which he could make money. No exhibitor would ever refuse to talk with representatives of the distributing companies because of the fact that they have gotten into the habit of being suspicious. Not alone suspicious of the deal that is offered, but suspicious of the announcement of those same representatives that the distributing companies are interested in the exhibitor and his theatre. It just naturally follows that, if the distributors were interested in the exhibitor and his theatre, they would bring the purchase price of the product they have to offer down to a level where the exhibitor can pay.

Why can't the distributor bring the prices down to what they know the exhibitor can afford? Just treat in a fair manner, and when, after working together we have reccaptured the interest of the so-called lost audience and the present theatre-going public, we can talk about increased prices.

Be true to your promise, Mr. Distributor, when you stated that you would make better product available to all and we will be true to you. A free and nothing extra, only a fair price dependent upon our ability to pay.

DEFINITION

SHOWMANSHIP is the art of so building public confidence in your theatre that it is recognized as a necessary public institution; a place where the public knows they will be welcomed and treated courteously, where they can take the whole family anytime, confident that the theatre advertising is always honest, and that they will see nothing objectionable.

—A.,—Neb. Allied
THAT EXHIBIT at the Associated American Artists Galleries covering fifty years of motion picture advertising is good for plenty of laughs as well as edification, nostalgia and an unprecedented exposition of the progress made by the movies in the advertising field. Beginning with newspaper ads and posters dating back to 1895, when the "Wonderful Mutoscope," showing "moving pictures photographed from life," advised New Yorkers to drop a nickel in the slot and see "How the Porto Rican Girl Entertains Uncle Sam's Soldiers," the ads culminate with the ultra-modern style of advertising 20th Century-Fox has initiated for its promotion on "No Way Out." 20th cooperated with the AAA for the exhibit, supplying much of the material which should be seen by everyone in the industry who can leg it to the Galleries, 711 Fifth Ave., this week. The film company, incidentally, feels that the type of ads for "No Way Out" date on an official assignment by two specialists in graphic arts design, Paul Rand and Erik Nitsche, may start a revolutionary trend in motion picture advertising.

PRODUCERS MAY go too far in their attempt to get a "different" type of screenplay. Universal producer Michel Kralik has set a film called "Bedside for Bonzo," to go before the cameras late this month with Ronald Reagan in the starring role, which deals with a young married couple who try out their theories on child-rearing with a monkey before having any children of their own. Oh, come now, tellas.

THE WAYS of Moscow are cryptic indeed. Two years ago, the Motion Picture Export Association applied to the Soviet Ministry of Trade for registration of its trademark in the Soviet Union. Although relations between the U.S. and the USSR were hardly ideal at that time, they were certainly much worse now. Yet last week Irving Mark, MPEA vice-president and general manager, announced that the Soviet Ministry had verified the registration. Although this does not mean that the Russians are ready to buy American films, Mason noted, "the official cognizance of our trademark revives some possibility that Russian movie goers might yet get to see Hollywood films." Eric Johnston's agreement with the Kremlin at the time of the original application called for the purchase of American features in blocks of 20. Since then, Soviet officials have studied a list of more than 200 films that were available, screened 50, and expressed interest in 11; now they want additional prints to preview. Feeling in American quarters is that the Reds are not so much interested in finding nine more subjects to make up the initial block of 20 as they are in the entertainment they derive from viewing the American movies.

E F handles "LOUISA" had what the company claims is the "largest contingent of stars" for a personal appearance when the film made its world debut in Chicago last Friday (11th) following a huge advance promotion campaign. The six top players from the film, Ronald Reagan, Charles Coburn, Ruth Hussey, Spring Byington, Edmund Gwenn and Peter Laurie were on hand for the premiere, then left for a p.a. tour of 26 key cities. The preem was tied in with a "Louisa Day" at the Chicago Fair, featuring a day-long schedule of special events to pay tribute to the film, climaxing by a world's championship Square Dance Contest with the stars awarding prizes to the winners. "Louisa's" selection by the N.Y.C. Federation of Women's Clubs as "the outstanding family comedy of the year" was a bright feather in U-F's cap and an invaluable booster for the film's boxoffice potential.

A WESTERN PACKAGE has been developed by Universal, which, according to the company, has met with a highly favorable exhibitor reaction. The package, "Tales of the West," contains two three-reel subjects, each a complete Western story in itself, and stars Tex Williams. Four of these have been prepared by U-I. The assumption is that the ordinary outer tale can be told adequately in three reels. Actually, of course, the average horse-opera can be more than satisfactorily covered in three scenes. The only difficulty therein is that the customers may mistake them for trailers.

REALART'S REISSUE of "All Quiet On the Western Front" has been anything but silent in its early openings, according to advices from the distributor. In its Park Avenue Theatre engagement in New York, the first week was the theatre's biggest since the opening of each lasting approximately 30 seconds. "Hamlet" a year ago and the third biggest week in the house's existence. In the Minneapolis territory, "All Quiet" piled up enough early business to warrant the Minnesota Amusement Company's booking it for four of its deluxe houses and giving it top playing time throughout the circuit.

OF MEN AND THINGS: Darryl Zanuck's new race prejudice film, "No Way Out," gets an unprecedented special award from the New York Foreign Language Press Film Critics Circle. The production chief, who is coming East for the film's world premiere at the Rivoli, will accept the scroll, the first "special" award ever made by the group, which comprises 17 foreign language dailies and one weekly published in New York City . . . Having just completed its "Big Push Sales Drive," Universal immediately launched another, to be known as the Bill Scully Drive, in honor of their sales chief. The three-month campaign will end October 28. . . . Jack Broder will be the key figure in Realart's 13-week play-date drive, August 28 through Nov. 23 . . . Joseph Michael John Gilligan of M-G-M's publicity department is the first Loew's employee to be called up for the Korean War . . . Paim Krumonacker has been appointed to Branch Manager of Warner Bros. Pittsburgh office by distribution vice-president Ben Kalmenson.

UNIVERSAL'S SCULLY
For a Sales Chief, a Drive
“DESTINATION MOON” IS BREAKING BOX-OFFICE RECORDS!

GREAT!
Publicity build-up!

TRADE PAPERS:
“... obviously a good exploitation picture ... should enjoy considerable popularity ...”
—Motion Picture Daily

“...an exciting and intriguing scientific adventure quite certain to arouse interesting response from jaded audiences.”
—Film Daily

“...mounted superbly ... looks like a winner with the public ... extremely exploitable ...”
—Daily Variety

“DESTINATION MOON” is a highly technical space travel subject that can be ballyhooed for stout grosses. In its favor at the boxoffice are the advantage of novelty ... and a Technicolor dress
—Variety

“...an exceptionally fine exploitation picture ... colorful and weird pictorial effects are alone with the price of admission.”
—Harrison’s Reports

NEW YORK PAPERS:
“...the most exciting fantasy-adventure in fifty years ... an unforgettable dramatic experience...”
—New York Times

“...a most intriguing and picturesque event ... profoundly impressive ... arresting ... the lin...”
—New York Herald Tribune

“...utterly captivating ... it should certainly be seen...”
—New York Herald Tribune

“...fascinating ...”
—New York Post

“...a unique treat and extraordinary thrill ... engrossing story of breath-taking suspense, don’t miss it!”
—New York Post

Produced by GEORGE PAL · Directed by IRVING PICHÉL · Screenplay by Rip Van Ronkel, Robert Heinlein and James H.
Mr. N. Peter Rathvon
Eagle Lion Classics
165 West 46th Street
New York City

My dear Mr. Rathvon:

First, I am proud to be the first theatre owner in the United States to present your picture, DESTINATION MOON, because it is a daring departure in motion picture production.

Second, because the people who have seen it love it and talk about it after they leave the theatre.

Third, because of the fact that it is chock full of entertainment and pleases every type of motion picture patron.

Fourth, and certainly not the least, because of the fact that it has broken every opening week's box office attendance since I have the Mayfair Theatre.

This is definitely the type of production the motion picture industry needs and I want to congratulate you, Mr. George Pal and your associates, and will watch the future work of your company with keen interest because I would like to get some more pictures like DESTINATION MOON.

Sincerely yours,

Harry Brandt
'COPPER CANYON' FAIR TECHNICOLOR WESTERN

Paramount
85 minutes
Ray Milland, Hedy Lamarr, MacDonald Carey, Mona Freeman, Harry Carey, Jr., Francis Pierlot, Paul Lees, Hope Emerson, Peggy Knudsen, Harry McKinnay.
Directed by John Farrow.

Technicolor is the chief asset of this Paramount western; otherwise it is undistinguished. The plot is formula from start to finish, patently so despite the valiant efforts of director John Farrow and star Ray Milland. Boxoffice returns on 'Copper Canyon' figure to run from slightly above average generally to good in action houses. The star values are above par for this type of film and this should boost grosses somewhat in theatres which do not cater to action fans. On the other hand, the pace of the film is slowed down by too much dialogue to please the avid devotees of western fare. A post-Civil War story centering around the efforts of a syndicate to drive out the Southerners settled in a rich copper district and buy up the mines cheaply, the picture is given most of its punch by the performance of Ray Milland as a suave, soft-spoken trick shot artist. He is excellent. The other performances are satisfactory. Director Farrow has given the production a few interesting spots and a handsome chunk of Technicolor backgrounds.

STORY: Ray Milland, a fugitive ex-colonel in the confederate army disguised as a trick-shot vaudeville performer, comes to Coppertown in the war and is approached by some men who fought under him in the war. All the southerners in town are being forced out by "accidents" and the refusal of the smelter to deal with them. Secretly becoming their leader, he meets MacDonald Carey, a deputy sheriff who runs the town for the syndicate which is attempting to force out the southerners, and Hedy Lamarr, who works with the syndicate but objects to Carey's violent tactics. Milland forms a plan to carry the southerner's ore to the nearest smelter out of town. Carey learns of the plan and has his men attack the wagon train, but the are driven off by Milland. When the money arrives, Carey has one of his men steal it and plant it in Milland's room. Milland is sent to jail and Lamarr breaks with the syndicate. While in jail, Milland persuades the owner of the smelter to deal with the southerners, but Carey shoots the owner when he learns of his intentions. Milland gets out of jail and rounds up all the southerners who leads in an attack against the smelter where Carey and his men are holed up. The attack succeeds, Carey is killed, the syndicate is wiped out, and Milland and Lamarr ride off together. RUBE.

'THE GREAT PLANE ROBBERY' WEAK MELLER FOR DUAL BILLS

United Artists (Sam Baerwitz)
61 Minutes
Tom Conway, Margaret Hamilton, Steve Brodie, Lynne Roberts, David Bruce, Marcel Journet, Gilbert Frye, Ralph Dunn, Lucille Barkley.
Directed by Edward L. Cahn.

This minor melodrama has a fair amount of action but little else to recommend it. Produced by Sam Baerwitz, "The Great Plane Robbery" is the type of picture the new management of United Artists undoubtedly intends to avoid in the future. It is strictly in the "quickie" class, practically all of the plot concentrated on one set, with a cast of low grade. Action houses can use this as a supporting feature, the short running time (61 Minutes) being an asset in that sense.

Tom Conway plays the role of the pilot in the same tempo as he has played dozens of detective roles before. Edward L. Cahn's direction gets as much as possible out of the routine story material and the meager production budget — it isn't much.

STORY: A transcontinental plane, piloted by Tom Conway, has as passengers diamond merchant Marcel Journet, Margaret Hamilton, and Steve Brodie and David Bruce, two gunmen. Just out of Chicago, one passenger, an insurance detective assigned to watch Journet, who is carrying $300,000 in jewels, is murdered. The gunmen then hold up the passengers. Margaret Hamilton sees that the jewel box taken by the robbers from Journet is empty. The gunmen take the saw and jump from the plane in chutes that do not open. Margaret Hamilton tells the pilot Conway that the box was empty and when Conway demands to see Journet, the latter pulls a gun on Conway and orders him to land. He sometimes hiring the gunmen to fake the robbery of his jewels and then giving them defective chutes. Conway and Journet struggle in the plane's cabin an Conway overcomes Journet. Conway brings the plane into Los Angeles where Journet is turned over to the police for his attempted swindle of the insurance company. RUBE.

THE GREATEST FILM EVER PRODUCED!!
ITS STUNNING POWER WILL MARK YOUR MEMORY FOREVER
"Every man and every woman in the world should see this picture."

DETROIT NEWS

ALL QUIET ON THE WESTERN FRONT

Starring LEW AYES LOUIS WOLHEIM
with JOHN WAYNE
LUM SUMMERVILLE
WILLIAM BAREWELL

Former Academy Award Winner

From ERICH MARIA REMARQUE'S novel. Directed by LEWIS MILESTONE

MR. EXHIBITOR

YOU NEED

THE PICTURE EVERY MAN, WOMAN AND CHILD WILL WANT TO SEE.

Distribution Thru REALART Franchise Holders Everywhere
**20th UNCORKS A SUPER-CAMPAIGN**

Although statistics can be pretty boring, they can also be darn convincing.

For the thousands of theatre owners who will be playing the 20th Century-Fox production of Thomas Costain's best-selling novel, "The Black Rose," any boredom they might feel with the following figures should be quickly dispelled by the fact that these numbers represent, in great part, paying customers who have been introduced to a knowledge of the film by what its makers call "the most advertised, the most publicized, the most exploited motion picture ever made." And here are the figures they have to prove it.

A total of 456,581,315 impressions, launched by a cover of Life Magazine and its four-page story on new star Cecil Aubry, has already been recorded in the national magazine advertising and publicity campaign. This represents 35 national mags, with a combined circulation of 52,000,000, which have carried publicity stories on the film, and ten, with a circulation of 39,311,028 which have carried a good portion of the half-million-dollar ad campaign. And this, mind you, is only the beginning of only the national magazine campaign.

King Features Syndicate serialization of "The Black Rose" to be used by an estimated 800 newspapers with 80,000,000 circulation, beginning in mid-August and running 21 days, means a grand total of — hold your hats — one billion, six hundred and eighty million impressions at the peak of the campaign!

A tie-up with General Foods adds an additional $250,000 to the ad campaign, with 125,000 local grocers acting as publicity outlets, guaranteeing that 80 per cent of the 45,000,000 housewives in the country will be inundated during the promotion by this means alone. And among the other countless tie-ups, is a natural — a co-op with 850 florist shops for publicizing the film.

---

### FASHION PROMOTION

About a year and a half ago, in the midst of the filming of "The Black Rose", 20th Century Fox began lining up manufacturers for a promotion that was to be a big publicity campaign. Some 21 famous makers of fabrics, clothing, jewelry, accessories, silverware, cars, cosmetics and other assorted items — arranged to make "Black Rose" merchandise — and the products were tied together into one promotion package by Harper's Bazaar, outstanding arbiter and authority on fashion. The completed merchandise was displayed at a special Buyers Exhibit in New York's Hotel Warwick and was brought to the attention of more than 2500 buyers at the peak of their season in New York selecting merchandise for the Fall in the nation's retail stores.

Harper's supplied some 500 leading retailer with a Promotion Kit featuring suggested displays, window ideas, publicity photos, press clippings, etc., and prepared its September issue to salute "The Black Rose" on its editorial page in addition to carrying more than 20 pages of advertising on Black Rose merchandise. The manufacturers' combined ad budget on this promotion exceeded $1,000,000.

A list of the 500 stores and detailed instructions for carrying out the promotion is given in a special section of the press book on the film. It is one of the most impressive tieups in the history of film promotion and a wonderful opportunity for exhibitors throughout the country to cash in on a promotion that will turn virtually every woman in the nation.

### SMALL TOWN BALLY

The press book devotes a page of ideas especially suitable for small towns. Among the stunts advanced: a promotion on test featuring the exotic attire worn in the film and the new Black Rose fashions; a tease campaign that includes distribution of blue roses, car stickers, etc.; a tie-in with drug stores and soda fountains for a "Black Rose Sundae"; a treasure hunt in cooperation with local merchants; tie-ins with florists and gardeners; school promotions and special suggestions for theatre fronts and lobbies with the sound advice that "a little trouble will go a long way toward getting your town talking about 'The Black Rose' and the importance attached to it by your efforts".
Above, Tyrone Power successfully completes a hazardous rope gauntlet he is forced to walk by Mongol warlord Orson Welles (below), while being belabored by two soldiers with inflated pig bladders, as the others eagerly await any faltering, a signal for them to spear the victim.

THE BLACK ROSE

Thomas Costain's widely-read novel comes to the screen after three years of work and filming in Technicolor on two continents with Tyrone Power, Orson Welles, the French baby-faced sensation Cecile Aubry, and the noted Shakespearean player, Jack Hawkins in the top roles. The story begins in 13th Century England, when the feud between the Normans and the Saxons was still going strong. A young Saxon, Power, rather than serve a Norman king, throws in his lot with a band of rebels, led by Hawkins, and is forced to flee England. Power and Hawkins head for the legendary countries of the Far East and join a caravan carrying gifts to the Kublai Kahn in Mongolia, headed by warlord Orson Welles. Among the gifts is an unwilling addition to the emperor's harem, the Black Rose, Cecile Aubry. The rest of the tale is an exciting succession of incidents that finds the two Englishmen revered as fulfillments of a prophecy, their attempt to escape with the Black Rose, and the eventual return of Power to England with new knowledge of Chinese culture that will change the world. The producer-director team that gave the screen "Down to the Sea in Ships" and "Lives of a Bengal Lancer," Louis D. Lighton and Henry Hathaway, are paired again for another fine contribution to screen entertainment.
GOLDWYN'S 'DOOM' PANNED AS 'GLOOMY ... SICKLY SHOW'

Another highly touted Samuel Goldwyn production, "Edge Of Doom," was greeted by a torrent of bad notices following its Broadway opening early this month. The RKO release, termed "full of gloom" and a "sickly show" by two of the New York critics, was the target of an equally withering barrage of critical barbs aimed by the majority of Manhattan newspaper reviewers.

Even one of the few exceptions, the Journal American's Jim O'Connor, who champions the moral lesson and sermon delivered by the film, admits it "slows down at times." And the acting, he says, "leaves something to be desired." However, he was most favorably impressed by the "simple ... reverently told ... deeply moving picture," concluding solemnly: "You will be the better for having seen it."

On the other side of the critical fence, Otis Guernsey, of the Herald Tribune, leads the attack with an unusually vitriolic fusillade at the "disgusting misery pompous" plot he writes, "misses an intelligent mould and flows all over the place." Terming it a "shallowly conceived and inadequately acted ... muddled, morbid inferno of sordid hysteria," he concludes his bludgeon by classing it "merely a gloomy murder story tricked up with a few solemn words."

In the Compass, Seymour Peck objects to "a sordid and gloomy study," the story and motivations of which "seem murky and artificial. There is, he laments, "no dramatic suspense, no overwhelming emotion," leaving a movie that is "increasingly wearing on the nerves."

Less harsh with his criticism is the Times' Bosley Crowther, who describes a "sombre study ... spun out with rising and falling dramatic impact." The film, he writes, "follows a rather conventional melodramatic course, the action giving the appearance of having been contrived." In the Post, Archer Winsten complain of a story that "grinds along, squeezing out the last ounce of emotion," labelling the production as nothing more than an "ambivalent attempt at that which misses the mark of the fine picture."

BROKEN ARROW

20th Century Fox

"Has fine Technicolor, rousing, cruel action, and a distinct feeling for the Indian as a human being of dignity and courage made Spendid entertainment also."—WINSTEN, N. Y. POST.

"Richly colorful romantic film. Nobleness of purpose more to be commended than the talent. Scenes of gitchy-goo l o v e m a k i n g a r e d o w n - r i g h t embarrassing."—B. C., N. Y. TIMES.

"Socially significant Western. Pictorial, amusing and, in passing, convincing, quite exciting with a little bit of good sense."—O. L. G., N. Y. HERALD TRIBUNE.

"Quite a step forward for a movie. Delightful. Yet it is not as potent as one might hope. Naiyette and Technicolor picturesqueness, however, rob it of real conviction. All a little too heavenly for belief."—S. P., N. Y. COMPASS.

"Superior Western. Offers a new angle to the standard frontier—man-vs.-Indian film plot. Vigorous, well made outdoor drama."—PELSWICK, N. Y. JOURNAL AMERICAN.

A LADY WITHOUT PASSPORT

MGM

"None of it is really meant to be believed. A load of very ancient, very romantic malarky."—S. P., N. Y. COMPASS.

"Romance is slightly more important than reason in this number. Going on are as intriguing as in any garden variety melodrama. Unimpressive."—A. W., N. Y. TIMES.

"An old story, played by old favorites in traditional style. Well produced, acted and directed. Capable of entertaining the tired spectator into that easeful state of half-attentive comprehension."—WINSTEN, N. Y. POST.


"Usual plotting and fighting and secret dealing and shadowing and shooting. A rather creditable picture most of the time—because Hedv is the lady."—O'CONNOR, N. Y. JOURNAL AMERICAN.

DUCHESS OF IDAHO

MGM

"Principals never looked lovelier. Story is routine and often painfully obvious."—A. W., N. Y. TIMES.

"Weak little fairy tale about an amanuensis who falls in love with her boss. Plot is so formidable that only a double-feature fan could make any sense from it. Light summer screen entertainment."—DONNA, N. Y. HERALD TRIBUNE.

"Esther and her musicals will go on forever in the same gaudy spectacular way. It's a good show, but you don't. Thoroughly inferior."—S. P., N. Y. COMPASS.

"Technicolored to the hilt, emphasizing the Body Beautiful, male and female, in as many luscious poses as possible."—WINSTEN, N. Y. POST.

"Light, escapist fare. One of those big, glossy M-G-M musicals, all done up in lush Technicolors, lavish sets, songs and dance numbers and a featherweight story that doesn't get in the way of the glamour props and close-ups."—PELSWICK, N. Y. JOURNAL AMERICAN.

PEGGY

Universal International

"One of those trite but pleasant little comedies that are aimed squarely at a family audience, concocted from the most familiar ingredients and designed for the sole purpose of making the customers chuckle folksily for an hour or so."—H. H. T., N. Y. TIMES.

"Undergraduate romance and Rose Bowl pageantry combined in a lightweight comedy ... Rattles all the cliches of dialogue and direction in a flavorless story."—J. S. B., N. Y. HERALD TRIBUNE.

"An extremely slender farce ... Pratling along for its allotted span of frustrat-
ing situations."—WINSTEN, N. Y. POST.

MY FRIEND IRMA GOES WEST

Paramount

"Helter-skelter comedy . . . Jerry Lewis and Dean Martin . . . responsible for about ninety-nine and nine-tenths of the fun . . . Without them, the film would not amount to anything."—T.M.P., N. Y. TIMES.

"As empty as Irma's head . . . Noisy witless and tiresome . . . Haphazard bore."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Paramount audience virtually rose up and clasped them (Martin & Lewis) to its collective breast."—PECK, N. Y. COM PASS.

"There has already been one 'Irma' picture. This is the same."—WINSTEN N. Y. POST.

"Surprisingly light and wacky piece made up of slapstick gags and situations . . . Most of it built around Lewis."—PELSWICK, N. Y. JOURNAL AMERICAN.

THE GREAT JEWEL ROBBED

Warner Bros.

"Drab melodrama. Little realism or excitement . . . Just another cops and robbers melodrama with a crime does not pay ending."—BARSTOW, N. Y. HERALD TRIBUNE.

"Little more than a routine, backhanded glorification of a Raffles-Casanova . . . Transparent and shallow though the action is, it has been served up fairly pictorially."—H.H.T., N. Y. TIMES.

"Although . . . a true story . . . might just as well be another cops-and-robbers fiction."—WINSTEN, N. Y. POST.

'WHERE THE SIDEWALK ENDS'

20th Century-Fox

"Better-than-average . . . cops-and-robbers film . . . Fox may not have plunged the depths of realism this time, but it still looks interesting, even two-thirds of the way down."—H. H. T., N. Y. TIMES.

"Standard cops and robbers melodrama . . . A few clever jokes slip under world characters, police methods and a squib of snappy dialogue. . . ."—BAILOW, N. Y. HERALD TRIBUNE.

"Has slickness, vitality and excitement . . . Certainly nothing boring about it . . . melodramatic excitement . . . Entertain-
ing melodrama that unfortunately lacks final conviction and authenticity."—J. S. B., N. Y. HERALD TRIBUNE.

"Basic script . . . not the smartest I've seen in the world . . . New York locales and soil New York actors do not hide the synthetic nature . . . but (merely) attempt to induce realism where no realism exists."—S. P., N. Y. COMPASS.

"Cops-and-robbers melodrama with new twist . . . Fast-moving and suspenseful piece."—PELSWICK, N. Y. JOURNAL AMERICAN.

"QUOTES" What the Newspaper Critics Say About New Films

"..."
COLUMBIA

STUDIO RUSHING QUICKIES TO CASH IN ON WAR NEWS

COLUMBIA is losing no time cashing in on the front page war news tossing in a topical angle to some of its forthcoming quickies. The first, "The Flying Jeepers," is based on the C-130 Hercules observation planes which are playing such an important role as the "eyes" of the Jet fighters in the new war - 1950 model. The second, "Pentagon," will be a semi-documentary showing how security problems are handled at the country's military nerve center. Harry Cohn has dispatched one of his underlings to Washington to get official clearance on the stories, before making any assignments.

It seems likely that we can expect another all-out exploitation job, when "The Hero," currently before the cameras, is released this fall. Certainly, it is a natural for any alert advertising and publicity squid. With a football background, the company has corralled a group of 20 college athletes, whose names will be occupying the sports pages at about the time the picture starts making the theatre rounds.

Back To Comedy

After what appeared to this department to be an over-emphasis on pictures dealing with human-sounding and discovering, it is refreshing to note that the pendulum seems to be swinging back toward comedy here. Of the pictures slated to roll during the next 90 to 120 days, there is a high percentage of the lighter type fare.

EAGLE-LION

EL MAY RESUME PRODUCTION TO PROVIDE PIX FOR RELEASE

It now appears certain that Eagle-Lion will go back into production in order to obtain sufficient product for release. As of this writing, no definite date has been set for the reopening of the long-shuttered sound stages, nor has EL, which is run by William MacMillen, Jr., made any definite announcements on proposed productions. However, Ray Young, the studio manager, has received his notice, and Arthur Johnson, of Pathé Industries, who moved in as his replacement. Shortly after the new manager took over, preparations were begun to reopen those sound stages which have not been rented to Sam Goldwyn.

MacMillen, during his recent visit to Hollywood, is also known to have talked over at least four prospective deals with indie producers. They are for George Pat's "Adventures of Tom Thumb," a property from Anson Bond, and two presented by N. Winter Hathorn, which the latter would partially finance. MacMillen says he found renewed interest in EL on the part of the indies, largely due to Pathé Industries, Inc., taking over the ownership of the distribution company.

HOLLYWOOD EDITORIAL

SURVEYS

What could be siller than the announcement, issued at least once each week, that this Hollywood producer or that Episcopal parson conducted annation-wide survey in order to determine precisely what type of screen entertainment the public wants? The very fact that a producer can contemplate such a project, and regard it as valuable, seems prima facie evidence that he's basically incapable of pleasing today's public. Admittedly, he's trying to find a formula — and while no one can say what the average adult wants in screen entertainment, it's reasonably safe to declare that the one thing he DOESN'T want is formula. The few producers who are turning out hits consistently for today's markets (and exhibitors have seen this conclusively proven at the box-office) have thrown formula completely out of their office windows. They shun it as they would a deadly poison. They're interested in one thing and one thing only: Is the story under consideration worth telling?

Let's assume that the producers who are always bombarding the Hollywood trade press with their announcements of impending surveys were to actually carry through with them. Then, for the sake of argument, let's grant that the survey indicated the majority of fans want factors A, B, C, and D in their pictures. Having thus reduced the problem of picture making to the inartistic status of a recipe for Hungarian goulash, the next consideration would be the development of a story. Even with the existing preponderance of wooden writers in Hollywood, it's doubtful if one could be found who was not mechanical enough to add those ingredients and get anything interesting enough, as a whole, to hold the attention of an audience. JAY ALLEN.

METRO-GOLDWYN-MAYER

METRO PRODUCTION SOARS, 33 DUE IN NEXT 8 MONTHS

METRO-GOLDWYN-MAYER will be one of the busiest, if not the busiest company in town during the next eight months, that within a period of 12 months. Furthermore, this concentration in production is expected to account for big savings.

As an example of the savings that can be achieved by doubling up on production during any given period of time, Dore Schary points out that his company was able to reduce costs by about 20 per cent in the making of the 1949-50 program of 43 pictures, as compared with only 29 films on the previous year's slate. This saving is in line with the announcement made by Schary, one year ago that the studio would cut overhead by making more pictures, thereby keeping contract players and stars busy, which, in turn, elicits greater performances. Further, it will mean less production costs have been the shorter shooting schedules, for which Schary, himself, set a prime example with "The Next Voice You Hear." There will be continued emphasis on seeking the types of stories that lend themselves to shorter production schedules, and, if possible, to come in under the $500,000 mark. This is not to say that MGM will discontinue turning out some more expensive features, but the emphasis definitely will be on MORE and LOWER COST pictures.

"Quo Vadis" Speedup

The multi-million dollar production, "Quo Vadis," on which the eyes of the entire industry are fixated, will probably be brought in months ahead of the time originally scheduled, according to E. J. Mannix, who has recently returned from the Rome location. As a matter of fact, he now predicts that the picture, originally expected to be a year in production, will be finished by mid-November, less than half the anticipated schedule.

LIPPERT

BRITISH COIN TO BE USED BY LIPPERT FOR 'VERNE' YARN

LIPPERT PRODUCTIONS enters the field of film production utilizing frozen coin, early next year, with "The Life of Jules Verne," carded for filming in England. Murray Lerner, company vice president, leaves for London some time this month to set up production details and to confer with J. Carreras of Excul- pation from some of his French hospital- ers in the east. It is also known that Lippert received new financing from the same source, at about the same time the discussions were called off.

Meanwhile, Monogram's production has held up at a healthy level here through-

MONOGRAM-AAA

LIPPERT DEAL SNAFUED

MONO PRODUCTION SPURS

DISCUSSIONS were opened, and just as abruptly closed, this month for the merger of Monogram and Lippert Production's distribution forces, whereby Monogram would have taken over the release of the Lippert product. The cause for calling off the merger has not been revealed, although well-informed sources in Hollywood are of the opinion that Robert L. Lippert met opposition from some of his films, despite hold- ers in the east. It is also known that Lippert received new financing from the same source, at about the same time the discussions were called off.

Meantime, Monogram's production has held up at a healthy level here through-

AUGUST 14, 1950
YATES HOPES TO INCREASE PROGRAM WITH INDE PRODUCT

HERBERT YATES has set the Republic production program for 1950-51, at 55 pictures, exactly the same amount as in 1949-50, although FILM BULLETIN hears that the product to be distributed by the company may take a big jump due to in-distribution productions which Yates hopes to Corral. Ever since Merrian C. Cooper and John Ford moved their Argosy company to the valley it has been known to have shown increased interest in the distribution of inde product.

A new western series was launched this month by Valley Vista, Inc., a new independent company headed by Jimmie Fidler, which will produce a series of westerns for Republic release. Yates is known to have personal holdings in the company, with most of Fidler's earnings earmarked to go to the National Kids Day Foundation, of which he is president.

'Most Ambitious Lineup'

Yates indicated at a recent sales meeting here that, although Republic will not expand its production slate this year, the quality of the company's new product will merit greater attention from distributors than ever before.

He described the studio's current program as "the most ambitious ever undertaken, and one that should ultimately produce the greatest business boom ever enjoyed by Republic." He pointed out that such films as John Ford's "Rio Bravo," "Hit Parade of 1951," "Toreo," "The Story of Belle LeGrand," and such future productions as "Wings Over the South Pacific," "The Alamo," "The Sea Horse," "Hoodlum Empire," to mention a few, assure Republic of its greatest year.

Five pictures are set to go before the cameras this month, including the first of the new Judy Canova starrers, "Honey," plus "Texas," starring Gary Shelton of Texas, the Valley Vista company production; "Spoilers of the Plains," Roy Rogers starrer in Trucolor, produced by Ed Whitmore; "Mohawk," from Warey, directed by "The Missourimans" (Monte Hale), directed by George Blair for Producer Mel Tucker; and a 12-episode serial, "Flying Disc Man From Mars."

NEW SYNDICATE REPORTED IN BID FOR HUGHES STOCK

ONE WONDERS whether Howard Hughes is seriously interested in the film business, or whether it is merely a passing fancy. Every other Tuesday there is a new report that he is peddling RKO to somebody else. Last week word leaked out that Hughes was mulling an offer of a syndicate headed by L. Lawrence Green, former RKO board member, for the purchase of his 900,000 shares in the production-distribution company. Howard. Nevertheless, the sale offer reputedly made by the Green group is getting a big play at the rumor mill. According to a source in Hollywood, the heads of the syndicate are hopeful enough that the sale will go through to have approached Stanley Kramer to head the company's production activities. Kramer, however, remains silent on the whole matter, a does Hughes.

Productionwise, August got off to a slow start for this studio, but that doesn't mean there will be no activity. A deal has been simmering — and may pop any day — for Jerry Wald and Norman Krasna to join forces in a million dollar unit, with Howard to finance and personally financing reportedly set up on a 12-picture slate by the Banker's Trust Company of New York. And RKO's own production program for this month is being geared to start six new pictures during the last half of the month.

Six to Roll

The new starters slated for this month are: "Gaunt Woman" (Dana Andrews-Claude Rains), produced by Warren Duff and directed by Alfred Werker; "Macao" (Robert Mitchum-Jane Russell), produced by Alex Gottlieb, directed by Josef von Sternberg; "The Best of the Bad Men" (Robert Ryan-Claire Trevor Jack Buetel); "High Frontier," produced by Robert Sarks and directed by H. C. Potter; "Flying Leathernecks," produced by Edmund Grainger, directed by Nickolas de Moya, and "Doll Face" by Winchester Productions, headed by Howard Hawks and Edward Lasker.
will be made in the United States and two abroad. It was disclosed by Ford's manager, with "Follow the Sun" set to launch his Fox affiliation. Ford's one-per-year contract with Columbia still has four more years to run.

UNITED ARTISTS

McNUTT UNVEILS 4-POINT PROGRAM TO HYPO COMPANY

THE FOUR-POINT program for revitalizing the company, was divulged by board chairman Paul V. McNutt as follows: (1) sufficient capital to put the company on a sound operating basis; (2) an affiliated setup to provide second money and completion bonds for producers; (3) the addition of a half dozen or more top-notch producers to supplement the over-all product, and (4) the addition of a new sales manager of national reputation who can guarantee better results.

Whether or not there is any truth to the rumor that the McNutt interests are not actually purchased the controlling stock, but merely assumed management, with an option to buy, is still anybody's guess. But, until such time as the entire transaction is completely cleared up, it would seem that the lidies would wise to cooperate, instead of constantly throwing new wrenches into the works.

One exception, however, is Robert Sillman, who announced that he was resigning right ahead with his six-picture commitment, the first of which, "Sound of Fury," will be delivered to UA during the last week in August. He will then plan plans to get his second production, "Queen For A Day," before the cameras in September 15.

Meanwhile, Hollywood keeps hearing that McNutt and his associates are watching the developments in the RKO/Thal-Krasna negotiations with more than common interest. If the deal falls through, it seems almost certain that UA toppers will jump in with a pitch for the two producers to bring their unit into the UA fold.

UNIVERSAL-INTERNAT'L

AD MEN SPARK U-I FILMS

WITH EXPLOITATION ANGLES

A VITALLY important facet of Universal's output these days is the role played in production by advertising chief David Lipton and his publicity aide, Al Horwitz. These men work in close liaison with the production staff, suggesting exploitative ideas that might be incorporated into the pictures. The proof of the success of this plan is obvious in the type of product U-I has been delivering in the past six months. It has been right on the ball insofar as exploitation angles are concerned, a tribute to the acumen of the studio executives, as well as Lipton and his department.

With the heaviest backlog in the company's history, U-I toppers have announced there'll be no let-up in the foreseeable future. As of mid-August, the backlog consisted of 37 features, either completed or in the editing stages. Among the finished pictures, eight are in Technicolor — the largest number of tinted films made by any studio in town this year. Furthermore, five additional pictures now in various stages of preparation, have been earmarked for color processing.

Equally as important as the number of films in the U-I backlog, is the diversity of types. Of the seventeen completed, six are comedies, four are westerns, two are adventure stories, two topical dramas and one a Civil War story. This well-balanced program speaks well for the planning that has gone into the 1950-51 slate, and marks quite a departure from the situation a year ago, when the production was decidedly lopsided as to story types.

WARNER BROS.

WARNER PRODUCTION UP IN GREATSPURT IN 13 YEARS

IN SHOW BUSINESS, their say there's nothing like keeping folks guessing. And certainly there can be no doubt that the Brothers Warner subscribe to that theory whole-heartedly; otherwise how is one to account for the neat switch they pulled on everyone by launching their heaviest production spurt in 13 years at the very time half of Hollywood was saying they were abandoning motion pictures for television.


Indicating that there will be no letup in the accelerated production pace, FILM BULLETIN learns that the scripting mill also took a big upbeat, with five new writers added to the department — bringing the total number of scriveners currently engaged on stories to 25.

One of the most interesting announcements was the news that WB is preparing a third filming of the Edna Ferber classic, "So Big," for sometime late this year or early in 1951.

Check FILM BULLETIN Reviews with your boxoffice grosses and you will find an amazing degree of ACCURACY

AUGUST 14, 1950
In the Release Chart, the date under “Details” refers to the issue in which cast, director, plot, etc., appeared. “Rel.” is the national release date. “No.” is the release number. “Rev.” is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

<table>
<thead>
<tr>
<th>COLUMBIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949-50 Features Serials Westerns: (66) Complete (2) In Production (6) Completed (19) In Production (6)</td>
</tr>
</tbody>
</table>

**RELEASE CHART**

**NEW PRODUCTIONS**

**FILM CLASSICS**

**LIPPERT**

1918-19 Features Complete (42) In Production (0)

**RELEASE CHART**

**ROGUE WEST**
Western—Started Aug. 5 Cast: Roy Calhoun, Jane Ladell, Peter Graves, Ellye Marsh Director: John Rawlins Story: Not available.

**COMPLETED**

**SUMMARY**

**EAGLE-LION**

1948-49 Features Completed (11) In Production (0)
1948-49 Features
Completed (61) In Production (7)

THREE GUYS NAMED MIKE
Odeon—Started July 26
Cast: Jane Wyman, Van Johnson, Howard Keel, Jeff Donnell
Director: Charles Walters
Producer: Armand De Decker
Ad: Adventures of an airline hostess.

IR. IMPERIUM
Odeon—Started July 27
Cast: Clark Gable, Robert Loggia, Faye Dunaway
Director: Stanley Kubrick
Producer: Robert Sisk

CROSS THE WIDE MISSOURI
Associated Artists—Started July 31
Cast: Bruce Cabot, Betsy Blair, John Doucette
Director: William Wellman
Producer: Robert Sisk

MERICAN IN PARIS (T)
Tuschu—Started Aug. 1
Cast: Gene Kelly, Leslie Caron, Oscar Levant
Director: Vincente Minnelli
Producer: Arthur Freed

RELEASE CHART

1949-50
Title—Running Time

Release Chart

1948-49

In Production (7)

In Production (3)

MGM

1949-50 Features
Completed (20) In Production (1)
Completed (8) In Production (6)
Completed (9) In Production (0)

NEW PRODUCTIONS

LOOT ROD
Odeon—Started July 25
Cast: James Lydon, Gloria Winters, Arthur Baker, Jean Dean
Director: Lewis Collins
Dir: Not available

THE BOWERY THUG
Odeon—Started Aug. 1
Cast: Leo Gorcey, Huntz Hall, Adile Jergens
Director: William Beaudine
Producer: Jan Grippo

METRO-GOLDYNN-MAYER

1948-49 Features

NEW PRODUCTIONS

THREE GUYS NAMED MIKE

IR. IMPERIUM

CROSS THE WIDE MISSOURI

MERICAN IN PARIS (T)

RELEASE CHART

1948-49

In Production (7)

In Production (3)

PARAMOUNT

1949-50 Features
Completed (37) In Production (3)

RELEASE CHART

1949-50

In Production (7)

In Production (3)

MONOGRAM

1949-50 Features
Completed (20) In Production (1)
Completed (8) In Production (6)
Completed (9) In Production (0)

REALART

1949-50 Features
Completed (12) In Production (13)

RELEASE CHART

1949-50

In Production (13)

In Production (8)
REPUBLIC

1949-50 Features
Completed (28) In Production (3) Westerns (16) Halls of Montezuma, The (95)
Completed (22) In Production (3)

NEW PRODUCTIONS

UNDER MEXICALI STARS
Western—Started July 21
Cast: Rex Allen, Dorothy Patrick, Buddy Ebsen, Walter Coy
Director: George Blair
Producer: Melville Tucker
Story: Not available.

RELEASE CHART

IN PRODUCTION—Running Time

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
<th>Producer</th>
<th>Completed</th>
<th>Released</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>REGULAR GROUND</td>
<td>Dana Taylor</td>
<td>Dennis-Daly, Mills</td>
<td>Warner Bros.</td>
<td>1-50</td>
<td>008</td>
<td></td>
</tr>
<tr>
<td>UNDER MEXICALI STARS</td>
<td>George Blair</td>
<td>Alan, Dorothy, Buddy, Walter</td>
<td>Warner Bros.</td>
<td>6-50</td>
<td>015</td>
<td></td>
</tr>
<tr>
<td>BUCKAROO SHERIFF OF TEXAS</td>
<td>George Blair</td>
<td>Michael, Eileen, James, Steve</td>
<td>Warners</td>
<td>6-30</td>
<td>015</td>
<td></td>
</tr>
</tbody>
</table>

RELEAS CHART

1949-50 Features
Completed (68) In Production (6)

FOOTLIGHT VARIETIES
Musical—Started July 24
Cast: Jack Paar, Red Buttons, Wendy Waldron
Director: George Blum
Producer: Warren Duff
Story: Not available.

THE GAUNT WOMAN
Drama—Started July 31
Cast: Dana Andrews, Claude Rains, Alfred Werke
Director: Alfred Werke
Producer: George Blum
Story: Not available.

BEST OF THE BAD MEN
Western—Started Aug. 5
Cast: Robert Ryan, Claire Trevor, Jack Beutell, Robert Preston
Director: William Russell
Producer: Herman Schlon
Story: Not available.

RELEASE CHART

1949-50 Features
Completed (36) In Production (6)

NEW PRODUCTIONS

BIRD OF PARADISE
Drama—Started July 29
Cast: Louis Jordan, Debra Paget, Jeff Chandler
Director: Delmer Daves
Producer: Soo Story: Remake of the Lenore Ulric starrer

RELEASE CHART

IN PRODUCTION—Running Time

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
<th>Producer</th>
<th>Completed</th>
<th>Released</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RKO RADIO</td>
<td>Dana Taylor</td>
<td>Dennis-Daly, Mills</td>
<td>Warner Bros.</td>
<td>1-50</td>
<td>008</td>
<td></td>
</tr>
<tr>
<td>UNDER MEXICALI STARS</td>
<td>George Blair</td>
<td>Alan, Dorothy, Buddy, Walter</td>
<td>Warner Bros.</td>
<td>6-50</td>
<td>015</td>
<td></td>
</tr>
<tr>
<td>BUCKAROO SHERIFF OF TEXAS</td>
<td>George Blair</td>
<td>Michael, Eileen, James, Steve</td>
<td>Warners</td>
<td>6-30</td>
<td>015</td>
<td></td>
</tr>
</tbody>
</table>

SELEZNIK S R O

1954 Features
Completed (66) In Production (6)

RELEASE CHART

IN PRODUCTION—Running Time

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
<th>Producer</th>
<th>Completed</th>
<th>Released</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>REGULAR GROUND</td>
<td>Dana Taylor</td>
<td>Dennis-Daly, Mills</td>
<td>Warner Bros.</td>
<td>1-50</td>
<td>008</td>
<td></td>
</tr>
<tr>
<td>UNDER MEXICALI STARS</td>
<td>George Blair</td>
<td>Alan, Dorothy, Buddy, Walter</td>
<td>Warner Bros.</td>
<td>6-50</td>
<td>015</td>
<td></td>
</tr>
<tr>
<td>BUCKAROO SHERIFF OF TEXAS</td>
<td>George Blair</td>
<td>Michael, Eileen, James, Steve</td>
<td>Warners</td>
<td>6-30</td>
<td>015</td>
<td></td>
</tr>
</tbody>
</table>

PKS S R O

1949-50 Features
Completed (68) In Production (6)

NEW PRODUCTIONS

BIRD OF PARADISE
Drama—Started July 29
Cast: Louis Jordan, Debra Paget, Jeff Chandler
Director: Delmer Daves
Producer: Soo Story: Remake of the Lenore Ulric starrer

RELEASE CHART

IN PRODUCTION—Running Time

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
<th>Producer</th>
<th>Completed</th>
<th>Released</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>REGULAR GROUND</td>
<td>Dana Taylor</td>
<td>Dennis-Daly, Mills</td>
<td>Warner Bros.</td>
<td>1-50</td>
<td>008</td>
<td></td>
</tr>
<tr>
<td>UNDER MEXICALI STARS</td>
<td>George Blair</td>
<td>Alan, Dorothy, Buddy, Walter</td>
<td>Warner Bros.</td>
<td>6-50</td>
<td>015</td>
<td></td>
</tr>
<tr>
<td>BUCKAROO SHERIFF OF TEXAS</td>
<td>George Blair</td>
<td>Michael, Eileen, James, Steve</td>
<td>Warners</td>
<td>6-30</td>
<td>015</td>
<td></td>
</tr>
</tbody>
</table>

FILM BULLETIN
It's News... when PETE WOOD passes out Orchids!

Yes, we're moved to express our gratitude, when the brilliant pen of our industry's keenest critic and champion, pauses in its caustic comment on the ills and problems of show business, to drip a little honey, in our direction.

True, the comment is bitter-sweet... but that's because PETE is fair... and we're not perfect. That's what makes the orchid most welcome... that PETE WOOD, ever-ready to criticize and condemn, in behalf of the exhibitors he so ably represents, is fair enough to reward sincerity of purpose, with unbiased comment.

Thanks, Pete! We think that two complaints among all your members, is pretty good, too... BUT... we'll try to bat a THOUSAND in the future!

The Prize Baby

The Independent Theatre Owners of Ohio

SERVICE BULLETIN

July 7, 1950

FOR INFORMATION OF MEMBERS. PLEASE READ AND PRESERVE.

AN ORCHID TO NATIONAL SCREEN SERVICE

In our bulletin No. 466 of June 19 we suggested that members inform us, in writing, of any complaints they might have against National Screen Service with respect to prices, bad service or condition of material.

To date, two written complaints have been received, and if this indicates the type of service being rendered by them we extend our hearty congratulations to N.S.S.

The two complaints received have been sent to the Chairman of the National Allied Committee handling this matter.

A LETTER FROM CHERRY VALLEY
Bright Signs
In Filmdom's
Thinking
And Doing

EDITORIAL BY MO WAX
Page Seven

Reviews In This Issue
MR. MUSIC • TOAST OF NEW ORLEANS • BUNCO SQUAD
NEXT VOICE YOU HEAR • RIGHT CROSS • MT BLUE HEAVEN
LET'S DANCE • TEA FOR TWO • CONVICTED
Pages 11, 12 and 19
“AS AMERICAN AS ICE CREAM AND CAKE,” says the New York Herald-Tribune

Samuel Goldwyn has reached into the heart of the American home to make you laugh—to make you cry a little—to make you live again your happiest moments! This is a picture filled not only with romantic magic and nostalgia, but with all the tender things, the daily excitements, the joyous wonder of life in America today!

AS HEDDA HOPPER SAYS: “IT’S THE KIND OF PICTURE AMERICA HAS BEEN SCREAMING FOR.”

No wonder it’s also the picture that’s bringing joy and happiness to exhibitors everywhere!

Distributed by RKO RADIO PICTURES, INC.
América Today!

Starring ANN BLYTH, FARLEY GRANGER, JOAN EVANS, with JANE WYATT

Directed by DAVID MILLER

Written by F. HUGH HERBERT

Director of Photography: LEE GARMES, A. S. C.

Ask the man who's playing

OUR VERY OWN

Ask the people who've seen it!
IF YOU WANT GOOD NEWS—PHONE YOUR M-G-M EXCHANGE

"THREE LITTLE WORD" smash opening at Loew's St, N.Y. and in its first 45 cites tops sensational "FATHER OF THE BRIDE," "ADAMS RIB," "DUCHESS OF IDAHO" and is very close to that boxoffice darling "ANNIE GET YOUR GUN!"

SOMETHING TO BE CHESTY ABOUT!

More Good News

"SUMMER STOCK" (Technicolor)
Judy Garland • Gene Kelly

"A LIFE OF HER OWN"
Lana Turner • Ray Milland

"TO PLEASE A LADY"
Clark Gable • Barbara Stanwyck

"KING SOLOMON'S MIST"
(Technicolor)
Deborah Kerr • Stewart Granger

—And lots more!
SOME BRIGHT SIGNS

They say that genius is born of poverty, that man is inspired to his greatest achievements in difficult times. While poverty is hardly the state of the motion picture business, it is true that these are comparatively difficult days in the history of our industry, in that we are in an era of intensified competition and are facing an increasingly critical audience. These factors call for advanced methods of showmanship to attract people to theatres and for improved films to satisfy them.

It is encouraging, indeed, to be able to point to several recent examples of notable progress in the making and exploiting of motion pictures—examples of initiative and intelligence that offer proof that broader horizons than were ever imagined lie ahead for this wondrous art-industry.

In Hollywood, where abnormal affluence and influence combined, especially in the past decade, to stultify originality and courage in the art of movie-making, there have been bright signs of a reawakening of ambition and latent talent in the production ranks. Zanuck and Schary, for instance, have been setting new patterns in the operations of major studios, while a bright young man named Stanley Kramer, among the independent, has been demonstrating that the field of production is not circumscribed for those with real talent and the drive to create their opportunities.

Now, we have a veteran production executive coming to the fore with an announcement of a progressive policy in regard to screen stories. Tossing aside the old belief that the principal source of screen material must be published novels and stage plays, Jack L. Warner has declared that henceforth Warner Brothers will tap the unlimited supply of original stories for future production. The record proves, Mr. Warner contends, that more than half of the boxoffice hits in film history have been derived from originals and, therefore, that is the most logical source of supply.

Unquestionably, this is a wise move. Hollywood for too long has been shackled to the flabby theory that a stage success must, per se, be a film success and that any best-seller novel is destined to be a best-seller movie. Nor has ample experience to the contrary ever convinced some of Hollywood's moguls that this is not true.

If this plan is carried out, Mr. Warner has taken a step forward in film making and we anticipate an over-all betterment of future Warners' product, since the pictures will be from scripts written in movie terms for this unique medium itself. The boss of the Warner studio is to be congratulated for his leadership in this direction. We shall watch the results with keen interest.

In the field of showmanship recent weeks have witnessed two fine examples of topflight exploitation that stand as tributes to the men who planned them.

Charles Einfeld, who masterminds 20th Century-Fox's peerless showmanship, has conceived an adroit and novel plan for the exhibition of the new Bette Davis film, "All About Eve". The scheme provides that all theatres be asked to schedule each feature performance and to seat ticket-holders only before the picture starts. As explained by president Spyros Skouras at a press conference, the idea calls for theatres to sell non-reserved tickets in advance for each performance.

This unusual plan might sound too radical to gain acceptance by the rank-and-file exhibitor, but we say that it is a slick exploitation stunt that will bring untold publicity to the picture and to every theatre that employs the idea. It's big-time showmanship in every sense — the kind for which Charles Einfeld is famous in the entertainment world.

The other outstanding example of Grade-A showmanship is Max Youngstein's superb campaign on behalf of "Sunset Boulevard". Here is a fine film, but one that left most people in the trade lukewarm or cool toward its chances of boxoffice success. By carefully and cleverly developing a long-range publicity campaign, Youngstein and his staff at Paramount heightened public interest to the point where it was pre-sold to practically everyone who has any interest in movies and movie news. It was a hit before it was ever shown in a theatre.

The record-breaking business on "Sunset Boulevard" at New York's Radio City Music Hall and the high grosses being recorded in most other situations are proof again that some of the men who exploit Hollywood's product are worth their weight in gold.

MO WAX
33,000,000 FANS ARE WAITING TO SEE MICKEY ROONEY AS "THE FIREBALL"

THOR PRODUCTIONS presents
MICKEY ROONEY
PAT O'BRIEN in
THE FIREBALL with
BEVERLY TYLER
Glenn Corbett
Produced by
BERT FRIEDLOB
Directed by
TAY GARNETT
Screenplay by
Tay Garnett and Horace McCoy
A Thor Production

Rooney runs riot in THE FIRST MOTION PICTURE of the Roller Raceways – America’s newest and most dangerous sport sensation!

There's No Business Like 20th Century-Fox Business
'MODERATE' TICKET RISE WHERE NEEDED, MYERS SAYS

"It is in the public interest that the theatres remain open, and if that can be assured by a moderate price hike, then by all means let it be done."

That was the advice offered to exhibitors last week by A. F. Myers, National Allied board chairman and general counsel, and the time for exhibitors who require relief to do it now, he added, "while the public is inured to price rises."

Pointing out the risk exhibitors must take that higher admissions may further discourage attendance, Myers said that many theatremen have no choice but to make the experiment; they cannot continue indefinitely under present conditions, and opportunities to reduce operating costs are limited and the process slow.

With the Korean war killing hope for repeal of the admissions tax and an increase in income taxes in the offing, exhibitors faced burdens in addition to increased operating costs and the boxoffice recession, Myers declared, and "the only hope of immediate relief lies in increasing admission prices."

"This is a favorable time for exhibitors who feel they must do so to advance their admission scales. Motion pictures must remain a popular entertainment and there is grave danger in making admissions too high. But if there have been no increases for a long time, the exhibitors have demonstrated that they are not profiteers, and moderate increases at this time should be accepted by the public."

CUT COSTS ON CLASS PICS, INDIANA ALLIED ADVOCATES

"Until producers stop insisting on 10,000 contracts on every picture and begin making some product that can pay off on 2,000 contracts, there will be plenty of non-moviegoers. Otherwise, it is as hopeless as producing a mongrel vegetable that everybody likes—no matter what kind of a hybrid they come up with, some people are still going to say it's spinach and to hell with it."

Trueman Rembusch, president of National Allied and head of the Indiana unit of the independent exhibitor organization, posed this treatise in a bulletin to Indiana exhibitors. "The average 'A' motion picture must show to about $1 million people to be successful, and as long as it takes that many customers to make a good picture profitable, it will have to be made with the most general and prevalent tastes in mind," he declared. "If good pictures were made without such astronomical costs, they could be exhibited to many millions fewer customers in many thousands fewer theatres, where there was a market for such product, and still pay handsome profits. It is probable also that these class audi-

KRASNA & WALD
So They Took the $50 Million

ences would make less demand for the expensive ingredients of a picture—fabulously salaried stars, lavish sets, etc."

WALD-KRASNA START ROLLING ON RKO 60-PICTURE DEAL

Fifty million dollars worth of movies was the result of two months of negotiations between producers Jerry Wald and Norman Krasna as the party of the first part and RKO on the other side of the table.

By far the most expensive independent production deal in industry history had moviemen agog when the terms of the pact were released, despite the fact that fantastic figures kept flying about as negotiations drew close to the signing stage.

It all started when Howard Hughes advanced $150,000 to Wald to buy out his contract with Warners last June. Then, for eight weeks, Wald and partner Krasna haggled terms, with autonomy over production the principal bone of contention. When the announcement of agreement came through, the independent unit headed by Wald and Krasna had a five-year, 60-picture deal with RKO, complete with financing arrangements.

The terms of the pact called for the inde unit to make 12 pictures per year for five years at a cost of $30,000,000. Sixty per cent of the financing will come from banks, the rest from Hughes. The two producers will receive a weekly salary of $2,700 plus 50 per cent of the net profits on each film. As for production plans, the Wald-Krasna unit had virtually a free hand on all films budgeted below a million dollars, although Hughes would have final say on those topping the million-dollar mark. The RKO top brass also reserved the right to approve stars and theme on the others. To insure minimum of delay on the ambitious program, it was agreed that any controversial points be settled within a week and finished product not be withheld more than 90 days.

The two producers had activity boiling before the ink had dried on the pact. They instituted a royalty system to all writers, directors and players associated with each production as an incentive toward speed, quality and originality. They set a policy of variety and fresh ideas for the program and announced an intensive search for original story material. Their first film, "The Harder They Fall," Budd Schulberg's best seller about the fight game, was due to go before the cameras within eight weeks.

There was no doubt about it; the Menschen Wald and Krasna really had themselves a deal and the industry will be watching to see what they do with it.

(Continued on Next Page)

REVIEWS in This Issue

Mr. Music 11
The Toast of New Orleans 11
Buddy Squad 11
The Night You Hear 12
Right Cross 12
My Blue Heaven 12
Let's Dance 19
Tea for Two 19
Convicted 19
THEATREMAN URGES RETURN TO MASS ENTERTAINMENT PICS

A sober and articulate voice was heard among the hubbub of wails on the boxoffice decline and the reasons thereof. The voice was that of Harry C. Acton, Jr., president of the Feneon & Marco theatre chain, who, in a letter to production and exhibition executives, pressed a convincing talk as to why the film industry is floundering in a decline while other American industries are thriving as never before — and what can be done about it.

Listing several recent pictures as evidence that "there is still great hope for our recovery," Arthur called for a return of mass-entertainment films to lure back the thirty million moviegoers who have been driven off by "a montage of celluloid which, in the guise of constituting entertain ment, failure of taste in psychiatry, realism, sadism, brutality, viciousness, propaganda, disease and death."

"As any theatre manager will attest — and as you, yourself, well know — the average patron wants a theatre for only one reason — to be amused, to take himself or herself out of his or her own private world of troubles and to forget those troubles for a few hours. He doesn't want education, or propaganda, or "realism." He wants escape — for just a little while.

"The growing tendency to make pictures for the "intelligentsia" was blamed in part by American producers who tried to emulate the foreign films which met with an accolade of superlatives from haute monde critics and sophisti cates. Yet, Arthur pointed out, the masses all over the world preferred "American-type entertainment" as evidenced by the fact that in the free film markets of the world, 75% to 90% of the films shown were American.

Arthur called for a "concentrated campaign of building new stars to take the place of the venerable oldsters . . . Give these to our patrons — together with pictures to Entertain — together with the established stars, with presence value and the youngsters in their climb to stardom and will assure maximum acceptance for them. Together, they to the nation again will click with activity."

He also petitioned the producers to make a study of films during the last 35 years and "thereby re-discover what form of ENTERTAINMENT, enacted by what kind of star personalities, have produced the best and most lasting results."

PARAMOUNT FIRST HALF NET REACHES $2,826,000

Paramount Pictures earnings for the second quarter of this year hit a total of $1,385,000 after all charges and provision for income taxes, bringing the company's estimated total for the first half of 1950 to $2,826,000 representing Paramount's net interest in the combined undistributed earnings of its 42 distributors and partially owned non-consolidated subsidiaries. The figure also includes only foreign film rental revenues which are remittable in dollars.

The quarterly net for the second period represents $5 c per share on the 2,641,544 shares outstanding as of July 1, 1950.

ALLIED INDICATES COMPO OK BY BOARD, URGES PAYMENTS

With what was phrased by Allied's A. F. Myers as a "tempest in a teapot" began the second part of the Council of Motion Picture Organizations established its position as the official industry representative, elected Arthur L. Meyer as executive vice-president — the only paid post in COMPO — and re-affirmed to President Truman that the Council was mobilized to work with the Government.

Another of the question marks, Allied's continued participation in COMPO, under the terms of the Minneapolis resolution which called for a one-year limit unless renewed at the independent exhibitor organization's board meeting, seemed destined to be erased as Myers noted that the chances are favorable that Allied's membership in COMPO will be extended. He lauded the all-industry effort as an enlightened and productive vehicle for cooperation in public relations as we could hope for.

Mayer also urged Allied regional leaders to press for payment of the COMPO financing assessments as soon as the plan goes into effect next month. "If by any chance the Federation stops short of payment, lead to continue with COMPO, then the members can cease contributions, if they so desire."

Finally, Mayer indicated that voluntary payment by exhibitors of one-tenth of one per cent of their film rentals, such payments to be matched by the distributors.

Mayer, who served during World War II as a key member of the War Activities Council of New York City, and was a particularly effective choice to head COMPO in its Number One activity presently as a liaison between the industry and the Government.

JACK M. WARNER TO SELL PRODUCT ON PERSONAL TOUR

It was a refreshing experience. Jack M. Warner, son of the WB studio chief, just turned 34, had completed just a picture which has been a huge hit in the United States and has had a strong showing in the foreign markets, and he had proceeded just like anyone of the independents who are having their difficulties these days. What's more, the 34-year-old producer has secured a release for his film, "The Man Who Cheated Himself," through 20th Century-Fox, a rival distributor of his father's company.

In a press interview arranged by 20th Century-Fox, young Warner made a sound impression. He did not presume to be an oracle on the future of the film industry, nor did he surround his future production plans with just another in the usual out-of-the-ordinary ambition. He merely stated that he expected to make a picture every year or so, "I don't intend to talk about a lot of plans that I may never carry through," he declared. "When I decide on a story and am ready to go into production, I'll talk only when the production is a success and not about one that a producer's talking about before the camera work and the cutting room.

"Most Prosperous" Era Since '45 Seen by Yates

"The most prosperous period since 1945" was forecast by Herbert J. Yates, Republic president, for the forthcoming months. The basis for Yate's forecast was the general business improvement nationally which will provide the public with more buying dollars, he said.

Republic's 1950-51 program, the prexy declared, is geared to the general up-swing in business and aimed at exhibitors who more than ever before are looking for money product to escape from the boxoffice doldrums of the past Spring and Summer.

Yates further announced that Republic would launch "the finest color ever made in the company's new Trucolor process. After exhaustive tests on equipment, make-up, and the printing processes, the studio was ready to institute the new three-color process. Trucolor was formerly a two-color technique.

In addition, "a policy of star-making" was set forth as an urgent need in the industry. Yates cited the lack of attention over the past few years to the star-building factor and said that all companies must have an influx of new people and talent as a reservoir for star material.

Reviewing the campaigns this year in which Republic sent its new personalities into the field to make first hand contact with theatremen, the press and the public, Yates indicated that the process will be continued, with Estella and Muriel Lawrence being added to the campaigns conducted for Rex Allen, Forrest Tucker, Adrian Booth, Adele Mara and others.

The company's program for the new year will have 32 new features, with 14 in the DeLuxe Group, 14 in the Variety category, two special productions starring Judy Canova, and four for the new star, Estella. The Western groups will have six Roy Rogers productions, four Rex Allen features and four each for Monte Hale and Allan "Rocky" Lane.

A new series of westerns, to be called the Adventure Western Group, will have four pictures featuring two juveniles, 10-year-olds Michael Chaplin and Eilene Janssen.
'MR. MUSIC' SPOTTY CROSBY MUSICAL

Paramount
108 minutes

Bing Crosby, Nancy Olson, Charles Coburn, Richard Alton, Osa Massen, Tom Eywell, Ida Moore, Charles Kemper, Donald Woods, Marge and Govey Champion, Richard Haydn and Groucho Marx, Dorothy Kirsten, Peggy Lee, The Merry Macs.

Directed by Richard Haydn.

There is an abundance—perhaps the word is overabundance—of music, dialogue and story in the inimitable Bing Crosby's latest Paramount effort. It is packed to the brim with routines that find the special Crosby touch in the making. However, there are no less than nine new Johnny Burke-Jimmy Van Heusen songs, more than a couple destined for Hit Parade popularity, but others no more than routine "filler" tunes. For another, Arthur Sheekman's screenplay has plenty of clever situations and sparkling wordage, funny bits of business, even the special Crosby treatment—but there again, the ordinary dilutes the good and redundance in the story begins to take its toll before the film is half over. Tightened up and chopped down, "Mr. Music" might have been one of Bing's better musicals. As it is, it is sprawling, song and—spottily entertaining film. However, the marquee values should bring above-average dollars everywhere except in the action spots.

Adding to the potent Crosby name draw are several guest appearances, including Negroes' Comics, an orchestra and dance routine with Bing; Metropolitan opera star Dorothy Kirsten teaming with Bing; one of the most effective sequences in the film; Peggy Lee and the Merry Macs also add their dulcet tones to Bing's with good results. On the non-musical side, discover clergymen strongly as a fresh new personality in "Sunset Boulevard," verifies the fact that she is definitely a bright bet for future stardom. Charles Coburn and Ruth Hussey aren't called upon for anything but routine performances and deliver just that. Ida Moore, however, gets a choice role as a pixie-ish little old lady and is one of the delights of the film while director Richard Haydn, who, incidentally, is the wife of comic "Curdle," makes his brief appearance on the screen an extremely funny bit.

STORY: Ace music composer Bing Crosby, after gadding about for two years without writing a tune, and running up a string of debits, is continually—and uselessly—teasing his musical notebooks. Director Charles Coburn, who has now had three straight flops, to resume his song-writing effort, to his grief and to his own chagrin, when Bing hits him for an advance on an unwritten show, Coburn grabs the chance to get him to agree to work it out in his own time. Coburn, Bing's secretary and treasurer to police Crosby's time and see that he writes the music. Crosby, a kid into Bing's apartment with his aunt, Ida Moore, as chaperone, and after trying desperately to evade work, Crosby is finally forced to the key-board. The music becomes his theatre and he carries it out in a bonanza of tunes for the new show. When Coburn attempts to get backers, they want Crosby and his music but not Coburn. The faithful Bing, however, refuses to open the show without Coburn as producer, and arranges for the college to put on the production, calling upon his friends in the entertainment field to lend their talents, and inviting the prospective backers for the opening. To get his back Coburn, Olson's aunt, turns up with an eccentric gentleman friend as the backer and Crosby and Olson head for the altar. BARN.

'THE TOAST OF NEW ORLEANS' FANCY DRESS TECHNICOLORED COMIC OPERETTA

MGM
97 minutes

Kathryn Grayson, Mario Lanza, David Niven, J. Carrol Naish, James Mitchell, Clinton Sundberg, Sig Arno, Rita Moreno, Rono Vincent.

Directed by Norman Taurog.

"The Toast of New Orleans" is a gay, colorful musical comedy tending toward the classical side and lensed in Metro's most grandiloquent light operetta style. This fancy-dress, Technicolor production should reap good grosses in the deluxe small class houses, boasting a wealth of beautifully-rendered operatic selections for lovers of the classics, plus enough comic relief and interesting background to satisfy the more casual audience. However, it will be weak for action spots. Kathryn Grayson and Mario Lanza, a winsome duet in their initial starrer, "That Midnight Kiss," have similar roles in this Joe E. Brown-Norman Taurog vehicle.

They are a handsome, well-matched singing team whose voices blended in several arias will provide an unforgettable thrill for their audiences. Not wholly devoted to highbrow music, the film features a Creole dance sequence in which Lanza and Rita Moreno sing and dance "The L'una Lina," one of the highlights of the show.

Lanza is a sensation in his sophomore screen appearance, singing with skill and grace the role of a rowdy, devil-may-care fisherman whose tremendously powerful tenor voice brings him fame and happiness. Miss Grayson fills the title role capably with her lovely voice and person, while J. Carrol (Luigi) Naish's characterization of Lanza's crude, superstitious uncle, is a considerable contribution to the film. The comedy sequences carry the film through the musical offerings, David Niven as the New Orleans opera manager who discovers the singing duo and casts a spell with his charm and wit. James Mitchell and Rita Moreno. They are a handsome, well-matched singing team whose voices blended in several arias will provide an unforgettable thrill for their audiences. Not wholly devoted to highbrow music, the film features a Creole dance sequence in which Lanza and Rita Moreno sing and dance "The L'una Lina," one of the highlights of the show.

Lanza is a sensation in his sophomore screen appearance, singing with skill and grace the role of a rowdy, devil-may-care fisherman whose tremendously powerful tenor voice brings him fame and happiness. Miss Grayson fills the title role capably with her lovely voice and person, while J. Carrol (Luigi) Naish's characterization of Lanza's crude, superstitious uncle, is a considerable contribution to the film. The comedy sequences carry the film through the musical offerings, David Niven as the New Orleans opera manager who discovers the singing duo and casts a spell with his charm and wit. James Mitchell and Rita Moreno.

BUNCO SQUAD, ROUTINE SEMI-DOCUMENTARY QUICKIE

RKO
67 minutes


Directed by Herbert I. Leeds.

This RKO lesson in police methods is a routine quickie, a not too plausible semi-documentary melodrama dealing with a special detective squad which combats, among other con games, the activities of swindling crystal gauzes and scse speculators. The plot is an old-fashioned one set in action houses, "Bunco Squad" should neither harm nor enhance the program, with grosses depending mainly upon the strength of the top feature. A virtually unknown cast will add little to the dubious value of the title. The very best that can be said for this is that it does provide an insight into the nefarious operations of mediums and their fortune-telling cousins.

Robert Sterling's performance as the Bunco Squad detective who uncovers the swindlers' activities is barely adequate, which is the highest praise one can give the rest of the players. As his sweetheart, a starlet who does bit parts in the film, is accepting the money directly cast, Ricardo Cortez is okay as the leader of the con ring. The screenplay by George Callahan, the production by Lewis J. Rachmil, and the direction by Herbert Leeds are all in the quickie style.

STORY: As a member of the Bunco Squad, a police group whose duty it is to crack down on conmen using the occult science to fleece their victims, Robert Sterling,约合 a rich and prominent Elizabeth Risdon for her fortune. Miss Risdon has been completely looked over by phony medium Bernadene Hayes, who with Ricardo Cortez and several others is trying to get the wealthy widow to bequeath her estate to their organization. Miss Risdon is being swindled by Miss Hayes, Cortez, and company. Cortez and his henchmen raid the new setup, but the Bunco Squad is able to save several of the swindlers with the exception of Cortez, who is killed in an auto chase. TAYLOR.

AUGUST 28, 1950
"THE NEXT VOICE YOU HEAR..." GRIPPING FAMILY FILM WITH "MESSAGE"

Rates ★ ★ ★ — if exploited for family houses

MGM
82 Minutes

James Whitmore, Nancy Davis, Gary Gray, Lilian Bronson, Art Smith, Tom D'Andrea, Jeff Corey.

Directed by William A. Wellman.

Powerful, engrossing, unusual and endowed with a multitude of natural everyday incidents that John Q. Public and his family will take to their hearts, Dorothy Schary's "The Next Voice You Hear..." is destined for a reception that will work to the theatre owner's advantage two ways: he can take money with the picture and, more important, he is going to reap an instemable harvest of good will from the townspeople. We use the last word advisedly. The sequel to this big-city moviegoer may find some of this widely-advertised film a bit too sticky and "message"-ridden for his taste, but he will have spread his influence among the audiences the way the film will spread its message to the world to work "miracles" that actually come from within the heart of man, himself. Never does the film intrude upon good taste; the Voice is the vehicle through which the audience though the words are repeated by the players; no religious denomination is favored, no pressure exerted to get the message across—that we stop our quarrels and bickerings, replace tears with love, and evoke the good that is in man. Through this unique feature, the selection of players by Director William A. Wellman and producer Schary leaves nothing to be desired, James Whitmore, the personification of "The Big Bump," is superb as "Joe Smith, American," while the rest of the performers make their every moment on the screen a triumph of naturalness. The casting is carefully and thoughtfully planned and the accomplishments in giving the film to movie audiences as a prime example of ideal family entertainment without resort to lavishness or sensationalism. The producer, the distributor and the exhibitor have a money-maker, a builder of good will and a potent reminder of the screen's power in "The Next Voice You Hear..."

STORY: James Whitmore, an aircraft worker; his wife, Nancy Davis, momenta-
uously pregnant; his son Gary Gray, an average family in Los Angeles. While he is listening to the radio one evening, Whitmore realizes there is a particular voice which interrupts a scheduled program to declare: "This is God... I will be with you for the next few days." When it decides the Voice was heard all over the world, in each country's language, a furor is created which leads to skepticism, fear and an influx to places of worship after the Voice is heard each evening for several days. During this period, Whitmore reacts as most people fear being the foremost emotion, and becomes tense and quarrelsome. His wife's false labor, a chance meeting with a former buddy which leads to a drunken orgy which alienates his family and difficulties at work add to the complications. Then as love replaces fear, the problems are worked out—the family is united, Whitmore is healthy again, the baby girl and the people of the world enter a new path to understanding and good fellowship. BARN

'RIGHT CROSS' RING DRAMA WITH A PUNCH

Rates ★ ★ ★ — generally

MGM
90 minutes


Directed by John Sturges.

In "Right Cross," Metro delivers a ring drama with a punch, one which boasts proper proportions of humor, suspense and action and a unique recognition by audiences in all situations. Well supplied with some far-fromroutine telling, this Charles Schnee screenplay, and with names that should brighten the marquees, this Armand Deutsch production appears headed for above average success in all situations. Telling the story of a Mexican boxer whose personality is soured by a seemingly well-founded fear of his post-ring future, "Right Cross" is definitely a distinctive film. This is true because it depends for its dramatic impact not upon the usual dosage of crookedness and violence instigated by doublecrossed gamblers and fighters, but rather upon the more realistic and human problems that plague a fading middleweight champion. The story is also a serious study of the intolerant relationship between Mexicans and Americans, those called "city slickers," John Sturges' direction wisely includes some sharp, pertinent dialogue, as well as a few outstanding personalities, all of which add up to completely enjoyable, as well as significant movie entertainment.

Ricardo Montalban's Mex middleweight champion is behaviorally worthy of his ring, but the kudos must go to Dick Powell for his warm and sympathetic portrayal of the boxers' "gregoire" sports writer friend. "Gregoire" is no self-sacrificing champ; he's as rough around the edges as the champ, while Lionel Barrymore and Teresa Celi have a fine supporting cast.

STORY: Champion Ricardo Montalban, a Mexican who is constantly nursing the grudge that all "gringos" are against his people, is a tramp and a cripple who envisions a life of poverty if he cannot continue boxing. For reasons of pride, he keeps secret the seriousness of his injury. After some consideration and an argument with his fiancee, June Allyson, daughter of Lionel Barrymore, the invalid promoter who holds Montalban's contract, the Champ agrees to break that contract and sign for the small sum which will keep Barrymore alive. When Kelly convinces Montalban this is a smart move by promising him a future with the organization even after the fighter has retired, the switch kills Barrymore and completely alienates June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story. When Powells switches Barrymore and completely ruins June, who turns to sports writer, Dick Powell, Montalban's "gregoire." When Powells learns that Montalban's opponent in a championship fight has discovered a weakness in the Champ's defense, he wants to sell the story.

"My Blue Heaven" Sprightly Grable-Dailey Musical in Technicolor

Rates ★ ★ ★—30th Century-Fox

Betty Grable, Dan Dailey, Jane Wyatt, David Wayne, Mitzi Gaynor, Una Merkel, Louise Beavers, Laura Piepont.

Directed by Henry Koster.

Playing on the popularity of the Betty Grable-Dan Dailey crowd-drawing duo, Fox has come up with another musical that should gross above average, except in the action houses. There is a huge following in Technicolor, with the handsome Grable gams and the tapping and singing of Dailey, plus plenty splash, color, and unusually amusing "bumpus" for entertainment. Although the plot is a bit on the corny side, it has the elements to please the mass of moviegoers. 20th-Fox has been quick to recognize the purse strings for this picture and the sets, costumes, and production are lushly and often spectacular. It runs slickly and tunefully along its well-worn road and one should find it playing to well-filled houses.

Grable is gorgeous, as usual, and delivers her song and dance with pleasingly cute style. Dailey, too, is a crowd-pleaser and handles himself well, whether clowning, hoofing, or crooning to his heart's content. Henry Koster keeps things rolling at a snappy pace throughout, although the story is largely subordinated to the musical numbers. The combination here is a winner.

STORY: Dan Dailey and Betty Grable, a married couple of radio stars, are broken-hearted when they lose their expected on-screen triumph. Dailey quits radio and goes with Dailey to visit their script writers, David Wayne and Jane Wyatt and their children. Upon their return, the children are adopted, Grable and Dailey decide to adopt a baby themselves. They are turned around when the representative of the foundation discovers a wild surprise party in honor of the adoption going on in the Grable-Dailey apartment. Dailey buys a child from an unwed mother. The couple then go into a new act on television, but their joy over finally having a child is short lived when the mother decides she wants her baby back. Temporarily quitting her TV act, Betty comes rushing back to save her husband from the dancer who is about to claim her place in the act since she quit. When she returns to the show, she finds that both the unwed mother and the dancer are willing to allow Grable and Dailey to adopt their respective children. On top of this, Betty learns that once again she is an "in" person and that she is engaged to two children in the family and one on the way. RUBE.
WARNER BROS. ARE SAYING IT WITH PICTURES -- NOT SLOGANS
FLAME AND THE ARROW

Produced by HAROLD HECHT and FRANK ROSS • Directed by JACQUES TOURNEUR
Written by Waldo Salt • Music by Max Steiner
A NORMA F. R. Production • Distributed by WARNER BROS.

FROM WARNER BROS...

PRETTY BABY

“PRETTY BABY” DENNIS MORGAN • BETSY DRAKE • EDMUND GWENN • ZACHARY SCOTT
Screen Play by Everett Freeman and Harry Kurnitz • From a Story by Jules Furthman and John Klorer
Produced by HARRY KURNITZ • Directed by BRETAGNE WINDUST

September!
"TEA FOR TWO" DORIS DAY - GORDON MACRAE  
ALSO STARRING GENE PATRICE EVE BILLY S. Z. NELSON WYNMORE ARDEN DE WOLFE SAKALL
FROM WARNER BROS...
PICTURES--NOT SLOGANS

Warner Quality
For Your Supporting Program

WARNER BROS.
CARTOONS
WARNER BROS.
SHORT SUBJECTS
WARNER PATHE NEWS

GARY COOPER • RUTH ROMAN • STEVE COCHRAN in 'DALLAS'
with RAYMOND MASSEY • BARBARA PAYTON • Music by Max Steiner • Written by JOHN TIL
Produced by ANTHONY VEILLER • Directed by STUART HEISLER

October!

THE GLASS MENAGERIE

JANE WYMAN • KIRK DOUGLAS • GERTRUDE LAWRENCE • ARTHUR KENNEDY

'Adapted for the Screen by TENNESSEE WILLIAMS and PETER BERGEN
From the Original Stage Play by TENNESSEE WILLIAMS
As Presented on the Stage by Eddie Dowling and Louis J. Silents
Original Music by Max Steiner
Produced by JERRY WALD and CHARLES K. FELDMAN • Directed by IRVING RAPPER
A Charles K. Feldman Group Production • Distributed by WARNER BROS.

December!
We have only one policy at Warner Bros. Studios. That is, to meet the highest entertainment demands of the public with profit to the exhibitor and to us."

Jack Warner
DOING THE JOB WITH PICTURES—NOT SLOGANS

The Personalities who light up your marquee

JOHN AGAR  ERROL FLYNN  PATRICIA NEAL
EVE ARDEN  JOHN GARFIELD  GENE NELSON
HUMPHREY BOGART  VIRGINIA GIBSON  ELEANOR PARKER
MARLON BRANDO  EDMUND GWENN  BARBARA PAYTON
DAVID BRIAN  JUNE HAYER  GREGORY PECK
JAMES CAGNEY  JULIANO HERNANDEZ  RONALD REAGAN
WILLIAM CAMPBELL  CHARLTON HESTON  GINGER ROGERS
HELENA CARTER  ARTHUR KENNEDY  RUTH ROMAN
STEVE COCHRAN  BURT LANCATER  S. Z. SAKALL
GARY COOPER  GERTRUDE LAWRENCE  RANDOLPH SCOTT
JOAN CRAWFORD  VIVIEN LEIGH  ZACHARY SCOTT
DORIS DAY  FRANK LOVEJOY  PHYLLIS THAXTER
BILLY DEWOLFE  GORDON MACRAE  RICHARD TODD
KIRK DOUGLAS  RAYMOND MASSEY  JOHN WAYNE
BETSY DRAKE  VIRGINIA MAYO  JANE WYMAN
SCOTT FORBES  DENNIS MORGAN  PATRICE WYMORE

Warner Bros. Directors
RICHARD BARE  DAVID BUTLER  MICHAEL CURTIZ  ROY DEL RUTH  GORDON DOUGLAS
FELIX FEIST, JR.  STUART HEISLER  ALFRED HITCHCOCK  WILLIAM KEIGHLEY  JOSEPH H. LEWIS
EDWIN L. MARIN  LEROY PRINZ  LEW SEILER  VINCENT SHERMAN  JACQUES TOURNEUR
KING Vidor  GEORGE WAGGNER  RAOUl WALS  BRETAIGNE WINDUST  ROBERT WISE

Warner Bros. Producers
STEPHEN B. TRILLING, ASSOCIATE EXECUTIVE PRODUCER
ROBERT ARTHUR  HENRY BLANKE  LOUIS F. EDELMAN  SAUL ELKINS  BRYAN FOY
EVERETT FREEMAN  GORDON HOLLINGSHEAD  WILLIAM JACOBS
HARRY KURNITZ  MILTON SPERLING  ANTHONY VEILLER

Also Producing for Warner Bros.
CAGNEY PRODUCTIONS  CHARLES K. FELDMAN GROUP PRODUCTIONS
NORMA-F. R. PRODUCTIONS  TRANSATLANTIC PICTURES  UNITED STATES PICTURES
'LET'S DANCE' DISAPPEARING MUSICAL

Rates ⋅ ⋅ : on names; n.g. for action houses

Paramount

112 minutes

Robert Benchley, Fred Astaire, Ruth War- rick, Roland Young, Lucille Watson, Gregory Moffett, Barton MacLane, Shepperd Strudwick, Melville Cooper, Harold Huber, George Zucco, Peggy Buidy, Virginia Toland.

Directed by Norman Z. McLeod.

This Paramount Technicolor musical is disappointing. The song-and-dance routines are entertaining enough with Fred Astaire's nimble dancing and the exuberant songs by the Astaire-Hutton team, but the musical numbers are too few and far between to sustain the film's 112 minutes. The plot, as thin and dull as Dorothy Day's career, is top-flight. The story is set in the Warner Bros.-Paramount lot, and the two sons of wealthy parents are sent to a rural school to give them a fresh start. One son, Gregory Moffett, is a snooty lawyer, while the other son, Roland Young, is a snob. The Astaire-Hutton musical numbers in the film go round in their own circle, and the film's overall quality is not very high.

No one has been able to finger the motive for the school's mysterious disappearance, and the film's entertainment value is questionable. A better bet might be to wait for the Astaire-Hutton team to come out with a new musical, as they are known for their innovative approach to song and dance.

'TEA FOR TWO' LIGHT-HEARTED, ENTERTAINING TECHNICOLOR MUSICAL

Rates ⋅ ⋅ ⋅ ; except for action houses

Warner Bros.

98 minutes


Directed by David Butler.

Some of the best songs of the last Twenties, some good production numbers, an interesting performance of some good (some tiresome), and a bunch of pleasant people make "Tea for Two" easy-going, light-hearted entertainment that should fare favorably at the boxoffice. Based on the hit Broadway musical of a generation ago, "No, No, Nanette," it gives the principal cast the chance to show off their talents in a way that should please the audience. The film's musical numbers are well done and the plot is simple and easy to follow. The film's overall quality is quite enjoyable, and the audience should find it entertaining.

The film's plot involves two friends, Doris Day and Gordon MacRae, who are hired to entertain a group of wealthy people at a tea party. The story is simple and straightforward, with the characters playing themselves and the musical numbers being performed in a light-hearted manner.

'CONVICTED' HACKNEYED PRISON MELODrama

Rates ⋅ ⋅ : generally; better in action houses

Columbia

91 minutes


Directed by Henry Levin.

Columbia dug down into its story files and came up with another remake of Martin Flavin's play, The Criminal. Their formula is a credible one for action houses, but other situations will find it suitable only as the supporting feature in a double bill. Glenn Ford, one of the stars in the original film, returns to the role of a convict, a character that is often enjoyed by the audience. The film's plot involves a convict who is released from prison and tries to start a new life. The film's overall quality is enjoyable, and the audience should find it entertaining.
Metro's Bill Rodgers offered a prime example of the proper method of checking rumors before they go hog-wild and cause a lot of damage. Reports that MGM is considering a block booking plan were beginning to assume some fantastic proportions last week so the Metro sales chief acted quickly. A terse statement was short and to the point: "It is true that we have been exploring this idea (selling more than one feature at a time) for some time. We will continue to study it. We know that there is a desire on the part of certain exhibitors to take advantage of such a convenience. However, we are not prepared at this time to announce any details concerning our discussions.

The Roxy will really go long-hair for the next two weeks as the strains of Wagner, Prokofieff, Mendelssohn and the other classicalists resound through the

fraction of a host of independent exhibitors, has a new iron in the fire. His choice of subjects, his unflagging energy and his genius for bally was brought home at the exhibitor meetings during which he held the theatremen spellbound as a featured speaker. Having treated of religion, sex, and narcotics in an "educational" manner, the effervescent producer-distributor-showman is now in the midst of a film on alcoholism, "One Too Many." Although all of these subjects have received screen treatment countless times before, it is Babb's old-time circus balancing and the tremendous drive he injects into his efforts that have made the Hallmark pictures pay off.

That AD 29th Fox ran in the N. Y. Times (see cut) and other metropolitan sheets gave rise to plenty of comment in and out of the trade. In addition to being a life-size hypo to the business on "No Way Out," (which, incidentally, was going great guns in its Rivoli engagement following a raft of critical kudos), it is the sort of bally that helps give a shot in the arm to movie business generally. A front guard of industry showmanship, 20th Fox demonstrates once again, under the enlightened leadership of ad v.p. Charles Einfeld, that it intends to stay in the vanguard of the movies' drive to awaken the force that has made this industry the foremost exponent of mass entertainment in the world.

The MPAA's Advisory Unit for Foreign Films, headed by B. Bernard Kreisler, is working up plenty of interest among foreign producers. A report covering the first six months of the Unit's activity unveils the fact that the plan has drawn response from 43 film makers in 18 countries on five continents who have come here at their own expense to study the nature and scope of the project, launched early this year to help the overseas producers find wider markets in this country. Over half have come from Italy and France, reports Kreisler, who explains the preponderance of response from these two countries as stemming from the "tangible commercial benefits" which the French and Italians have already reaped through the Unit.

Of Men and Things: Andy W. Smith, Jr., vice-president of 20th Fox, and Herman Robbins, National Screen Service head, are chairing the General Sales Managers and Distribution Committees respectively in behalf of the Disabled American Veterans' film, "On Stage Everybody." Howard Minsky takes over supervision of Paramount's Mid-Eastern division, consisting of the Philly, Pittsburgh, Washington, Cleveland, Cincy and Detroit branches. Minsky was formerly in the same post with 20th Fox... Max E. Youngstein has made some changes in the Paramount publicity and exploitation departments; Fred Goldberg, formerly syndicate contact in Mort Nathanson's publicity department, moves up to head the promotional tie-ups unit under Sid Mesibow, exploitation manager; John Passeo, producer of a former spot, and Bob Montgomery has been named editor of the Paramount News, sales department house organ, succeeding Milton Hoffman, resigned. Montgomery will still continue his current exhibitor relationship duties.
LITTLE OF particular note has been happening on this lot of late. Maestro Harry Cohn appears to be content to continue turning out the patterned programmers that make up the largest part of Columbia's product each season. Little lustre will be added to Hollywood's reputation by what emerges from this studio, but no one here cares, since Columbia pictures undoubtedly have their place in the plans of exhibitors operating the mass of smaller theatres throughout the country.

In keeping with this outfit's follow-the-leader policy, a couple of those pseudo-scientific yarns along the lines of Lippert's “Rocketship X-M” and George Pal's “Destination Moon” are on tap for production here in the near future. This time an RV picture would be Columbia's speed, being cheap to produce on short schedules and requiring no marquee names.

Cohn can be credited with at least one “first.” He has announced that his company will introduce the new Cinicolor three-color process, known as Supercine, which will be used first on the Sam Katzman production, “When the Redskins Rode.”

EAGLE-LION

‘DESTINATION MOON’ GIVES

E-L STRONG ‘SHOT IN THE ARM’

WITH THE Eagle-Lion-Film Classics merger still unsettled and about to slip into the throes of litigation, E-L is getting a powerful shot in the arm via the recent release of Michael Curtiz's “Return of George Pal's “Destination Moon,” which is threatening records in almost every situation.

Locally, there is little to report beyond the appointment of Howard E. Barnick as new assistant studio manager, serving under Arthur Johnson. Although there have been no further statements on production plans, it is believed the appointments are a prelude to a more or less full scale resumption of operations on the lot.

Nat Holt closed a deal this month calling for the rental of E-L equipment and use of the studio's cutting rooms for his upcoming Paramount production, “Warpath.” The picture will be shot entirely on location in Mexico, so the deal in no way entails the use of sound stage space.

Of interest also, is the unusual deal worked out between Jack L. Warner Productions and United International, Inc., whereby Schwarz will farm out four productions for this 32-picture E-L commitment. All four are Technicolor, which are being taken over by United-International, will star Spade Cooley.

HOLLYWOOD EDITORIAL

What To Exploit?

Strange are the ways of Hollywood in exploiting its product. Ask any producer why stars command the fabulous wages they do, and it's oids-on that he'll go into a long-winded harangue, the gist of which adds up to this simple statement: “The industry was built on the star system.” And so it was.

During the hey-day, the industry prospered because the public at large, bombarded with publicity about Hollywood stars, could be depended upon to shell out admission fees to see their favorite players. And it didn't make very much difference whether the pictures in which those players appeared were good or indifferent.

Today, Hollywood, while still paying fantastic star salaries in tribute to that "star system," no longer exploits its big name players. Studio publicity men make no bones about it; they care little, or not at all, about the mention made of their stars, if only the pictures in which the stars are working are mentioned. Furthermore, most of the stars themselves, have grown lacedassat about publicity. Either through sheer laziness, or through a smug belief in the public's interest in them, they actually dodge publicity rather than seeking it.

And what of the industry's new idea — the exploitation of pictures instead of stars? Consider first the stereotyped ads which distributors use to exploit their pictures. The worst picture made gets the same glowing adjectives that are showered on the public. Embryonic "stars of the future" are sent out on cross-country tours to help plug their pictures — yet they, themselves, have not found the right point where they mean much to most people. And as far as the studio's repeated boasts about millions of dollars worth of publicity accorded the picture while it was in production — that's really laughable. Either the picture is held up long so that it's forgotten by the time it is released, or — as is often the ease of late — the title is completely changed.

It simply doesn't make sense, does it?

JAY ALLEN

METRO-GOLDWYN-MAYER

SCHARY PLANS PRODUCT TO TICK TV COMPETITION

AT A TIME when too many studios appear to be grooping aimlessly in search of a solution to the boxoffice dilemma, it is heartening, indeed, to note that MGM has come up with a clear-cut policy that will govern future production. Essentially that policy can be boiled down to this: Give the public escapist entertainment, emphasize it with interesting and unfamiliar geographical backdrops, and maintain a steady production that will set the company's product apart from its competition.

It is the opinion of Dore Schary, that the best means of defending the television competition is to show it up for what it is: a medium of cheaply produced programs, thrown together for peanuts and limited to backgrounds. If the contrast between motion picture fare and television programs can be marked enough, it only stands to reason that stay-at-home families are going to be forsaking their TV sets for the movies more and more.

In line with this policy, Dore Schary has launched a cycle of swashbuckling, adventure pictures, the likes of which the movie-going public hasn't seen since the days of Douglas Fairbanks. Eight such stories are already completed, in production, or in final stages of preparation, and the story department has been notified to keep an alert eye out for more high adventure yarns. The completed films include "King Solomon's Mines," starring Deborah Kerr and Stewart Granger, and "Kim," an epic for Paul Lukas starer. The latter was sneak pre-viewed the other evening to one of the most enthusiastic audiences this reporter has seen in a good long time.

Other films which fall into this category, but which are still before the cameras, include: "Across The Wide Missouri," the new Clark Gable and Jean Arthur film, and the epic "Quo Vadis," filming in Rome. Those in preparation are: Sir Walter Scott's classic, "Ivanhoe," Bud Yorkin's "Soldiers Three," Sabatini's "Scaramouche" and "The Plymouth Adventure." To "Show Up" TV Most of the films will be shot in part, at least, on faraway location jaunts, in order to embellish the product with realistic and impressive backgrounds.

Along this line with this policy, MGM would do well to give more thought to the female customers in planning their productions. Ever since Irene left the studio as head fashion designer, MGM has been on the downward trend in Metro productions. If there's any question that women want a style show when they go to the movies, one needs only to listen to the feminine complaints after viewing some of MGM's recent pictures.

MONOGRAM-AA

'50-51 MONO PROGRAM MAY

REACH HIGH OF 45 FEATURES

AS PREXY Steve Brody started making preparations for hosting a three-day sales meeting in Montreal, Los Angeles, or New York, September 5, it became evident that he will have some startling news to tell the correspondents who have been following the company's future plans. Naturally, it is too early to foretell all of the plans which he will disclose at that time, but it is known that he will give details of considerably expanded production program, in which Cinicolor will play an important role.
Insiders predict the 1950-51 slate, which gets under way in September, will call for a minimum of 45 pictures, the highest number ever turned out in Monogram-Aladdin production. The largest ever undertaken by the two companies previously was 42. It is also understood that at least six of these 1950-51 productions will be filmed in Cinemascope, as compared with a previous top of only four.

Plan Moutnie Film

Brodly is also expected to elaborate on plans for the production of "The Ottawa Story," which will be jointly financed by M-G-M and F. R. Crawley Films, a Canadian production unit. The Canadian government is said to be sponsoring the project, which will show the operations of the Canadian mounties in the dominion's large cities. The film is expected to be budgeted around $300,000 and will be one of M-G-M's top entries for the year. Lindsay Parsons will produce, utilizing American stars with the well-established Canadian stage theses.

Following the well-received Hollywood preview of "County Fair," Brodly has picked off at least 60 out slate prints, in anticipation of heavy bookings. Certainly, there can be little question that the picture will have widespread appeal, which may be at least partly amplying customers toward the homey type of film fare.

PARAMOUNT EXPECT FREEMAN TO NAME BRISKIN TOP STUDIO AIDE

A OF THIS writing, five pictures are being shot simultaneously on the Paramount lot, setting a new peak for the year. Topping the list is "Sister Carrie," which brings Sir Laurence Olivier back to Hollywood for his first American movie. Other titles for the $3,000,000 slate are: "The Matting Season" (Gene Tierney, John Lund); "Ace in the Hole" (Kirk Douglas, Debra Paget); "The Longest Day" (Bob Hope), and "The Goldbergs" (Gertrude Berg).

Informed industry sources expect Y. Freedman, who makes an announcement shortly, naming Sam Briskin to officially take charge of production under his supervision. At least it is known that Freeman and Briskin have been working together in combing the stockpile of story properties, preparatory to assigning a slate by season.

With many and more indecisive headings toward Paramount as a distribution outlet, FILM BULLETIN hears that this company is now asking for a cut of the profits, in addition to the regular distribution fee assessed against indices for release of their product.

NO SAVINGS

Another interesting contract deal is the one being shaped up for Bob Hope, under the terms of which Hope will participate in four pictures, the pact will cover a period of several years, with Hope scheduled to appear in two to three films annually. The present arrangement calls for the comedian to make two for Paramount and one for Bob Hope Enterprises.

RKO Big Question: Can W-K Deliver Quality in Bulk?

WITH THE signing of the Wald-Krasna pact with RKO this month, the principals involved outlined one of the most ambitious and most far-reaching film-making programs ever undertaken by a new independent company. The big question mark in connection with the deal is the ability of the production unit that is accustomed to turning out 2 or 3 features per year to deliver a full dozen topflight films each season. Wald, who made "Saratoga" and "Waxworks," thinks quality can be delivered in bulk. We shall see.

At a special press conference signalling the close of the drawing-room negotiations, the partners in the Wald-Krasna venture announced immediate full-scale production plans covering approximately 18 of the 60 films they will make under their five-year contract.

One particularly interesting facet of their plan, is the unprecedented (at least) on such a venture of being bent out to acting, directing and being talented to share in the profits. Both Wald and Krasna expressed confidence that a profit system can be thoroughly workable if rightly applied, as they intend, and that payments through deferments will be welcomed by many actors who prefer to spread their income over a period of years.

Another smart idea which should pay off for Wald-Krasna is the plan to build an immediate stockpile of stories, so that they will have a variety of scripts on hand at all time to offer stars from other studios during periods between commitments.

Seek Newspaper Writers

They further indicated that they will make an effort to utilize the talents of newspaper scriveners, in an attempt to introduce a new and more realistic flavor to movie scripts. As for publicity, there again is a wide scope for the executive of handling promotion within the framework of RKO. This contemplates one man following through on each picture from initial conception to the actual screen presentation. They are of the opinion that this is an important phase of screenmanship in pictures.

Already the unit has a reservoir of eight scripts written by Wald and Krasna themselves, and the partners have contacted such stars as Danny Kaye, Jane Russell and Mae West about appearing in certain of these pictures. They also are understood to have six novels, four plays, and a number of original screen stories under consideration.

"The ceiling for our pictures is $900,000 under our autonomy setup," the producers declared. "That does not mean that if conditions justify it we cannot exceed that sum. We are in the position of being managing editors of this entity, as you can see. The editor is the publisher. He, naturally, will have an over-all control. We will settle what we will produce with him through discussion."

20th-CENTURY-FOX

FOX WILL BE HOLLYWOOD'S BUSIEST STUDIO THIS FALL

PRODUCTION on this lot will reach its highest peak of the year next month, when Darryl F. Zanuck gives the go-signal to nine productions in the top-budget category. This is in addition to the nine films that are now in various stages of completion, thereby making 20th-Fox the busiest studio in town during the early fall season.

Of the nine new pictures due to be launched in September, four will be made on location in the West; one in San Francisco, one in Montana, one in London, one in Munich, and the ninth, partially in Rome.

All of these new productions have been planned in conformance with a new three-point system recently adopted by Fox, its basis of widespread surveys. That plan includes more "A" pictures, a more extensive public and trade merchandising program to sell those pic-
UNITED ARTISTS

M A R Y P I C K F O R D was despatched to Hollywood by the McNutt-McNamee-Kravetz regime, presumably in an effort to bring about some harmony between the UA management and the rebellious producers and to inform them of future plans. Some of the latter, apparently steamed up by a malcontent or two in the ranks, have been doing their best to make the job of the company's new heads as difficult as possible while the latter are busy in New York with reorganization and refinancing.

There was some question as to whether or not Miss Pickford was a wise choice for the mission. At the outset, she served that diplomacy would not be her strong suit in trying to save the dissidents. Even while numerous UA producers were trying to arrange meetings with her — either personally or individually — Miss Pickford reportedly let it be known that she was shopping for new producers "of stature" to accept UA affiliations. Needless to say, some of the old guard bristled upon hearing of this.

Revolving Dying

Nevertheless, there appear to be fewer signs of open revolt in the producer ranks, as of this writing, than there were a couple of weeks ago. Perhaps, Miss Pickford, after all, succeeded in convincing those who wanted to convince the McNutt regime will soon provide the promised free reign for production. At any rate, Miss Pickford did well to let the entire industry know that the new United Artists is setting out on a course to regain its old glory as the distribution outlet for the top producers in our business. There can be no question that UA would do well to drop some of the producers who have been doing the most squawking. Perhaps these men have been trying to foul up the present UA management, or, as the ancillary defines them, as makers of first-rate films. United Artists needs new blood in its production ranks just as it did in the distribution branch.

Meanwhile, the search for a new sales head continues. Everyone is taking a guess, so we'll go out on a limb to predict that Neil Agnew will get the nod.

UNIVERSAL-INTERNATIONAL

FAMILY-TYPE PICTURES
PAYING OFF BIG FOR U-I

THROUGHOUT most of August, U-I has had with MGM for the honor of being the busiest lot in town. At no time were there less than four pictures shooting for the valley company, and throughout most of the month the figure held at five.

But more important than that are the sizeable grosses being piled up by some of the company's product currently in release. Foremost, naturally, is "Louisa," which is leading all of its competition in nearly every city. This means that throughout this year, U-I has had one top money-maker in release at all times. In all, U-I has had a fairy family picture, with a light, humorous, down-to-earth atmosphere, and an unusual approach. Perhaps, this is the formula which every studio in town has been looking for, in attempting to crack the current customer resistance. If so, U-I might be wise to concentrate even more heavily on this type of picture.

Now Star

Probably no young actor in the business can boast more supporters among his co-workers than Tony Curtis. So it was with understandable rejoicing that Hollywood greeted the news that young Curtis has been elevated to star status. Furthermore, Universal has in Curtis the type of star for the new industry whose personal appearance schedule will be two beauties from "Tea For Two." In a tie-up with the Tea Bureau and the Fred Astaire Dance Studios, they will tour the country to demonstrate a new Tea For Two dance created by Gene Nelson, one of the stars of the show. Other appearances are currently being planned on: "Rocky Mountain," "Dallas," and "The Breaking Point."

INDEPENDENTS

LIPPERT PRODUCTIONS

The surprise of the month in Holly-
wood comes from Robert L. Lippert, who reversed his previous production policy, to announce a limited slate of top-budget pictures. The 29 pictures previously announced for the 1950-51 slate has now been pared to 12, and in that number the emphasis on low-budgets, all of the present slate will fall in the C category. Simultaneously, it was announced that three of these will be filmed in Cinicolor's new three-color process.

The total budget for the dozen features has been set at $2,000,000, the same amount spent on this year's 29 pictures. Plans further call for one film to be released each month, with a concentrated sales effort to be made on each.

Lippert says he will keep the slate entirely flexible, that a new subject can be shoed into the schedule, should one turn up. The program got under way on August 28, with "Bandit of the Black Hills," before the cameras. Next to follow will be "Massacre," and "The Dalton Gang's Last Ride."

AU G U S T 2 8, 1 9 5 0

writers in all walks of life—"from newspapermen, housewives and professional screen writers."

One needs only to reflect for a moment on the great hits back through Holly-
wood's history, to realize that originals have outnumbered all others on the all-time hit parade. The movie going public wants something new and different and something totally removed from the hackneyed. Warner is to be congratulated for this shrewd move.

Long Range Planning

Coincident with the announcement that original story buys were the order of the day at the Burbank studio, company toppers completed mapping a new, long-range planning system to assure stabilized studio operations, maximum efficiency in production and more efficient selling and promotion. As an example of the type of productions that can benefit greatly from long-range planning and promotion, Warner cited "Glass Menagerie," and the currently-shooting "A Streetcar Named Desire." These are the types of pictures, he declared, that can best be sold by an advance promotion over a period of several months.

In thus helping to boost the boxoffice, WJ will be in for another record year of personal appearance junkets, coincident with the openings of pictures in key cities. Few such p.a. junkets in history have paid off more handsomely nor been better planned, than the one from which Burt Lancaster has just returned, in connection with the opening of "The Man From the Arrow." Next on the personal appearance schedule will be two beauties from "Tea For Two." In a tie-up with the Tea Bureau and the Fred Astaire Dance Studios, they will tour the country to demonstrate a new Tea For Two dance created by Gene Nelson, one of the stars of the show. Other appearances are currently being planned on: "Rocky Mountain," "Dallas," and "The Breaking Point."
IA'S DEMANDS
ITO of Ohio

At the recent Detroit convention of the
IATSE, President Richard F. Walsh made
the following statement:

"Before receiving any requests for pay
cuts, I think our local unions should
have the right to examine the books, in
corporate or otherwise, to find out what
the distributors are charging, to find out
the profits. Many theatres are family-own-
ed, and it may be that the owners have
put non-working members of the family
on the payroll. The books would also reveal
some very important things which we
know to be true; such as the fact
rented theatres have not received rent
reductions, that the distributors have not
given relief in their exhibition terms...

Why it is that labor and labor alone is
being asked to take the rap? It is sig-
ificant too, that no other industry has
made such a request of its employees in
these times in this land of plenty.

We have just been informed when he states that only labor is being
asked to take cuts during the present
emergency, for many months
the exhibitors have been pressuring
the film distributors for film rental ad-
justments and have also been seeking rent
reductions where theatres are under
lease.

However, we believe many theatre
owners will accede to Mr. Walsh's suggestion as
theatre owners, of their and their
books and records to show what salaries,
bonuses and "hidden" expenses are being
paid to local IATSE officials.

SUCIDE WITH A PEN
Allied of Iowa-Nebraska

Exhibitors themselves must get profit-
able film deals and receive relief in your
organization can only make these results pos-
sible; it cannot keep you from committing
business suicide with a fountain pen!

Select your local exhibitor
—salesmen and managers are hired, paid
and therefore dedicated to get every
penny they can out of you. If they don't,
then what are they talking about?

We don't like to lay the blame on	
and overwhelm you, obscure or overcome your good business
sense! You, best of all, know what you
can and profit, and you're in
business to make a profit, remember?

Usually when an exhibitor is presented a
"special deal" of some kind—or when an
exhibitor forgets to fight for a fair deal
—he is being given the business!

Don't go for high percentage deals.
That 35%, 40% or 50% may keep the
"friendship" of the salesman, but your
"take-home" percentage will pay taxes and
living expenses very long! What would
you have done then if that % picture had never
been made?

If your business is down, fight like a
wildcat until you get your film rentals
down the same proportion. Don't go for
and hire an expert to help you pay the new pre-
cedents in these uncertain times.

Did you know that often a picture quoted at too high terms for Sunday
shows or a family can be bought at lower prices for
midweek playing time? It's being
done by many exhibitors!

Don't buy any picture until you can
book it.

Pick and choose your pictures care-
fully, buy them right, use good show-
manship and around a long
time. This business will be good to you.

GOOD-WILL
Allied Theatres of Michigan

We have always contended that proper
public relations and exploitation could do
much in bringing out and captur-
ing that so-called "lost audience." We
are not alone in this kind of thinking as is
evidenced by Joe Denniston of Monroe,
Michigan. The Dennistons have always
been on the alert for possibilities and
gushed one on the picture "STARS
IN MY CROWN." We are printing here
a copy of a letter received from Mr.
Denniston which we believe will be of vital
assistance to exhibitors who will want
to follow his demonstration of ingenuity.

"The week day grosses we are enjoying
on "STARS IN MY CROWN" are equal
to and even surpass the week day grosses on
"CINERAMA," IWO JIMA,
BATTLEGROUND and CHEAPER
BY THE DOZEN. While we appreciate
tremendously the box-office receipts, we are
even more pleased with the hour-
that this picture has for building goodwill
for the theatre and the industry, and at
a time we need it so badly.

The chief purpose in writing this letter
is the reminder that if you do a good
picture, it is one that unless it has an
usual promotion it will not do more than
establish its box-office and this popu-
larity will be lost. Fortunately, this
is an exploitable picture and one that, if
propriety is advertised and promoted, will
make the picture a sure winner or at
least build up the picture. Building good will, winning back that
"lost audience" and helping us to prove
that "Movies Are Better Than Ever" and
that this is truly Greater Movie Season.

We started our campaign by having a
screening for some of the local leaders
including several Protestant ministers
and one Catholic priest to get an edu-
cation. The picture sold itself to the pre-
view audience and they gladly gave us
permission to use them in our advertise-
ing.

We next ordered a special trailer tell-
ing the public of the special screening,
giving the names of the people who at-
tended and who were most appreciative in the com-
unity and attached this to the regular
trailer. This special trailer was ex-
ensive but it was worth it. We started it
10 days ahead of the release and it created
a lot of interest because the patrons were
not used to seeing local people's names
flashed on the screen and it aroused their
curiosity and started them talking and
asking questions.

We next arranged a window display
using two insert cards and 11 x 14 photos, a
large view of the "movie," Mr. Scriber and two large Colt
pistols. This display was un-
usual, dramatic and a crowd-stopper.

We increased our newspaper space to
enable us to use a big ad page and to
include from one to three letters
dally which we had received from local
goers and 2 or 3 of the letters, running
different letters each day.

As I said before, this campaign paid
off handsomely in dollars and cents, but
whether we reckoned the picture
did a great job of goodwill build-
ing. We saw many people here, whom we
had not seen in years, and many of them
went out of their way to say kind things
about the picture and to express a hope

that they would see many more pictures
of the same calibre.

ALLOCATIONS
Associated Theatre Owners
of Indiana

Offhand we'll guess that three out of
four exhibitors who complain about ex-
cessive film rentals say that it is the
result of the “take-home” and Allied
plans to expand its reviewing service
so that exhibitors will have a better indi-
cation of proper allocations than overly
charitable trade papers reviews, enthusias-
tic claims of salesmen or exaggerated
advertising copy. Unless little acorns are
stepped on and squashed they become
big oaks that are hard to hack away
proved by the fact that these bulletins
warned about the slight of hand being
done with allocations more than 3 years
ago. With picture after picture being
allocated in the top brackets ex-
hibitors are hard pressed to find reason-
ably good programs for their mid-week
changes where the possibilities simply
don't exist to come out on 1 and 2 brak-
et pictures. That is probably why regular
movie goers are fast to agree that "movies
are better than ever".

After an exhibitor has determined his
proper flat allocations we recommend
that he pick his acorns with care. No
salesman has such amazing foresight
that he can predict what a picture is
"half way" between second and third
bracket or worth 30% more than regu-
lar second bracket terms. When attention
is no longer paid to the guideposts of
bracket an exhibitor has no way of
knowing whether by some magic for-
sight he is getting a picture worth 30%
more than his second bracket or, what
is he buying a picture which has been
eased up 30%. As a last resort
it would be better to deal at the next
higher regular bracket because then
you will know what a picture is worth
and your deals and are in a position to justly
ask reallocation if the picture fails. You
may be told that the company no
longer will sell at small brackets but only ac-
cording to what each individual picture
is worth. In spite of that sales talk you can
always purchase a picture which still
carries specific allocations for each situation
in his own records.

However you may arrive at what is
a fair price for a picture, when you can't make that kind of a deal learn to
say "no". To the exhibitor who feels that
he "just has to book" some particular
picture, we ask the question asked by
Art Rush: "And what would you have
done if Hollywood never had made
that picture?"

LOVE LETTER

"Dear Leo:

The last three pictures the better-
half and I have seen were ANNNIE
GET YOUR GUN, FATHER OF
THE BRIDE and DUCHESS OF
IADAH-all of them honey. If the
public won't buy this kind of en-
tertainment, we'll have to recom-
 mend that the industry close up all of its
studios and the executives running them
find something else to put into their busines to go along with the
corn pop corn.

—P. J. Wood
ITO of Ohio
Jack L. Warner Starts
Nationwide Search
For Original Script

SOME WEEKS ago, Jack L. Warner invited the sales and field personnel of Warner Bros. to come out to the studio to "see for yourself" the line-up of product each of them was going to sell to their exhibitor customers. The salesmen came, saw and returned with broad smiles and an optimistic aura ringing their faces for they had viewed an array of entertainment that was as varied and saleable as any that the brothers Warner had turned out since they made the first talking picture.

A glance around the page will give the theatreman an idea of the variety and potent star value that characterizes the WB product to the end of the year. Practically every category of filmdom is represented in the ten pictures here depicted. Musical, adventure, comedy, drama, melodrama, western, epic—all are to hit the nation's screens in the four-month period during which these films will be released. And a dozen other properties currently in various stages of production continue the varied program through the Spring of 1951.


November will see Errol Flynn's latest Western, "Rocky Mountain," with Patrice Wymore and Scott Forbes; James Cagney returns to the song-and-dance world in a unique musical starring also Virginia Mayo, Doris Day, Gordon MacRae and Gene Nelson, "The West Point Story."

EXPLOITATION PICTURE

'TEA FOR TWO' IS JUST PLAIN FUN

Perhaps the moviemen have lost sight of the very important function of our industry— to entertain the mass of Americans who pay their way into movie houses week in and week out in order to escape their everyday humdrum existence for a few hours. Many are surfeited with "realism," murder, violence, melodrama and other such "entertainment" that makes up the bulk of Hollywood's output. A great number are looking for pure and simple entertainment that will make them feel good without taxing the emotions or the more serious thinking processes—and "Tea for Two" is just that kind of a bon bon.

Consequently, the Number One angle to sell in "Tea for Two" is entertainment—that's all. No problems, no controversy, no message. Just a lot of fun. And the way Warner Bros. is selling it in the ads is just the way the theatreman can best profit with his patrons. Take a look at some of the catchlines from the ads: "A story that's a joy to be told! They're two happy-go-lucky who hitched their lovin' to a song . . . and took everyone along for the ride!" or "If it's kissin' you're missin', If it's pettin' you're not gettin', Young or Old . . . Hot or Cold . . . Take your sugar to "Tea for Two" and that catchy play on words, "The Romancin's Tea-licious, The Song-and-dancein' Top Lightful, The Fun-fun-fun's Tea-rific!" And this cutie: "No Frettin' and All \[brach of nine tunes is all a showman could ask for in the way of a song angle for exploitation. To make sure the music gets a popular play, Warners has arranged for Columbia Records to press a special new album incorporating eight of the songs, while five more are being published by Harms with title sheets featuring the movie and stars.

The showman's campaign is plain enough. Sell fun and frolic and a great, big, good time to entertainment-hungry customers. You won't be selling them—or your show—short.

NEWSPAPER ADS

Below, the teaser ad, and at left, some of the larger display ads which graphically depict the gay, carefree mood which symbolizes the film.

TEA TIE-UP

The title has given Warners an opportunity to arrange a huge tie-up with the Tea Bureau, key rep for large-scale packagers of all brand-name teas in the country, as well as a chance to arrange stunts like the one pictured above. The pair of beauties are Ann Ziska and Camille Williams, who began a four-weeks tour of Eastern cities August 22nd as "Miss Iced Tea for Two" and "Miss Hot Tea for Two" as representatives of the tea industry and the film. The pulchritudinous pair will act as hostesses at a series of tea parties, complete with full press coverage, which take them to New York, Atlantic City, Philadelphia, Washington, Pittsburgh, Boston, Providence, Rochester and Buffalo.

The Tea Bureau tie-up has set posters, restaurant strips, sample tea packages and publicity in half a million grocery, food stores and restaurants all over the country. The Bureau has also issued a campaign kit including photos, mats, posters, etc., to 500 individual tea packers from coast to coast.

The promotion also includes a co-op with the Fred Astaire Studios to co-sponsor individual Tea Dances in 37 key cities, with special "Tea for Two" dance demonstrations as the main feature.
TEA FOR TWO

Song, dance and fun were the principal ingredients of a Broadway hit musical called “No, No, Nanette” back in the early Thirties. Warners and director David Butler have converted the stage smash into a titillating screen entertainment with some of the most personable people on their roster.

Doris Day, the canary who used to be a hoofer, gets plenty of opportunity to work in both categories as the young heiress with song-and-dance aspirations. Gordon MacRae also gets plenty of opportunities to indulge in the talent which first brought him fame and the idolatry of bobby-soxers — crooning. Gene Nelson, Broadway dancer who is rapidly reaching the heights on the screen as an up-and-coming hoofer, has a field day as the dancing star of the show within a show. Another Broadway recruit, Patrice Wymore, sings, dances and undulates in a sultry African dance number.

For the comic angles, there is Eve Arden tossing off quips in her inimitable manner; S. Z. “Cuddles” Sakall Dutch unclinging Miss Day to the delight of the onlooker, and Billy De Wolfe indulging in several portions of his rib-tickling night club routines, as well as cavorting in a principal role as producer of the show and Wolfe extraordinaire.

“Tea for Two” is set in the period of the Wall Street debacle of ’29, treating of a band of show people endeavoring to produce a musical with reluctant backers. The musical numbers were staged and directed by LeRoy Prinz.

At right, Gene Nelson performs a spectacular staircase dance; below, Doris Day and Gordon MacRae in one of the production numbers from “No, No, Nanette”.

EXPLOITATION PICTURE
of the issue
There are substantial reasons why exhibitors all over America (and the subscribers in Canada, Europe, England, India and Iceland, too) are agreeable to pay more for a subscription to FILM BULLETIN than for any other of the regular film trade papers (only Variety and Harrison's Reports get more per copy). The answer is that thousands of theatremen do more than just subscribe to FILM BULLETIN...They absorb it from cover to cover...They buy product by its production information...They book by its frank reviews...They form their views of industry policies by its editorial pages...They have faith in it...They regard FILM BULLETIN as the trade paper with something Important to say!
SUPERLATIVES SHOWERED ON 'SUNSET BOULEVARD'

The verbal decanter was unstoppered and the superlatives flowed lavishly as the New York newspaper critics unanimously acclaimed "Sunset Boulevard," Paramount's important portrayal of the more recent history of Hollywood, as a leading contender for the title of Best of the Year. Without exception, the reviewers applauded the performances by Gloria Swanson, as Norma Desmond; and William Holden, as well as Billy Wilder's direction and the story by Wilder, Charles Brackett and D. M. Marshman, Jr. and Samuel Hoffmeyer. Peck, of the Post and Compass respectively, went the whole hog, rating it "Excellent" in their rating charts, a rare occurrence.

To Winsten, it is a "major work of Hollywood art" which, "with most works of truly creative art... breaks new ground." The style with which it is done, says Winsten, "places it in the lead for the year's best honors."

Miss Swanson comes in for high praise in Peck's review, putting on "a magnificent show" in "an impressive, original and adult movie" that puts Hollywood before the public "in a considerable theatrical power and frankness."

In the Herald Tribune, Otis L. Guernsey describes "a brilliantly moody melodrama... a weird, fascinating motion picture" that says what it has to say with "conviction and magnificent style."

The Times' Tom Pryor also goes all out in his praise of a film that "is that rare blend of pungent writing, expert acting, masterly direction and unobtrusively artful photography which quickly casts a spell over an audience and holds it enthralled to a shattering climax... splendid drama... a captivating picture."

Jim O'Connor, in the Journal American, writes very simply: "A great picture of a great story of a great star! It's all that you and I have heard—and more." As an afterthought, he adds, "There's nothing wrong with the movies that more pictures like 'Sunset Boulevard' can't change!"

"ABBOTT AND COSTELLO IN THE FOREIGN LEGION" UNIVERSAL-INTERNATIONAL

"A first-class comedy. Armed with heavy slapstick, ancient gags and limp puns... This corn is not green. It's strictly parceled."—A. W., N. Y. TIMES.

"Probably the worst of their pictures."

WINSTEN, N. Y. POST.

"Lines, gags and tricks are all one step removed from imbecility... Will do little but to make Costello into a bob."

—PECK, N. Y. COMPASS.

"A witless, plotless production."

—J. J., N. Y. HERALD TRIBUNE.

"Any picture with Abbott and Costello in it is a funny picture because Bud and Lou are always funny. Theirs is a knockabout comedy that is a knockout."

—O'CONNOR, N. Y. JOURNAL AMERICAN.

'TREASURE ISLAND' DISNEY-RKO

"Swashbuckling production... Should enchant the young. It is amusing, and... Colorful, engaging and pleasantly terrifying... Superior item of its kind."

—BARNES, N. Y. HERALD TRIBUNE.

"Handsome picture book... A thing... Promises excitement."

—POLLOCK, N. Y. COMPASS.

"Grand and glorious entertainment. Six or 60, the spectator is bound to be enjoying music."

—GUERNSEY, N. Y. HERALD TRIBUNE.

"QUOTES" What The Newspaper Critics Say About New Films

"Cought up in the magic of this thrilling quest for fabulous wealth... Captures the true spirit of the novel... Stirring, suspenseful diversion... Simply fascinating."—T. M. P., N. Y. TIMES.

"A very perfect thing of its kind... Lusty, spirited and accurate representation of the children's classic... Move liberal-minded people and those who hanker after subdued modern realism probably won't want to see it."—WINSTEN, N. Y. POST.

"For youngsters from 6 to 60 — and maybe older... For girls as well as boys. And even for flubders..."

—O'CONNOR, N. Y. JOURNAL AMERICAN.

'PANIC IN THE STREETS' 20TH CENTURY-FOX

"Beautifully wrought thriller, tense, exciting, hubnou and highly entertaining Kazan's movie moves! Yet it is, after all, a standard murder yarn."—PECK, N. Y. COMPASS.

"Better-than-average melodrama... Slow paced and episodic... 'Of such is the kingdom of heaven.' Knockout without the emotional force of the real thing... Something to see."—O. L. G., N. Y. HERALD TRIBUNE.

"Generally gripping entertainment, though there are some stretches when the story loses its tension... Misses mark as superior melodrama."—T. M. P., N. Y. POST.

"Although an extremely well-made picture... something about it prevents a full measure of applause... Really nothing wrong with the picture."—WINSTEN, N. Y. POST.

"Big film... Grim, squallid... Without gait... Slightly on the scientific side, it's important, arresting picture..."

—O'CONNOR, N. Y. JOURNAL AMERICAN.

'KISS TOMORROW GOODBYE' WARNER BROS.

"Big bursts of superduper violence make it fairly exciting."—WINSTEN, N. Y. POST.

"All in the best Cagney manner. Yeayah!... One of today's best pictures."—O'CONNOR, N. Y. JOURNAL AMERICAN.

"Cagney revives virtually every stunt of all the hardboiled gangster yarns he has acted in during the past 20 years."—S. P., N. Y. COMPASS.

"As brisk and nearly as loud as the recent White Heat... Rough, fast-moving environment... the old-time public enemy, and audiences who like their Cagney that way could ask for nothing more... Plain piece of sensationalism, wrapped up in a movie."—WINSTEN, N. Y. TIMES.

"Has a slick vence, some lively episodes and a couple of neat secondary performances, but as a whole, a poor man's carbon copy of The Asphalt Jungle."—H. H. T., N. Y. TIMES.

'THREE LITTLE WORDS' MGM

"Light, tuneful and carefree... Moves leisurely but smoothly. A Relaxed and Slick Decorative..."

—GUERNSEY, N. Y. HERALD TRIBUNE.

"As musical... the latest thing in simplicity and that is an innovation to be welcomed... A late summer bloom that should even stand the frost of winter."—T. M. P., N. Y. TIMES.

"No different from the rest... Doggedly pursues the mechanical, colorless and practically pointless formula of all the other song-and-dance extravaganzas."—PECK, N. Y. COMPASS.

"Keeps you looking, listening and amused... Decorative, tuneful, amusing musical entertainment that demands only good grace and care of its performers and repays in kind, with a bonus of showmanship talent."—WINSTEN, N. Y. POST.

"Three big words for Three Little Words are: 'Wunnerful — sensaysh — terrif!" (Which means, it's good. But good!)

—O'CONNOR, N. Y. JOURNAL AMERICAN.

'THE FURIES' PARAMOUNT

"They tried with might and main to make this film terrific, scheduling breathtaking incidents at about every five minutes. But it simply fails to stick... And even another another until long into the night... Every minute is designed as epical."—A. P., N. Y. COMPASS.

"A script of which its only genuine emotions those Huston has made alive and meaningful."—BARSTOW, N. Y. HERALD TRIBUNE.

"Has sacrificed speed and corn for a brand of drama usually set indoors... Interesting if not entirely exciting... May not live up to its title but Huston and company make it colorful."—A. W., N. Y. TIMES.

'THE PETTY GIRL' COLUMBIA

"Artist-teacher romance borrowed from a most familiar pattern, heavily encrust with over-acted comedy that collapses regularly into low-grade farce."—WINSTEN, N. Y. POST.

"A picture of delicious cheese... But, truth to tell, the humor is rather strained; music merely melodrama; and the singing leaves something to be desired."—O'CONNOR, N. Y. JOURNAL AMERICAN.

"A cute one, in Technicolor... Non-sense but terribly polite and well unhindered."—POLLOCK, N. Y. COMPASS.

"Technicolored cheese... Little more than an unlifted series of farcical incidents. Not worth the effort."—BARSTOW, N. Y. HERALD TRIBUNE.

'BEAUTY ON PARADE' COLUMBIA

"A thoroughly harmless picture which should interest beauty contestants, their families, some of their friends, and nobody else."—WINSTEN, N. Y. POST.

"Has enough cheese to rejuvenate a mummy but there's pitifully little talent, casting along with it as well. Folksy little plot... May be strictly from hunger but no scenery ever looked better..."—H. H. T., N. Y. TIMES.

"Packs the dramatic wallop of a small-town beauty contest in which the spectators have never met the contestants and never will..."

—MCCORD, N. Y. HERALD TRIBUNE.
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production. (C) denotes Cinecolor.

NEW PRODUCTIONS

WHEN THE REDSKINS RODE
Mail for Mike
Cast: Jon Hall, Mary Castle, Pedro de Cordoba, James Seay
Director: Lew Landers
Producer: Sam Katzman
Story: Not available.

RIDIN' THE OUTLAW TRAIL
Western—Starts August 16
Cast: Charles Starrett, Smiley Burnette, Sunny Vickers
Director: Fred Sears
Producer: Colbert Clark
Story: Not available.

THE ROMANTIC AGE
Comedy—Starts August 15
Cast: Margaret O'Brien, Allen Martin, Sharyn Moffett, Lloyd Corrigan
Director: Seymour Friedman
Producer: Hunt Stromberg
Story: Not available.

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production. (C) denotes Cinecolor.

COLUMBIA

1949-50 Features
Completed (67) In Production (2)
Released (21) In Production (0)

1948-49 Features
Completed (11) In Production (1)

IN PRODUCTION

Rogue River

RELEASING

EAGLE-LION

1949-50 Features
Completed (36) In Production (2)
Released (11) In Production (0)

1948-49 Features
Completed (11) In Production (1)

FILM CLASSICS

1959-60 Features
Completed (23) In Production (2)
Released (7) In Production (0)

1949-50 Features
Completed (27) In Production (1)
Released (18) In Production (0)

1948-49 Features
Completed (14) In Production (1)
RKO Radio
1949-50 Features Completed (6) In Production (0)

IN PRODUCTION

Title—Running Time

In Production

CAST

Joan Sutton
Edward Andrews
Cliff Douglas
Betty Field
Babe Paley
W. T. Bassett
Mary Carlyle

10:47
10:30
10:11
9:53
8:46
8:46
8:46

CAST

Joan Sutton
Edward Andrews
Cliff Douglas
Betty Field
Babe Paley
W. T. Bassett
Mary Carlyle

10:47
10:30
10:11
9:53
8:46
8:46
8:46

FILE BULLETIN
Extra traffic policemen were called to the Chicago theater Friday to handle the crowds waiting to see the world premiere of the movie "Louisa."

The crowd extended four and six abreast north in State st. to Lake st., east to Wabash av., then south almost to Randolph st.

"I don't get it," John Balaban, B & K president, said. "There isn't any sex, no violence, no crime in the picture. It's a home movie."

Whatever the reason, more than 20,000 paid to see the movie Friday.

Trade papers, film buyers, exhibitors and movie fans all predicted that LOUISA would prove to be the top family picture of the year.

First fifteen test engagements, backing up the tremendous record-breaking World Premiere business at the Chicago Theatre, Chicago, proved these predictions 100% correct.
JOE EXHIBITOR SPEAKS

"Little Majors Are Tougher than the Big Ones!"

Page Five

Reviews In This Issue

NO WAY OUT • BORN TO BE BAD • MR. 880
THE SLEEPING CITY • WALK SOFTLY STRANGER
I SHOT BILLY THE KID

Pages 9 and 10
THE HAPPY BOSSES ARE HERE!

There's No Organization Like
BRANCH MANAGERS' TESTIMONIAL SERVICE

Reading from L. to R.—seated—DANIEL R. HOULIHAN, Albany; FRED R. DODSON, Atlanta; JAMES M. CONNOLLY, Bloomington, Charlotte; TOM R. GILLIAM, Chicago; JOSEPH B. ROSEN, Cincinnati; IZZY J. SCHMERTZ, Cleveland; MARK SHERIDAN, Detroit; JOE J. LEE, Detroit; TOM O. McCLEASTER, Indianapolis; JOE R. NEGER, Kansas City; CLYDE W. ECKHARDT, Los Angeles; GERRY CHERNOFF, Montreal; BENJAMIN A. SIMON, New Haven; WILLIAM BRIANT, New Orleans; SAM E. DIAZ, N.Y.; 3rd row—SIEG HOREWITZ, Philadelphia; AL LEVY, Pittsburgh; CHARLES F. POWERS, Portland; CHARLES L. WELLS, St. John; GORDON F. HALLORAN, St. Louis; CHILTON L. ROBINETT, Seattle; PETER MYERS, Toronto; JAMES E. PALMER, Chicago.
...BY POPULAR DEMAND!

NOW! From the men and the company who always deliver for you...

3 QUALITY PICTURES A MONTH!

like 20 BUSINESS!
IF YOU WANT GOOD NEWS PHONE YOUR M-G-M EXCHANGE

"As predicted Judy Garland co-starred with Gene Kelly is welcomed with record business. M-G-M's Technicolor Musical 'SUMMER STOCK' is sensational in its Los Angeles Premiere!"

"And still another BIG M-G-M Technicolor Musical 'TOAST OF NEW ORLEANS' wins audience acclaim! Its theatre Previews East and West rate it with 'Annie Get Your Gun', 'Three Little Words', 'Duchess Of Idaho' for box-office honors!"

"And more M-G-M hits! 'A LIFE OF HER OWN' tops 'Annie Get Your Gun' in first date, Winston-Salem, N.C. It's Lana Turner's first picture in 2 years. Ray Milland co-stars."

(Book the industry short "On Stage Everybody" and help our disabled vets.)
Joe Exhibitor Speaks

LITTLE MAJORS ARE TOUGHER

September 5, 1950

Mr. Mo Wax, Editor
Film Bulletin

Dear Sir:

No doubt, it is regarded as professionally proper for an independent exhibitor, like yours truly, to save his harsh words for those monsters, the big major film companies, so I am probably breaking a rule in taking this dig at a couple of the "little" majors, instead.

In my dealings with the various distributors over a long period of years — yes, I'm a real vet of this business — I've found that in many respects the big outfits have a more wholesome regard for an exhibitor's rights than the lesser companies, like Columbia and Universal. For instance, when these latter two get a fairly-middling "A" picture into the exchange, they seem to go berserk in their demands. What would pass for a second-bracket show with Metro or Fox becomes a tippy-top "must" 40 percenter in the hands of Columbia or U-I. And no flexibility, either, brother!

So, all right, you say — an exhibitor doesn't have to buy if he doesn't want to, and, furthermore, he's a jerk if he pays more than he should. Yes, you can leave out that group of pictures, providing you don't care if your hungry competitor is waiting to grab them.

But, these "little" majors have other bad habits they should correct. They are the ones, not the bigger companies, who wait until they have one of their top pictures available for an exhibitor to plug him for any items he might have in dispute with them. Come across, or we don't deliver this picture, is their technique for "ironing out" any outstanding issues between them and their customers.

I find these smaller outfits tough, too, in the matter of obtaining prints on their percentage pictures for the dates when I want them, if the playing time I offer is not exactly to their taste. I find them far less amenable to making reasonable adjustments, to interchanging unsuitable new product for old stuff, to bringing their terms into line with my reduced grosses.

Mind you, I'm not trying to whitewash the bigger distributors, but here's one independent exhibitor who finds them, in many ways, more decent to deal with than the "little" majors. That's my experience and I wish to report it, if you will, in the columns of your worthy FILM BULLETIN.

Sincerely yours,

JOE EXHIBITOR.

Sorry, Mr. Skouras

Charles Einfeld hastens to correct our impression, expressed on this page in the last issue of FILM BULLETIN, that he is responsible for the novel idea of scheduled performances to be used in the exhibition of the forthcoming 20th Century-Fox picture, "All About Eve." He writes:

"The plan for 'All About Eve' is not mine, but that of our president, Spyros Skouras. Everyone likes a pat on the back, but I like to see credit go where it is deserved, and in this case, it belongs in the fullest to Spyros.

"Although I was immediately sold on his idea, there were some who doubted its possibilities, but they have now all come around to applauding it. Funny thing — the same thing happened when he engaged the (New York) Philharmonic for the Roxy Theatre. They laughed when he picked up his baton — but they remained to cheer, because the Roxy has broken all sorts of records, including Milton Berle, which just goes to show that movie audiences have grown up, and will accept the finest type of entertainment."

We bow twice in your direction, Mr. Skouras.
SUREFIRE!
— Motion Picture Herald
HAS APPEAL THAT COUNTS!
— Showmen’s Trade Review
SHOULD PROVE WELCOME TO
HARASSED EXHIBITORS!
— Motion Picture Daily

COUNTY FAIR
COLOR BY CINECOLOR

A JEFFREY BERNERD Production starring
RORY JANE
CALHOUN NIGH
with FLORENCE BATES
Warren DOUGLAS • Raymond HATTON
Produced by WALTER MIRISCH
Directed by William Beaudine • Screenplay by W. Scott Darling
A MONOGRAM PICTURE

MONOGRAM’S Super-Successor to ‘BLUE GRASS of KENTUCKY’
FILM BUYING ‘CLINIC’ TO FEATURE ALLIED CONVENTION

How to administer the panacea of “positive buying” guaranteed under the recent Supreme Court decree will be demonstrated in a National Film Clinic by Allied specialists at the organization’s national convention in Pittsburgh, Oct. 3-4. General chairman of the 1950 National meeting, William Finkel, revealed the idea of a film buyers’ school to be conducted on an open forum basis. Individual meetings for various types of theatres—first-run, city, prior run small-town, sub runs, drive-ins, etc.—will tackle the subject of film buying to secure the benefits accruing exhibitors under the decree, as well as methods of dealing with misallocated pictures.

“Exhibitors know their number one problem is film buying,” Finkel pointed out. “We guarantee that any exhibitor attending this National Film Clinic will receive enough information to compensate him many times for the cost of coming to Pittsburgh,” he added, extending the invitation to all independent exhibitors to attend the conclave and the Clinic.

Due to be on hand from the film companies are 20th-Fox’s Andy W. Smith, Jr., and Metro’s William F. Rodgers. Other sales or advertising topers from production and distribution are expected to attend. Gene Autry, central figure in the current television film controversy, has been invited to explain personally his views on making TV shorts. He has signified his intention to attend, as has Rex Allen, new Republic western star.

The National Allied Board will hold its sessions during the two days preceding the general convention.

THEATRES IN SHARPER DIP THAN FILMS, FOX NET SHOWS

Down, but still respectable, the net garnered by 20th Century-Fox for the 26 weeks ended July 1, 1950, reached a total of $4,683,000, including one and one-half million income of prior years from countries with currency restrictions which is now dollar income. At the half year mark in 1949, the company netted $3,658,000.

For the second quarter this year, however, the net topped earnings for the comparable quarter in ’49, with $2,812,000 registered in ’50, against $2,677,000 last year, indicating a healthy trend in the 8th-Fox profit picture.

Theatre receipts showed a much more sizable drop in the consolidated gross than did film rentals. The former slipped from $38,360,000 for the 26-week period last year to $30,227,000 for the first half of 1950. Film rentals dipped about $3,500,000 from last year’s figure to $43,500,000.

Federal taxes were estimated at $1,750,000 currently, while the tax bite for the 49 first half was $4,225,000.

TV FILMS NOT SUBJECT TO STATE CONTROL, COURT RULES

A final ruling by the U. S. Supreme Court determining whether State censor boards have jurisdiction over films used in television loomed as a Pennsylvania Federal Appeals Court upheld a lower court ruling against State censorship of TV films. The appellants, members of the Pennsylvania censor board headed by Mrs. Edna R. Carroll, signified their intention to carry the case to the highest court.

In an opinion written by Circuit Judge John J. Biggs, Jr., with Judges Albert B. Maris and Herbert F. Goodrich concurring, it was held that censorship of all or part of a video program was within Federal jurisdiction via the Federal Communications Commission. “The Communications Act of 1934 applies to every phase of television,” the ruling declared, and it is clear that Congress intended the regulatory scheme set out by it therein to be exclusive of State action.”

The Court pointed out the “inherent” interstate commerce nature of TV broadcasting and the impossibility of limiting the reception within State borders. Judge Biggs further held that under the FCC Act, there is “no doubt but that it was the intention of Congress to occupy the television broadcasting field in its entirety.”

The decision further agreed that Congress has provided “exemplary penalties,” including loss of license and penal sanctions, to prevent the transmittal of obscene matter through the ether, and that the program control entrusted to the Commission is “an effective one.”

The action to upset the Pa. State regulation governing censorship of TV films was brought by the three major network video stations in Philadelphia, WPTZ, WFIL-TV and WCAU-TV; WDTV in Pittsburgh, and WGAL-TV in Lancaster.

ELC-BERNHARD RHUBARB TO BE UNSNARLED VIA ARBITRATION

The Eagle Lion-Film Classics snafu will be unfouled by arbitration and the merger will be consummated, according to William C. MacMillen, president of Eagle Lion Classics. The ELC topper expressed this conviction at the three-day sales convention in New York, at which distribution chief William J. Heine- man opened by reading a buddy-buddy wire from Joseph Bernhard, former president of Film Classics. The telegram read:

(Continued on Next Page)
News and Opinion

(Continued from Preceding Page)

"Confident of a successful convention on account of your forthcoming productions. All good wishes for a most successful year to all the boys."

Pointing out that despite the apparent failure of the merger between EL and FC, there still exists a warm feeling of friendship between the heads of the two companies, MacMillen noted that "Bernhard's telegram speaks more for his feeling for Eagle Lion Classics than anything I might say." He then detailed the reasons that caused the collapse of the merger and expressed his belief that the dispute eventually would be successfully arbitrated.

MacMillen also predicted that the next six months could put ELC "over the top as the foremost distributor of independent product in the motion picture industry."

The meeting, which ended Saturday (9th), and will move over to Chicago for a three-day regional Sept. 14-16, also heard a group of producers and producer's representatives including N. Peter Rathvon, Jack Schlaifer, Jack Schwatz, Nell Agnew, Edward A. Golden, Budd Rogers, Harry Thomas, Irving Lesser, Seymour Poe, Frank Melford, Harry Kosiner and Jerry Dale.

SELESWIC PUBLIC SHUNS FORMULA PIX — MANEKIEWICZ

What does the public want to see on their favorite theatre's screen? The question is assuming the proportions of a free-for-all debate. Circuit executive Harry C. Arthur's letter to producer Joe Mankiewicz and his follow-up missive to producer and distributor tops most recently started the ball rolling by decrying the American movie-makers' alleged apathy of critically acclaimed foreign productions in an attempt to make pictures for the so-called "intelligentsia" instead of for the masses. Arthur also contended that the public was looking for "escape" films, not "education, or propaganda or 'realism.'"

When the subject was broached to Mankiewicz at a trade press meeting in New York, the producer professed unauncertainance with exhibitor Arthur's letter, but was willing to wager that the top-grossing pictures of the last five years were those programs that "were liked, including those films which 'had something to say.'" The old "cliche" about Hollywood making pictures for 12-year-olds is being discredited, he has heard, at the same time when "12-year-olds were making pictures for adults." A public grown "more selective," he added, requires a higher standard of product and departure from the formula type of film.

Also taking exception to some of Arthur's statements was a brother exhibitor, Edmund C. Grainger, president of the Shea Circuit and Jamestown Amusement Co. In a letter to Arthur, Grainger said he agreed "with your theory and principle in part -- I think you have done little for industry a favor." He averred that producers and distributors should be informed of exhibitor criticisms and objections to their product. He noted, however, that "from time to time a certain amount of pioneering and experimentation is necessary so that our theatres will not become stagnant."

Grainger pointed to recent complaints from exhibitors that the market was glutted with 'artistic' pictures, and expressed the opinion that "if the studios confined their production activities strictly along the lines laid down by you, the market would then be 'glutted' by too many pictures of the same type."

Citing pictures like "Lost Weekend," "Pinky," "Gentleman's Agreement," "Johnny Belinda" and others, Grainger stated, "You probably were as skeptical of some of the pictures that were 'off the beaten path' as other exhibitors."

He concluded with the belief that "it is a mistake to condemn, in toto, efforts that are being made by studio heads to produce something out of the ordinary. . . . If somebody doesn't pioneer . . . our industry will become stagnant."

MONO-AA'S 46 FOR '50-'51 AIMS FOR $2 MILLION BOOST

Monogram-Allied Artists expects to deliver a product for the new season that will boost its income some $2 million dollars. This was the word last week from president Steve Broidy at the company's annual convention in Los Angeles' Hotel Ambassador.

"We honestly believe that our new program of pre-booked rentals from exhibitors who already are playing our product," Broidy stated. He also evinced the belief that there will be at least a 30 per cent increase in billings over the past season.

Confirmation that Monogram was going to attempt an increase in prestige to competitors was forthcoming from the East Coast, too. George D. Burrows, executive vice-president and treasurer, in New York for financing purposes, declared that no more Monogram-AA pictures will be farmed out to other companies for distribution. Last year, there were some 170 Monogram releases. This year, sixty pictures per month. . . . If someday a major would then be "glutted" by too many pictures of the same type.

The company's program for the new season has Monogram features, six from AA, and 12 westerns. 'A new category, Gold Banner Productions, was announced by Broidy for the Monogram program. Two Rod Cameron starrers in Cinicolor have been set for the new unit.

Monogram will continue the highly successful "Little Rascals" series, reissues of the "Our Gang" comedies.

ELC'S MacMILLEN

Love 'n' Kisses

FILM BULLETIN

COYNE, AINSWORTH NAMED TO COMPO WORKING STAFF

The Council of Motion Picture Organizations took the initial steps in the building of a working staff last week. Executive vice-president Arthur L. Mayer named Robert W. Coyne as Special Consultant to the all-industry organization, William Ainsworth as Special Consultant to COMPO, and Dick Pitts as Editorial Director.

Coyne, former TOA executive director, and associate with Ted Gamble in his theatre chain, will leave Gamble Theatrical Enterprises to devote full time to the COMPO. Mayer, former president of Allied, will confer in an advisory capacity with COMPO's operational staff during periodic visits to New York from his home in Wisconsin, headquarters. Pitts, whose series of columns on "What's Right With Hollywood" two years ago won him industry-wide acclaim, will, like Coyne, serve COMPO on a full-time basis.

A special committee for cooperation with the Stathmore Company's connection with the Voice of America operation overseas was also announced by Mayer. Its personnel, drawn from the three COMPO member groups directly concerned with the international scene, has Cecil B. De Mille of MPIC as chairman, Gunther Lessing of SIMPP, and Francis S. Harms of MPAAC.

Creation of voluntary committees in every exchange area of the country to cooperate in COMPO activities was urged by the Committee on Organization at a recent meeting in New York chairman by Harry Brandt. The Committee recommended that all the various charter members of COMPO represented in the area be included in the regional units but to support the project was recommended. "Complete local autonomy will be preserved," the resolution explained.

Indicative of the Government's regard for the aid offered by COMPO's Committee on Cooperation with the U.S. Government was the invitation issued by President's Assistant John R. Steelman to meet with the President. The meeting took place last Friday on the White House steps, with the chief executive personally thanking the Committee for its offer of assistance in the present emergency, and praising the role played by films.
"NO WAY OUT" ZANUCK DRAMA PACKS TERRIFIC WALLOP

Rates ★★★★ + for all situations

20th Century-Fox


Directed by Joseph L. Mankiewicz.

20th-Fox scores a direct hit on the target at which the movie industry has been alining with this powerful and suspenseful drama of racial hatred and intolerance. Widmark, who is the central character which is no longer considered indecete or too harsh for the tastes of American movie audiences, "No Way Out" is destined to rank among the best of its type and prove the screen one of the most convincing, hardest hitting films in Hollywood history.

Director Mankiewicz, who collaborated on the script with Lesser Samuels, pulled out all stops in lensing "No Way Out," making the central character in this story of the injustices and indignities to which a negro is exposed the hateful, bitter, irrational being that a psychotic bigot must be. And Richard Widmark is superb in his portrayal of just such a character. Providing a perfect contrast to Widmark's unbalanced hater is the negro doctor, whose fatal contact with a bloodthirsty violent race riot, a role ably acted by Sidney Poitier, equally good in important assignments are Linda Darnell as the confused woman whom Widmark uses to gain his vengeance, and Stephen McNally, as Poitier's superior. Mildred Joanne Smith, Dots Courson, and Ruby Dee head a distinctive supporting cast.

STORY: Sidney Poitier, first negro doctor ever assigned to the County Hosptal, is presented a Management two-thugs, Richard Widmark and his brother, both of whom were shot in the legs during a filling station hold-up. Correctly diagnosing the symptoms of Widmark's brother as a brain tumor, Poitier does a spinal tap in an effort to save his life, but the patient dies. Widmark cries "murder!, swearing vengeance on the "nigger doctor who killed my brother." When Poitier requests an autopsy to clear himself of such a charge, Widmark refuses the necessary permission. Head doctor Stephen McNally and Poitier go to the devil man's ex-wife, Linda Darnell, asking her to talk Widmark. Widmark asks her to tell his slum cohorts to start a riot in "Niggertown." Poitier's neighborhood, but the negroes hear about this drilling the tables on the whites, covering the boom on Beaver Canal" while they are preparing for the fight. Poitier gets the police to book him for murder, thereby forcing an autopsy, which proves his original diagnosis correct and his actions justified. Widmark escapes and sets a trap for Poitier. The autopsy, Widmark walks right into it, but while Widmark is battling the doctor, his wounded leg causes his collapse, the curtain falling as his Malta is applied by his intended victim. TAYLOR.

'BORN TO BE BAD' TRIPE MELODRAMA FOR SOAP OPERA FANS

Rates ★ +

95 minutes

RKO Radio

Joan Fontaine, Robert Ryan, Zachary Scott, Joan Leslie, Mel Ferrer, Harold Vermilyea, Virginia Farmer, Kathleen Hughes, Donald MacBride, Robert Lowery, Ilsie Hallward, Hazel Boyne, Irving Bacon, Gordon Oliver.

Directed by Nicholas Ray.

The Jezebel theme is the basis for this woody, involved, screen soap-opera about a sweet-surfaced, thoroughly selfish and wicked woman. For the ladies who hang breathlessly on the daytime radio serials, there are a wealth of assets in "Born to Be Bad." They will revel in the way the latter part of the story goes about wrecking lives in the guise of a gentle, well-meaning young ingenue as portrayed by Joan Fontaine. They will also make plenty of mention of the smart new Hattie Carnegie attire sported by Miss Fontaine and another of the strong cast, Joan Leslie. Unfortunately, most of the males who will be lured in by the Robert Ryan—Zachary Scott names and the lurid title, are going to be in for a squashy time. The powerful cast, which also includes Mel Ferrer, star of "Lost Boundaries," and RKO's then leverage being grosses in the early runs, but word-of-mouth will beat returns down to luke-warm level in the subsequent. Producing such a decent acceptable story, this was apparently meant to be one of the picture's top-grade attractions, but the triteness and artificiality of the Edith Sommer screenplay, as well as a curious and cheepening — twist at the end which switches the film's approach from heavy drama to a light farce, makes for disappoointing screen fare.

The roles are well handled by the five principals. Miss Fontaine carries off the comedy with a sweet-tarted, semi-sweet ingrained with auburn inapsion and as much conviction as the plot allows. Her victims, Ryan as a brash, likeable author; Ferrer as the suave, sharp-tongued socialite; and Leslie, whose man she steals. Only Ferrer, as a carefree, pennuissant artist, profits from her schemes when the price of his painting of her keeps expanding with her nocturnal and vixenish city, Robert Sparks' production lacks nothing in gloss and sheen as he dwells on life in the upper crust in detail.

STORY: Joan Fontaine, sweet and innocent on the surface but avaricious and unscrupulous in reality, comes to San Francisco to take over the job soon to be vacated by Ryan. Ryan has long been deserted due to marry wealthy socialite Zachary Scott. Fontaine meets and is intrigued by a feisty, rising author, Robert Ryan, but sets her sights on Scott and, under the guise of helping the marriage plans, causes a break in relations between Scott and Leslie. She succeeds in getting Scott to marry her, but keeps him at arm's length, since her physical attraction is to Ryan. The latter, however, refuses to cooperate their affair, and Fontaine turns to Scott. In her frantic efforts to hold on to both men, she loses Ryan's love, while Scott uncovers her deception and dumps her from his house. When she leaves, she soon enters into a series of affairs, with married men depicted in quick montagne on the screen, and seems destined for a life of breaking up other people's homes. BARN.

'WALK SOFTLY, STRANGER' ENGRASING LOVE STORY

Rates ★★★ generally

81 minutes


Directed by Robert Stevenson.

Basically, a tender and engrossing love story of a gambler and an invalid girl, "Walk Softly, Stranger" also has an unexpected degree of suspense and flashes of exciting action. It should garner well above average grosses in most situations, since its appeal is strong to both male and distrist elements. Yet the screenplay, by Frank Fenton, lacks in originality is compensated for by a swift pace, smart dialogue and excellent performances by a well-balanced cast headed by Joseph Cotten and Valli. The romance between the latter pair will exert strong pressure on the sympathy of the feminine fans and the favorable word of mouth response should bring in the money in the subsequent runs.

As the gambler Joseph Cotten is convincing, even the somewhat incredible climactic sequence, Valli, as the crippled heiress, also turns in a fine performance. Outstanding caracterizations are provided by Jeff Donnell, as Cotten's partner in crime. Robert Stevenson's direction keeps the film moving along at a lively pace and maintains interest throughout.

STORY: Joseph Cotten rents a room from the home of widow Spring Byington, presumably the small-town home of his boyhood. At the country club, he meets Valli, crippled daughter of the town's wealthiest man, and they are soon in love. Later, Cotten meets his friend, Valli's brother, who has a yard where they hold up a gambling house and steal $100,000. Cotten returns to his small town to settle down and be near his love, but he is soon caught by Valli and Stewart, having spent his share of the money, comes to Cotten for help. Stewart is killed and Cotten is taken "for a ride" by Valli and his brother. Cotten is hoping to make the auto crash, Cotten is shot. He recovers in the hospital and Valli comes to tell him that she'll be waiting for him after he writes his will. GRAN.
THE SLEEPING CITY' ROUTINE MURDER MELODRAMA

Rates ★ ★ generally; better in action houses

Universal-International 85 minutes
Richard Conte, Coleen Gray, Richard Taber, John Alexander, Peggy Dow, Alex Nicol.
Directed by George Sherman.

"The Sleeping City" will disappoint every class of moviegoer, even the action fans. Entirely undistinguished, except for its authentic backgrounds, this Universal International offering turns out as just another of its yarn being built up out of flimsy plot and action from a myriad of predecessors in the same category. Shot in its entirety in New York City, with the famed Bellevue Hospital supplying most of the setting, the film misses by a mile or more its chance to be another "Naked City" through pedestrian treatment in Jo Eisinger's screenplay and George Sherman's direction. Everything runs to pattern, even the climactic chase through the bowels of the hospital, progressing up to the roof where the killer, who becomes apparent soon after his initial screen appearance, is shot down. Occasional sports of action erupt too infrequently for action addicts, but the theme and a modest production value make fair bet for the less discriminating audiences generally. The two top names, Richard Conte and Coleen Gray, are only moderately used, while action up on the plus side of average will have to depend on exploitation by the theaters.

Both Conte and Miss Gray are adequate but nothing more in their performances. The former, as a detective masquerading as an interne, underplays the role on which he has been built up, while Miss Gray's nurse characterization makes no demands beyond the routine. Alex Nicol, counterfeiter, is overbroadly drawn, and his character, as an interne, is properly bitter as a disillusioned interne. From there on, the players go progressively toward the curtain-chewing side. John Alexander's detective chief is a curious cross between the stereotypic movie version of a tough dick and his familiar Teddy Roosevelt portrayal. Another stage recruit, Roderick MacKeller, mugs and grimmaces painfully as the killer.

STORY: When an interne at New York's Bellevue Hospital is shot to death, with no motive apparent, Police Inspector John Alexander assigns a member of his "confidential squad," Richard Conte, to be admitted to the hospital staff as an intern to follow the case. Conte's roommates, Alex Nicol, center, and Phillips himself by his bitterness, apparently because his intern wage prevents him from marrying. However, he is killed when the assistant is caught giving up medicine and Conte's suspicion is shifted to Richard Taber, veteran hospital elevator operator, who is always taking horse bets from the internes and carrying them on credit. Conte deliberately gets himself in debt to Taber and learns that the only way to get the doctors pay off in dope, procured from the head of the ward nurse, Coleen Gray, Conte goes along with the scheme, then to force Taber's hand, refuses to write any more prescriptions for the "white stuff." Taber attempts his third murder, but Conte wounds him then chases him through the hospital to the roof where he shoots the killer down. Gray is apprehended as an accomplice in the narcotics scheme and the case is closed. BARN.

'MISTER 880' AMUSING, HUMAN-INTEREST YARN

Rates ★ ★ ★ — generally; less in action houses

20th Century-Fox 89 minutes
Directed by Edmund Goulding.

"Mr. 880" is an amusing mixture of humor and warm sentiment that is certain to be extended a hearty welcome by audiences generally. Qualifying as eminently suitable fare for family situations, this unusual and human little comedy is fortunate in featuring Edmund Gwenn as the kindly, harmless old counterfeit in the title role. Gwenn's performance in "Miracle on 34th Street" and "A Grand Romance" has been marred by lack of material, the same is true here. As a disreputable character, Gwenn wins the sympathy of the audience completely, simultaneously providing them with plenty of fun. There is a great laugh in the fact that his impertinent counterfeit bills even have the Capitol misspelled "Wahsington." As the secret service agent who is determined to track down the elusive counterfeiters, Burt Lancaster does very well on the right side of the law for a change. Dorothy McGuire also comes through with a fine performance, playing the role of an eleven-year-old girl who discovers the law to the discovery and capture of "Mister 880." In the top supporting role, Millard Mitchell provides some good wry humor as Lancaster's father. The film's direction is ably handled by Robert Riskin, with the exception of those unnecessary segments, is quite satisfying.

STORY: Ace secret service agent Burt Lancaster is called to New York to try his hand at solving a case which has baffled the department for ten years. An unknown culprit, called Mr. 880, counterfeits one dollar bills which look so strange that they are considered tokens. Lancaster discovers the bills have appeared at frequent intervals in different shops, but always in the same areas. He traces one such bill to Dorothy McGuire, a United Nations intern, and ingeniously gets it to Edmund Gwenn, her elderly neighbor, and, unknown to him, the elusive counterfeiters. romance buds between Lancaster and Miss McGuire while the former continues to hunt Mr. 880. After a series of incidents, during which Lancaster and Millard Mitchell, his Assistant, come within a hairs breadth of catching Gwenn, the latter, tearfully buries his printing press, giving up his illicit pursuit, and sets out to make a living by painting. When the young boy who finds it floods, the neighborhood with bogus dollar bills, the police pick him up and his story reveals Gwenn's unbelievable honesty and simplicity cap tivates the hearts of all who contact him, and he leaves with a light sentence and a one dollar fine, which he almost pays with one of his phony bills. JACKSON.

'I SHOT BILLY THE KID' PEDESTRIAN-FACED WESTERN QUICKIE

Rates ★ ★ for action spots only

58 minutes
Lippert Pictures
Directed by William Berke.

Supposedly based on actual incidents in the life of Billy, the Kid, this programmer from the Lippert studios is a standard western with a trifle less action than most of this genre. The highly exploitable title, however, should carry it through to slightly above-average grosses in action houses. It will have little value elsewhere. The pace is slowed down by a superfluous dialogue in romance and comedy scenes. The director, William Berke, retarded many of the action scenes by lengthy scenes of one character or another loping along the trail.

The members of the cast are generally adequate in their roles, but none are particularly convincing, especially Barry who is a little hard to swallow as the 18-year-old bandit. The photography is adequate and production values are very ordinary.

STORY: Don Barry, as Billy the Kid, is caught up in a war between two families, the Coles and the Mortons, to defend when the head of the opposing family is killed. Barry forms a gang which performs many successful jobs and boosts his reputation as a "dead-end" man, but at the same time, he saves buffalo hunter Robert Lowery, an Italian American, becomes an artist and goes to Waddy Vernon, a Mexican girl and spends a good deal of time rescuing Waddy Vernon, her father, from jail. After he kills a sheriff in self-defense, the hunt is on and heavy and heavy for Barry. Lowery is made sheriff and ordered to bring Barry, dead or alive. Lowery sees the governor who agrees to pardon Barry if he surrenders, but when he refuses, but is captured by Lowery who intends to hold the governor to his promise. Barry is tried and found guilty of murder. After the Lowery gives the governor the horses, they have deserted him, Barry escapes and starts a new series of escapes. Finally Lowery catches up with Barry and they come out with Barry coming out on the short end. RUBE.
STAR-MAKER KRAMER

Middle of the C's

HAVING ALREADY racked up a $2,500,000 domestic gross with "Hamlet" in its road show engagements, Uni-

CONDUCTOR MITROPOULOS

Not Just for Longhairs

eveal two rolls of toilet tissue. With a

r thousand what in the package, "Just

a little something for the apartment," the

after replied, opening the wrapping to

of patrons in years were waiting to buy

tickets. The huge crowds forced the

bosses to set up additional box offices

gemeral time admission tickets. The suc-

cess of the Philharmonic's engagement

was especially heartwarming to 2oth-Fox

president Spyros P. Skouras, who has

backed his belief that classical music can

play an integral part in motion picture

theatre programs with a series of shorts,

featuring top musical artists and organi-

zations, currently being produced by the

company.

PARAMOUNT has, in our opinion, made

an inspirational choice for the title of

the Leo McCarey film teaming Bing Cros-

by and Bill (Hopalong Cassidy) Boyd. The

opus has been dubbed, "Thataway!"

A TRUMPET CALL to fight back

against any subversive influences was

sounded by WB president Harry M. War-

ner. In a unique meeting of some two

thousand employees on one of the studio's

big sound stages, "We don't want any-

body employed in our company who be-

longs to any Communist, Fascist or any

other un-American organization," Warner

told the assembled workers. "Don't al-

low these bullies to bully you - get rid of

them and any one of them who wants to

to go to Europe where they can teach that

kind of stuff. As my brother once said,

'Let them come here to us and we'll pay

their expenses back to Russia any time

they want.' Don't be scared of anybody.

You're good honest Americans - why not

stand up and fight?" As a dramatic cli-

max, Warner had the last few minutes of

"Teddy, the Rough Rider," a patriotic

short made by Warners in 1910, in which

TR warned the nation against subversive

activities and divided allegiance.

OF MEN AND THINGS: Leon Brandt,

ELC ad-publicity director has named

Hank Fine to succeed the recently resign-
EXHIBITORS' FORUM
Opinions Culled from Organization Bulletins

RENTAL FORMULA
Associated Theatre Owners of Indiana

The current decline and reallocation of boxoffice revenue has placed a great many independent theatres in a difficult position. The very existence of many theatres—not just a few isolated instances of hardship cases—depends upon an immeasurable reduction in film rentals proportionate to the decline in the boxoffice.

It is elementary justice that distributors share some of the loss from the decline in business.

Even though A.T.O.I. and National Allied can assist in many ways, ultimately the relief from high percentage, flat rental and unsound allocations must be secured by the efforts and resolve of each individual theatre owner. He must make a careful analysis to determine an accurate profit and loss statement for each company and when terms are offered that are unfair or beyond his ability to pay, the exhibitor must learn to say "no!"

We recently talked with an Allied member who gave us his formula for determining his top film rental. With some amendments of our own to make his formula a little more widely applicable we pass this method on to you. Proceed as follows:

1. Determine the actual amount of your weekly overhead exclusive of feature film rental. For this purpose you may overlook a number of items that must be included in this fixed overhead expense. We have breakdown forms that we can supply you for this purpose.

2. Break down your weekly expense into tenths or units. Usually these are three tenths for Sunday, two tenths for Tuesday and one tenth for each of the other days of the week. To be more accurate, you may break down this overhead expense by the average business that you actually do on each day of the week so that the overhead is loaded on to each change in accordance with the ability of the average gross on that change to carry it.

3. Separately figure the average gross on each company's pictures on each change. It is possible to do this by the average gross on each change or some particular reason there has been a change in the general level of business in your situation use a period of time that gives a more accurate indication of today's conditions. For companies that you do not book, or for companies from which you have used only a few pictures, take the overall gross on the change.

4. From the average gross of each company on each change deduct the proper units of overhead. From the balance, of course, must come your film rental and profit. It is up to each exhibitor to determine for himself what constitutes a fair profit. After providing for profit the remaining amount should be the exhibitor's top rental.

5. If you don't realize the same profit on all bookings and inevitably some will be a loss, but this procedure will yield a fair overall profit. On companies from which you play percentage pictures such pictures should not be included in your calculation of average gross. It is apparent that such returns would bring up an average high because the film company shares in the unusually high gross you do not retain enough share of this gross to provide a cushion for the weaker pictures that fall below the average. Each percentage picture must then be negotiated for at terms that will permit profitable exhibition of the individual feature.

We would like to have your comments on this member's formula. Perhaps you have a better one and if so we would like to pass it on for the benefit of the rest of our members. Remember that by helping others you help yourself. Territories that are considered "hard" are not made so by one or two individual members, but by the general attitude of exhibitors in the area and a careful buyer here and there will have lots of difficulty in this territory that is generally considered "easy picking".

ADD SELECTIVE BUYING

There is a good and very legitimate method by which you can lick a recalcitrant company into line. If it is quite essential that you have their top pictures, you can refuse to buy their B, C, D, and E releases, telling the salesman just why you are doing it. We all buy some inferior pictures in our territories that are treating us right. Why in heck shouldn't we penalize those who are not showing us any consideration?—Texas Allied.

Single out the company on which you do the poorest from a profit and loss basis and just buy their top pictures if you feel you need them and the terms are not too far from equitable. Eliminate all the inferior product which is your right under the decree. You can penalize the company that won't play ball by refusing to liquidate their lesser pictures. By the same token you can cement a friendship with the company that does play ball by making a sincere effort to give them liquidation on as much product as possible. This is your atom bomb in film buying today—the fact that pictures must be sold picture by picture with the licensing of one motion picture not conditioned upon the licensing of another motion picture. The sales forces are drilled day after day to get liquidation and naturally they are going to try to sell all product but you do not have to buy any picture you do not want and certainly you do not want to buy any thing but the money making pictures from a company that is giving you a ride.

—Allied of Ia-Neb.

CRITICS' PICTURE
ATO of Indiana

Criticism appears to be growing that Hollywood is catering to the Intelligentsia to the neglect of the mass audience and that winning the approval of the occasional movie patron is not worth alienating the regular patron who is the bread and butter of the business. Most recently Harry Arthur has charged that "too many in Hollywood are prone to make pictures primarily for their own enjoyment and sense of sophistication and artistic creation." Some months ago Trueman Rembush accused some of the producers of making pictures with an eye on the academy award rather than the results at the boxoffice. We are reminded that this is not a new complaint by the cartoon below that appeared in the SEP over two years ago.

In spite of all the wishful thinking about the 'Lost Audience' it is our guess that they are going to stay lost unless this business could operate on an entirely different basis. To illustrate the problem, compare that to be classified as a "Best Seller" a book only has to sell 500,000 copies. (Yet only about 25 out of 2500 written each year achieve this success.) But the average "A" motion picture must show to about 18 million people to be successful, and as long as it takes that many customers to make a good picture profitable it will have to be made with the most general and prevalent tastes in mind. And the partialties of more limited groups will probably be served by accident only. If good pictures were made without such astronomical costs they could be exhibited to many millions fewer customers in many thousands fewer theatres, where there was a market for such product, and still pay handsome profits. It is probable also that these class audiences would make less demand for the expensive ingredients of a picture—fabulously salaried stars, lavish sets, etc. Until producers stop insisting on 10,000 contracts on every picture and begin making some product that can pay off on 2,000 contracts there will be plenty of non movie-goers. Otherwise, it is as hopeless as producing a mangrel vegetable that everybody likes—no matter what kind of a hybrid they come up with some people are still going to say it's spinach and to hell with it.
ANNOUNCING OUR
17th Annual Convention
ALLIED STATES ASSOCIATION
OF MOTION PICTURE EXHIBITORS

MON. - TUES. - WED. OCTOBER 2 - 3 - 4
WM. PENN HOTEL, PITTSBURGH, PA.

EVERY INDEPENDENT EXHIBITOR IS WELCOME

Every independent exhibitor in the country, regardless of whether he is a member of Allied or not, is urged to come to Pittsburgh. High cost of films while grosses are declining and every phase of theatre operation will be discussed by experts and by the rank and file.

See, Hear, Talk With...
LEADERS OF
EXHIBITION DISTRIBUTION
MOVIE STARS

Entertainment for You & Your Wife
NIGHT CLUB PARTY
GALA BANQUET
COCKTAIL PARTY
LUNCHEONS TEAS
TOURS OF THE CITY

WRITE NOW FOR HOTEL RESERVATIONS
CONVENTION OFFICE
84 VAN BRAAM ST.
PITTSBURGH 19, PA.
KRAMER MAKES IT THREE IN A ROW
New Subject, New Star In Strong Drama

Stanley Kramer is a daring and imaginative young man, and just about the hottest producer in Hollywood right now. His stirring "Champion" took a novel and punch-packed approach to the fight game; he followed this with "Home of the Brave", another gripping treatment of a provocative theme, racial prejudice; now, he has run his string of successes to three in a row with "The Men", a searching and intensely moving drama of paraplegics and the desperate adjustment they — and their loved ones — must make to face the future.

The acclaim by the critics has been universally outstanding. More important still has been the public's acceptance of "The Men". Its Radio City Music Hall debut gave the giant theatre its biggest opening day in a year and the reception accorded the film in other early openings throughout the country is indicative of the extraordinary business the picture can do with proper handling.

Both United Artists and producer Kramer have been getting behind the picture in big-time fashion. Kramer is currently on a tour selling the film at civic and organizational meetings coupled with screenings, and word-of-mouth is circulating well before film's openings. Here is what the theatreman can do to feed the exploitation buildup:

Sell "The Men" as one of the most daring, as well as one of the most entertaining productions to come out of Hollywood . . . As having the punch of "Champion" and the guts of "Home of the Brave", from the producer who gave you both . . . A brand new star, one of the most dynamic personalities to reach the screen in years in Marlon Brando (the sensational discovery of "A Street-car Named Desire," hailed by N. Y. critics as the most vital new talent to come to the stage in a generation).

"The Men" can be its own best salesman and a sneak preview before a regular audience at least one week before opening can start the word-of-mouth snowballing, particularly if opinion makers receive special invitations.

PARAPLEGIC & WIFE
Adjustment for Both

MARLON BRANDO
Dynamic

HORSEPLAY IN THE WARD
Even Paraplegics Have Fun

BRANDO BALLY

Exhibitors have an opportunity to exploit a thrilling new personality in Marlon Brando. The youngster has received plugs in Life, in the syndicated Hollywood columns, and, of course, from drama critics who raved over his performance in "Street-car Named Desire." The Life spread covered three full pages and UA arranged a special 2-color 40 x 60 display of the Life story, available through National Screen Service, which can be used weeks ahead of playdate and out front during the run. The movie columnists have made a legendary figure out of Brando's eccentricities in Hollywood and have built up a ready and waiting audience for the new star.

An excellent idea for a newspaper contest, based on Brando's new star appeal, is suggested in the press book. Using a mat available through NSS, four other stars are featured and contestants asked to identify the stars and the titles of the pictures which brought them fame, along with a letter telling why they want to see Brando in "The Men".

Other displays linking Brando to famous male movie stars of yesteryear to show changing styles in screen leading men are good for lobbies, store windows, etc., and a special 40 x 60 featuring the star's striking eyes is especially effective.

The press book also features a host of other selling angles, on the star, title, and how to sell the women which runs the gamut of use for all conceivable types of theatres.

NEWSPAPER ADS

Below are some of the unusual newspaper ads for use both in display size and in teaser style (lower right). Several other teasers are available, and an ad style similar to the one in lower left is good for review quotes—always a potent seat-seller.
THE MEN

Stanley Kramer's extraordinary talent for making engrossing entertainment and boxoffice merchandise out of pictures that "say something" is attached to the field of paraplegies—those unfortunate with lower body paralysis whose numbers multiplied many times with World War II—in "The Men." For his star, Kramer chose a young actor who skyrocketed to prominence in the Broadway smash hit, "A Streetcar Named Desire," his name is Marlon Brando, a dynamic new personality with "a poet's face and a gladiator's build," who seems destined for a definite stellar spot in the screen heavens. Mixing his cast with capable professionals and actual paraplegic vets in the Binghamton Hospital, the producer creates an impression of reality rarely achieved on the screen.

Beginning with a young lieutenant's injury in the war which paralyzes his lower body and leaves him bitter and hopeless, the story traces his excruciating rehabilitation, first toward his ward-mates, then toward the girl he had deliberately thrust from his life after his injury. The adjustment the young lady must make is also an integral part of the film, as are the various methods and techniques used in building the paraplegics to a point where they can take a man-sized place in society. Teresa Wright is seen as the girl, Everett Sloane is tremendously effective as a doctor. The story and screenplay was entrusted to Carl Foreman, who did the script for both "Champion" and "Home of the Brave." Fred Zinneman, director of "The Search," handles the same chore in this film.
"SCREWS SHOUT PRAISES OF 20th'S NO WAY OUT"

"GUN CRAZY"
United Artists
"Adequately described as a small-budget crime thriller... Has certain merits which give it more impact than is customary among pictures in its own class." — WINSTEN, N. Y. HERALD TRIBUNE.

"Pretty cheap stuff... Spurious concoction is basically on a par with the most humdrum pulp fiction." — H. T., N. Y. TIMES.

"Conventional stickups, chases and a man hunt... giving the moral that crime doesn't pay another tedious affirmation." — BARNES, N. Y. HERALD TRIBUNE.

"THE DESERT HAWK"
Universal International
"Another fantastic excursion into a never-never Oriental land... Gaudy frolic in the sand..." — CROWTHER, N. Y. TIMES.

"All very silly and stilted." — POLLOCK, N. Y. COMPASS.

"Tinted pictorial nonsense supplement- ed by purple dialogue... A bumptious bore... Motion picture salami... An old hat done up in a gaudy package." — BARNES, N. Y. HERALD TRIBUNE.

"Antique movie stencil... High-spirited hoax." — WINSTEN, N. Y. POST.

"A tale from the 1,001 Arabian Nights, that's what it is." — O'CONNOR, N. Y. JOURNAL AMERICAN.

"EYE WITNESS"
Eagle-Lion
"Mildly entertaining courtroom melodrama... Has little suspense or terror, but it has flavor and amusing by-play... All in all, better in its parts than as a whole." — BARNES, N. Y. HERALD TRIBUNE.

"Amiable combination of British and American cinema crafts, run up for pleasant diversion if not exceptional note." — CROWTHER, N. Y. TIMES.

"Leisurely and pleasant story, mild touches of humor... Nothing very exciting." — A. P., N. Y. COMPASS.

"Like the smoothly played show of a magician, it entertains even when you are fully aware of the trickery involved." — WINSTEN, N. Y. POST.

"Sprightly mystery drama... Started off with large crowds and seems sure to keep the Little Carnegie filled for quite a spell." — COOK, N. Y. WORLD TELEGRAM.

"Really excellent example of British cinema... Modest, adult, unostentatious attempts become quite thrilling—in a rather sedate way... Delightful!" — O'CONNOR, N. Y. JOURNAL AMERICAN.

"THE CARIBOO TRAIL"
20th Century-Fox
"Long, parched ear of Western corn for those who have ball and done with such high, innocent spirit that the grim aspects of the story are easily overlooked." — T. M. P., N. Y. TIMES.

"Nothing has quite been shown in recent years." — WINSTEN, N. Y. POST.

"Intended to be the springboard for something jolly and eccentric. But nobody in the neighborhood is likely to die laughing." — POLLOCK, N. Y. COMPASS.

"O'Connell has such a wacky bunch been seen on screen. Walker, however, is the plot... All in all... a most unusual film." — O'CONNOR, N. Y. JOURNAL AMERICAN.

"FANCY PANTS"
Paramount
"Fandango of unlimited proportions... Mr. Hope and everyone have taken springy slapstick and laid it firmly and hilariously to Fancy Pants." — CROWTHER, N. Y. TIMES.

"Has momentum without much mirth... Hope, of course, holds the center of the screen almost continuously. It's only a pity to see him dealing with such shoddy goods." — BARNES, N. Y. HERALD TRIBUNE.

"Pretty hilarious. Bright and fun and has a nice satirical edge. Has tailored entirely to Mr. Hope's breezy, wisecracking personality... You won't go wrong with Mr. Hope and Fancy Pants." — PECK, N. Y. COMPASS.

"Just about the most hilarious Beb oes have made... It's Hope for the last time, a Hope chest full of brightest rays of Hope." — COOK, N. Y. WORLD TELEGRAM.

"All farce, and several yards wide... Lively and rambunctious... Not up the best Hope levels of screen fun." — WINSTEN, N. Y. POST.

"TEA FOR TWO"
WARNER BROS.
"Inspired and witty... musical abou the Twenties... Passes up all the co and uproar of the time for a lot of tas less and farcical hokum." — S. P., N. Y. COMPASS.

"So ingratiating that this observer ec the glow of pleasure ordinarily reserved for usaders products... B. Warner Brothers musical made in decade, and that covers a lot of territory." — WINSTEN, N. Y. POST.

"A lot of songs and artistic talent goes wa... Narrative lemon sour... music." — BARSTOW, N. Y. HERALD TRIBUNE.

"Wastes its assets... Dull tale, not livened by heavy-handed attempts at edy... Songs and dancing... are enough. But those good... Wep ed, in spite of cast and songs, by downright stupidity of its screenplay... CREELMAN, N. Y. WORLD-TELEGRAM.

"Good music and snappy comedy combine to make... a pleasant en tainment... Quite a genial product." — T. M. P., N. Y. TIMES.

"SHAKEDOWN"
UNIVERSAL-INTERNATIONAL
"Somewhat longer on talk than action, but there is enough of the latter around to account for the average as Our melodramas go." — T. M. P., N. Y. TIM.

"Tight little melodrama... Generates your money's worth of excitement suspense,リアル... Stirred sufficiently and served well... BARSTOW, N. Y. HERALD TRIBUNE.

"Small surprise and consequently minimum of excitement in the family comedy. It is an easy pace no relaxes... Not only remains pedestal, it also has a slight limp." — COOK, N. Y. TIMES.

"Told in terms of violent action and highly charged emotions... Carries audience into situations that are inter dan which experienced vicariously." — WINSTEN, N. Y. POST.

"Moderately diverting little melod... with underworld angles... CREELMAN, N. Y. JOURNAL AMERICAN.
HOLLYWOOD EDITORIAL

Hidden Talent

During the past few years, scores of new players have risen to prominence in Hollywood. The largest percentage of them have been recruited from the ranks of the unknown. Yet in number are those from radio and the nightclub. The remainder, without previous acting experience of any kind, have been "discovered" here, there, and everywhere, by agents and talent scouts.

Not one, if my records are correct, if it was "providing the most logical way to launch a screen career — by doing "extra" work.

Why is Hollywood so inept at developing its own stars? Why does the greatest entertainment medium in the world, year after year, continue to squander those millions of dollars for talent? Why, with thousands of personable youngsters in the exact age of stardom, so completely that the majority of them are soon robbed of ambition and hope?

Being an extra in scores of pictures a year certainly must be as good training for a would-be screen star as can be had by "carrying a spear!" in "Broadway." But what about the stage "super," rather than the movie extra, who seems to be getting first consideration in the search for new faces.

Sometimes I wonder if we take enough pride in this great industry of ours. Do we have the best talent? This industry should be completely self-sufficient, and its pity that those who make stars in the pictures, and keep their eyes open for the hidden talent within the ranks. JAY ALLEN.

METRO-GOLDWYN-MAYER

SCHARY PLANS MUSICALS TO SATISFY 'ESCAPIST' FANS

THREE new developments stand out on the MGM front these days, as production continues to perk at a brisk tempo. First, a plan is being formulated by company tops for multiple picture selling. Secondly, Dore Schary is shaping up the heaviest slate of musicals in the company's history, in addition to many adventure stories, to meet what he believes is a growing demand for "escapist" entertainment. And, finally, every effort is being exerted to develop and hold together producer-director teams which work effectively together as units.

The multiple picture, or package selling deal, remains in a somewhat nebulous state at this time, although FILM BULLETIN has been told by responsible MGM sources that the program will soon be initiated, in response to requests of exhibitors. No decision has been made on the number of pictures in the first package, but it may include the entire 15 to 16 features which Leo will release between September 1 and the end of the year.

In preparation for the increased emphasis on musical pictures, the company has uplifted its roster of screen entertainers to 24, equally divided between singers and hoisters. The former
group includes Fred Astaire and Jane Powell, teamed in "Royal Wedding"; Gene Kelly and Leslie Caron, in "An American in Paris," who will co-star with comedian Red Skelton in "Excuse My Dust"; Vera-Ellen, Ann Miller, Cyd Charisse, Marge and Gower Champion, George Murphy and Ricardo Montalban. The singers, in addition to Miss Powell, who gets attention as a dancer, are: Johnnie Ray, Gene Lancelo, Teresa Celio, Elio Pinza, Howard Keel, Vic Damone and Georges Guetary.

PREXIE-DOORWAY

Of the producer-director teams that are being formed, eleven are already set. Among them are Armand Deucset and John Ford, who will do "The Magnificent Yankee," with "Kind Lady"; Norman Panama and Melvin Frank, following up "The Reformer and the Redhead" with "Callaway Went Thataway"; Arthur Freed and Stanley Donan, who delivered "On the Town," will make "Royal Wedding"; Joe Pasternak and Norman Taurog, who recently completed "The Toast of New Orleans"; Jack Cummings and Roy Rowland, who will follow up "The Voice of Love aka Love Me Tender," "Excuse My Dust"; Pandro S. Berman and Vincente Minnelli, follow their "Father of the Bride" with "Father's Little Dividend"; Richard Goodstone and Gerald Mayer, pair off for an initial stint on "Dial 1119," and Nicholas Nayfack and Anthony Pelissier, now "Border Incident" with "Devil's Doorway.

Even Bossman Dore Schary apparently has taken on a more or less steady staff, now a writer-director Robert Pirosh, with whom he will soon start "Go For Broke." You will remember Dore Schary was on the team of two or three who teamed together for "Battleground.

These producer-director partnerships seem to make good sense. Familiarity should make for efficiency, economy and all-around improved movie-making.

MONOGRAM-AA

WAYNE MORRIS AT $10,000 PER FILM RAISES QUESTION

CHIEF matter of business around Monogram the past couple of weeks has been the annual convention here in L. A. Howver, Prexy Steve Brody still found time to put his signature on some new talent contracts and to settle some important matters of company policy. Of particular interest is his newly announced decision to keep Monogram's future production in the modest budget class, which, to the producer, produce no more features for outside release.

You will remember that the Mono-AA contract involved the situation of leasing "Red Light" and "Gun Crazy" through United Artists. Brody feels that the results of the experiment were not by any stretch gratifying to hear repetition. New contracts signed this month include one with Wayne Morris for two pictures at $10,000 each, and an extension of Rod Cameron's pact, which calls for two or three pictures annually over an extended span. Wayne Morris at the $10,000 per picture figure again raises the question of whether it is more advisable to pay a premium for a name that has lost its glitter, or to develop an entirely new face. This department is inclined to string along with the school of thought which endorses new faces as the answer to enforced economy.

Lew Landers, in another contract negotiation, is to direct "Blue Blood," Peter B. Kyne's horse racing story which was carried serially in Collier's magazine. Landers has been free-lance in the West for some time and only - and an aspiring designer of "When the Redskins Rose" for Columbia.

PARAMOUNT

BIG PAR PRODUCTION PUSH
SEEN STARTING BY NOVEMBER

FURTHER evidence that the hiatus of recent weeks is merely a prelude to another all-out production boom is to be found in the number of new producer-director and writer contracts which are being signed here -- not to mention, of course, the midnight oil that is being burned in the story department. As things now stand, it appears that the big production push should be ready to go by early November.

Among the new contracts inked this month are those with such toppers in their respective fields of motion picture endeavor as: John Wayne Davies, Billy Wilder, Mitchell Leisen -- and an aspiring comedian by the name of Bob Hope. Davies, who was tagged as a writer-director, is expected to work closely at Paramount with William Perlberg and George Seaton, with whom he made history at 20th Century Fox with "Miracle on 34th Street.

Bing Crosby also has been inked with a Paramount contract also, calling for five pictures to be made over the same period. Anecdotal evidence suggests an addition in "Ace in the Hole," which is still in the mills.

The Hope contract, which, incidentally, supplants his old one, torn up by mutual consent, will reportedly call for eight pictures -- four to be produced by Paramount and four by Hope Enterprises for Paramount. The total budget for the eight pictures will be around $12,000,000.

Paramount appears to be girding itself to bid for supremacy in the production field, measurement has been completed. Typical of the caliber of product which is being planned is the currently filming "Carrie," William Wyler producing, with Shulman, Mike and Jennifer Jones in the starring roles.

REPUBLIC

SEVEN SLATED TO ROLL
AT REPUBLIC IN SEPT.-OCT.

SEVEN PICTURES are scheduled to go into production during September and October.

First to go will be "Cuban Fireball" (Estela), which rolls on September 13. William Beaudine directing for associate producer Sidney Picker. "Honeysuckle," film of the story by Judy Canova, series in three-color Trucolor, is next on the production slate, set to go September 15, with Sidney Picker again handling the production. "The Great Land" goes before the cameras October 2. Other October starters are: "Heart of the Rockies," Roy Rogers starrer in Trucolor, with William Witney directing; "Rough Riders of Durango," an Alan "Rocky" Lane starrer; "Winds of Monterey" (Rex Allen) and "Million Dollar Man Hunt."

Currently shooting at Republic is the serial "Flying Disc Man From Mars," with Fred Brannan directing.

Company executives have put in a pitch to the air force for combat footage to be included in the up-coming "Wings Across the Pacific," which draws one of the year's top budgets on the Val ley lot.

LUPINO-COLLIER UNIT TO INCREASE OUTPUT FOR RKO

STILL AIMING toward the end of broadening its program of outside in dependent production, RKO has been working out details of a new pact will Filmmakers, the Ida Lupino-Collier Young set up, for a greater number of features than the three contracted for under the present agreement.

It is understood that Miss Lupino and Young have long-range plans for the combination and have been planning, using a system of internal promotions to build the framework. Even so, they will make no attempt to move into the realms of big-budget production, preferring instead to continue their concentration of feature both of $25,000 class.

With the growth of Filmmakers, RKO release branch now embraces such forms as the production of a new series of feature-length films for distribution, producing a new series. The "East Aces" radio program during their easter trip.

20th CENTURY-FOX

BERNHARD TALKING INDEP. PRODUCING DEAL WITH 20th

EX-FILM CLASSICS proxy Joseph Bernhard is negotiating a deal for Fox to lease on a contemplated slate of the independent pictures. Although he is being worked out in New York, when Bernhard has been huddling with Sprouskos, Hollywood sources hear that the program may be expanded into a larger number. There may be six or more than the three features currently under consideration. Fox officials point out that Bernhard, although a producer, is not only with his own Film Classics company but before that, when he was associate producer, in which case he is a capable producer, whose product should be of real benefit to Fox.

Darryl F. Zanuck's much-discussed bi pic based on the life of Erwin Rom. It has been scheduled for a January start North Africa. Nunnally Johnson who is completely "Marked Man" in English with Irene Dunne, is currently whipping up the script.

Production has been at low ebb at F

10
Throughout August, but will get back into full stride with the coming of the fall months. And, distribution-wise, the company is in a position to keep its really outstanding picture on the nation’s first-run screens at all times. Probably at no time in the company’s history has the backlog contained such high caliber films, nor have they ever been better divided between all types of entertainment.

**STUDIO SIZE-UPS**

Throughout August, but will get back into full stride with the coming of the fall months. And, distribution-wise, the company is in a position to keep its really outstanding picture on the nation’s first-run screens at all times. Probably at no time in the company’s history has the backlog contained such high caliber films, nor have they ever been better divided between all types of entertainment.

**UNIVERSAL-INTERNATIONAL**

**FIVE FEATURES SCHEDULED TO START SHOOTING IN SEPT.**

Fall is being ushered in with a flurry of activity on the Universal-International lot, with five pictures set to roll during the month of September.

Already before the cameras are: “Prisoner of War” (Mark Stevens-Tony Taylor), “Bedtime for Bonzo” (Ronald Reagan-Diana Lynn), and “The Prince Who Was A Thief” (Tony Curtis-Piper Laurie). On September 15, “Up Front,” based on the Bill Mauldin best seller will roll, to be followed the same week by “Air Cadet.” Three pictures which carried over from August are: “Lights Out,” “Mystery Submarine” and “Apache Drums.”

Your Studio Size-ups reporter would like to predict that U-I has a promising new star in Tony Curtis, who will be seen before long in the adventure, “The Prince Who Was A Thief.” Those who have seen Curtis in the daily rushes are convinced that Universal has a young Douglas Fairbanks on its hands.

**WARNER BROS.**

**FAT BUDGET SET BY JLW FOR ‘I POSED AS A COMMIE’**

In line with Warner’s policy of leading the field in topical features, Jack L. Warner has just dished up a $1,300,000 budget on “I Posed As A Communist for the FBI.” Based on a story in the Sunday Evening Post by Pete Martin and Pete Cvetic, Martin is currently helping to write the screenplay.

Warner has also stepped up the current production pace on the lot, with six pictures shooting simultaneously. Carried over from August are: “Only the Valiant,” a Cagney production, starring Gregory Peck and Wendell Corey; “The Enforcer” (Humphrey Bogart); “Jim Thorpe, All American” (Burt Lancaster-Charles Bickford); “A Streetcar Named Desire” (Vivien Leigh-Marlon Brando). Starting in the early days of September were: “Lullaby of Broadway” (Doris Day-Gene Nelson-Billy de Wolfe), and “Operation Pacific” (John Wayne-Patricia Neal).

**INDEPENDENTS**

A search for outside product by which to supplement the 1956-57 Lippert Productions release slate has been started by Robert L. Lippert, company proxy. With current plans calling for a program of an even dozen films to be produced on a $2,000,000 budget, Lippert believes his schedule can stand some bolstering from outside sources. In that respect, it should be remembered that Lippert has pared his own production slate down to the above-mentioned 12 pictures, from a previously announced 29 — all of which would have fallen in the low-budget field. The company’s backlog at the present time consists of “The Return of Jesse James,” “Holiday Rhythm,” and two Don “Red” Barry sagebrushers.

---

**Check FILM BULLETIN Reviews with your boxoffice grosses and you will find an amazing degree of ACCURACY**

**SEPTEMBER 11, 1950**
### COLUMBIA

**1949-50 Features**

<table>
<thead>
<tr>
<th>Serials</th>
<th>Features</th>
<th>Westerns</th>
</tr>
</thead>
</table>
| Completed (67) | In Production (2) | Completed (21) | In Production (0) |}

### NEW PRODUCTIONS

**FLAMES OF STAMBUL**

**Adventures—Started August 21**

**Cast:** Richard Denning, Lisa Ferriday, Don Randolph, George Zucco

**Director:** Val Nazarro

**Producer:** Wallace MacDonald

**Story:** Not available.

**TEXAS RANGERS**

**Western—Started August 17**

**Cast:** George Montgomery, Gale Storm, John Litel

**Director:** Phil Karlson

**Producer:** Bernard Small

**Story:** Not available.

### IN PRODUCTION

#### PRINTING CHART

**Title:** Running Time

<table>
<thead>
<tr>
<th>Hero</th>
<th>Title</th>
<th>Running Time</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nero</td>
<td>The</td>
<td>2 hours, 40 minutes</td>
<td>Details</td>
</tr>
</tbody>
</table>

**Completed (91)**

**Cow Town (70)**

**Cowboys (72)**

**Father's A Bachelor**

**Flamingo Trail**

**The Flame of Stamboul**

**Flight of the Gypsies**

**Frightened City**

**Fury of the Congo**

**Gypsy School**

**Honeymoon Man (62)**

**Harriet Crusty**

**Men in Black**

**Details:** Under title: The Federal Melody of a Cooked Murder

<table>
<thead>
<tr>
<th>Woman</th>
<th>Title</th>
<th>Running Time</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marie</td>
<td>Bedside Melody</td>
<td>1 hour, 40 minutes</td>
<td>Details</td>
</tr>
</tbody>
</table>

**1949-50**

**CAST:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Davis</td>
<td>Conway</td>
<td>11-21</td>
</tr>
<tr>
<td>Bickford</td>
<td>Ferriday</td>
<td>12-21</td>
</tr>
<tr>
<td>Gable</td>
<td>Goddard</td>
<td>1-12</td>
</tr>
<tr>
<td>Magruder</td>
<td>Arden</td>
<td>7-6</td>
</tr>
<tr>
<td>Bickford</td>
<td>Ferriday</td>
<td>3-14</td>
</tr>
<tr>
<td>Bickford</td>
<td>Ferriday</td>
<td>4-10</td>
</tr>
</tbody>
</table>

### FILM CLASSICS

**1919-50**

### RELEASE CHART

**CAST:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Davis</td>
<td>Conway</td>
<td>11-21</td>
</tr>
<tr>
<td>Bickford</td>
<td>Ferriday</td>
<td>12-21</td>
</tr>
<tr>
<td>Gable</td>
<td>Goddard</td>
<td>1-12</td>
</tr>
<tr>
<td>Magruder</td>
<td>Arden</td>
<td>7-6</td>
</tr>
<tr>
<td>Bickford</td>
<td>Ferriday</td>
<td>3-14</td>
</tr>
<tr>
<td>Bickford</td>
<td>Ferriday</td>
<td>4-10</td>
</tr>
</tbody>
</table>

### LIPPETT

**1914-49 Features**

**Completed (42) | In Production (0)**

### RELEASE CHART

**CAST:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Davis</td>
<td>Conway</td>
<td>11-21</td>
</tr>
<tr>
<td>Bickford</td>
<td>Ferriday</td>
<td>12-21</td>
</tr>
<tr>
<td>Gable</td>
<td>Goddard</td>
<td>1-12</td>
</tr>
<tr>
<td>Magruder</td>
<td>Arden</td>
<td>7-6</td>
</tr>
<tr>
<td>Bickford</td>
<td>Ferriday</td>
<td>3-14</td>
</tr>
<tr>
<td>Bickford</td>
<td>Ferriday</td>
<td>4-10</td>
</tr>
</tbody>
</table>
The IJERALD habit is a tried and proven habit of SHOWMANSHIP . . . the habit of going after patrons . . . getting them where they live . . . and bringing them to your Box Office!

Again . . . on a Big picture . . . N.S.S. and Warner Bros. bring you eye-filling, seat-selling JUMBO HERALDS . . . on the box office hit “The Flame and the Arrow”! You get EXTRA SIZE and EXTRA SELL . . . in these big 11½” x 17” two-color HERALDS . . . at NO extra cost!

They are just what the doctor ordered . . . to TELL more patrons about this screen hit . . . and to convince YOU that the HERALD Habit . . . helps to create the SRO Habit . . . at your Box Office!
Actors Who Bite The Hand That Feeds Them!

EDITORIAL BY MO WAX
Page Three

Reviews In This Issue
THE BREAKING POINT • A LIFE OF HER OWN
THE BLACK ROSE • 711 OCEAN DRIVE • OUTRAGE
A MODERN MARRIAGE
Pages 7, 8 and 9
M-G-M's "SUMMER STOCK" SOCKO!


HERE ARE TYPICAL "SUMMER STOCK" RESULTS:
—Tops "Annie Get Your Gun" in 14 comparable spots.
—In 5 cities it tops "Father Of The Bride" July 4th business.
—In 5 cities it beats Thanksgiving records of "Adam's Rib."
—Six day gross in Worcester is $184 less than "Battleground."

Every day in every way it's getting Bigger and Bigger!

M-G-M presents JUDY GARLAND • GENE KELLY in "SUMMER STOCK" co-starring EDDIE BRACKEN • GLORIA DE HAVILLAND • MARJORIE MAIN • PHIL SILVERS • With Ray Collins • Color by TECHNICOLOR • Screen Play by George Wells and Gomberg • Story by Sy Gomberg • Music by Harry Warren • Lyrics by Mack Gordon • Directed by CHARLES WALTHER • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture

IF YOU WANT GOOD NEWS PHONE YOUR M-G-M EXCHANGE
Stars Who Bite

The Hand That Feeds Them

Sooner or later, the motion picture industry had to come face to face with the problem of what to do about movie stars who appear on television programs that compete with their films. It was inevitable that theatreners would start asking: Shall we pay for films featuring stars who offer their talents to the public free of charge via TV to advertise soap or automobiles or razors?

The issue was brought into focus abruptly and sharply by the recent incident involving Dean Martin and Jerry Lewis, a couple of johnnies-come-lately to movie fame, who were hoisted from the comparative obscurity of night club work into the national entertainment spotlight by their appearances in a couple Paramount films dealing with the adventures of that comic dimwit, Irna. Cashing in on their film fame, Martin and Lewis now are paid by a soap company and other firms away from TV on television at an important movie hour on the most important movie night of the week. This, while exhibitors are expected to charge an admission price to see those funny fellows making jokes in a movie.

Not content with setting themselves up in competition to theatres which were exhibiting their latest film on Sunday, September 17, Martin and Lewis had the gall to engage in a skit on their TV show that was deliberately designed to ridicule and tear down the industry which has done so much for them.

The ire of all people in our industry against this sort of rank ingratitude and had taste was well expressed by Allied's A. F. Myers, in a bristling bulletin immediately following the Martin-Lewis telecast.

"It is bad enough," said Mr. Myers, "when any performer, regardless of whether he has ever appeared in pictures, uses the medium of television to ridicule and deride the movies. It is most reprehensible for players who have been elevated to stardom and enriched by the movies to do so. And when players who are appearing in films currently playing in the theatres go out of their way to slander the movies, it is time for the motion picture industry to do something about it.

"A case in point was the Colgate sponsored show featuring the erstwhile movie comedians Martin and Lewis, which was televised last Sunday evening. The performance, we are informed, consisted of a burlesque of the motion picture business. According to their version, the theatre is dead; the ushers came screaming from the theatre because it was so lonesome inside; and the cashier had to do something in the nature of a strip-tease to lure customers into the house while the manager crammed popcorn down their gullets.

"While this show was being given over television, free to anybody having access to a receiving set, motion picture exhibitors were playing Paramount's MY FRIEND IRMA at a time when the comedians Martin and Lewis and charging an admission price therefor.

"If this were merely an isolated case, it still would be in bad taste but we might shrug it off as one of those things. But panning the movies is becoming a habit of television comedians and unless a halt is called they will succeed in convincing some of their audience that the movies are indeed a thing of the past and that it is a waste of time and money to patronize the theatres. No less a personage than Bob Hope, on his Easter television show, went out of his way to ridicule the movies and, considering what the movies have done for Mr. Hope, that was the unkindest cut of all."

A protest against the Martin-Lewis skit was sent to Frank Folsom, president of the Radio Corporation of America, in behalf of the Council of Motion Picture Organizations by Arthur L. Mayer, executive vice-president of COMPO. This kind of wrist-slapping will get us nowhere. We must face the fact that the remedy for this incident and for the whole problem of TV competition by film stars will not be found in the offices of the television people. We must deal firmly and directly with those who live by our business, yet compete with it.

Mr. Mayer, in reply to a request by FILM BULLETIN for information on further steps to be taken by COMPO in dealing with TV competition by film stars, advised that he has filed protests with Hal Wallis, producer of the Martin-Lewis pictures for Paramount, with their agents and with the Motion Picture Council in Hollywood. "We intend to watch television situation closely and do everything possible to prevent repetition of the incident," says Mr. Mayer. "This sort of action is more to the point, but does it go far enough?"

Mr. Myers, in the closing sentences of his bulletin, hit the nail squarely on the head with this call for a strong, affirmative policy to check movie-made stars from harming our business:

"The Martin-Lewis pictures are said to be good comedians, but certainly they are not indispensable to the motion picture business, and they and their kind should be told in no uncertain way that if they use a rival medium of enter-

(Continued on Page 8)
THE FIREBALL COMES IN A BLAZE OF GLORY

HEDDA HOPPER says:
"A novel, action-filled picture with Mickey Rooney back in top form."

SHEILAH GRAHAM says:
"Mickey Rooney as a heel is exciting — the picture will keep you on the edge of your seat."

HARRISON CARROLL says:
"Mickey Rooney is in top form again and has seldom been better."

JIMMIE STARR says:
"Tops in thrills, drama, excitement and comedy. It is Mickey Rooney on a rampage — at his best since "Boy's Town."

LOUELLA O. PARSONS says:
"An excellent film to celebrate Mickey Rooney's 10th anniversary in pictures. He has entertainment, excitement and thrills. It is a picture that has sustained interest from beginning to end."

Thor Productions presents
MICKEY ROONEY and PAT O'BRIEN in
"THE FIREBALL"
and introducing BEVERLY TYLER and GLENN CORBETT
Directed by TAY GARNETT
Produced by BERT FRIEDLOB
Screenplay by Tay Garnett and Harace McCoy

There's No Business Like
CENTURY-FOX Business
MARTIN-LEWIS TV INCIDENT
SPARKS ANTI-PAN CAMPAIGN

Not very long ago, a pair of night club comedians, whose popularity was limited to the comparatively small number of habitues of the saloon set, were plucked from the smoky stages by producer Hal Wallis and spotlighted in a Paramount movie. They clicked immediately, became an overnight sensation and millions of people who had never heard of Dean Martin and Jerry Lewis laughed at their antics, thus permitting them to command very fancy salaries from movie producers.

On Sunday, September 17, Martin and Lewis appeared on the Colgate-Palmolive- Pact television show with a skit that impounded the movie theatres, the same theatres that were even then playing their second movie to ample houses. The skit purported to show how TV has emptied he movie theatres, with ushers running cream out of the lonely theatre, the usher doing a strip tease to entice customers and the manager stuffing popcorn own the throat of a sucker he has succeeded in luring into the theatre.

IMMEDIATE REACTION

Before 24 hours had passed, the wrath if the industry in general and exhibition in particular descended on the two comedians. Exhibitors wired COMPO and TV producers, COMPO wired the tele-

MARTIN AND LEWIS, APPEARING IN BUFFALO PARAMOUNT THEATRE STAGE SHOW, AND APPARENTLY BLISSFULLY UNAWARE OF THE TERRORISM OF THEIR TELEVISION DEBUT, WHICH WAS MADE PUBLIC LAST FRIDAY. (X)

esters, Allied implied a boycott and Paramount wondered what had hit the com-

By A. F. MYERS

Hand-Bits Must Be Stopped

bers.

Martin and Lewis, appearing in Buffalo's Paramount Theatre stage show, and apparently blissfully unaware of the tempest the skit aroused, laughingly left Buffalo last Friday, 22, pleaded innocence of malice, promised that they would never do it again. Odd as it may seem, they proclaimed that a broad cast were such, "It never oc- rurred to us that this material would be construed as injurious to the industry, bad manners, so, we never would have performed it."

Basing their ignorance of the conse-

MARTIN-LEWIS TV INCIDENT

quences on the fact that they were "rela-

SPARKS ANTI-PAN CAMPAIGN

tively new" to movies, TV and radio, the intrite comedians explained that "our principal experience has been in the inti-

MARTIN-LEWIS TV INCIDENT

mate atmosphere of night clubs and per-

SPARKS ANTI-PAN CAMPAIGN

sonal appearances where satire is always if-cepted in good fun and without com-

after their reaction that was beyond their power to control. The spark ignited its appearing to be the beginning of a full-

MARTIN-LEWIS TV INCIDENT

edged campaign to bridge the perform-

SPARKS ANTI-PAN CAMPAIGN

ers' and the smart set's on motion pictures and were moving over to competitive TV to sling brickbats at the situation or "take a weak-kneed stand, then the exhibitors must serve notice they will be slow to play pictures featuring these trademark of movie picture business."

HOPE, TOO

Myers recalled the Bob Hope Easter TV show and a recent Ford Motor tele-

HOPE, TOO

cast featuring Johnny Johnston which derided movies. It was "hard enough when any performer, regardless of whether he has ever appeared in pictures, uses the medium of television to ridicule and deride the movies," he said. "It is most reprehensible for players who have been elevated to stardom and enriched by the movies to do so. And when players who are appearing in films currently in theatres go out of their way to slander the movies, it is time for the motion picture industry to do something about it."

If the Martin-Lewis incident were merely an isolated case, it would still be in bad taste, but we shrug it off," Myers noted. "But pummeling the movies is becoming a habit of television comedians and unless a halt is called, they will succeed in convincing some of their audience that the movies are indeed a thing of the past and that it is a waste of time and money to patronize the theatres."

ON ALLIED AGENDA

He called on the producers to "take a firm stand on this right now, before serious damage is done. If not, he added, then exhibitors will tackle the is-

ON ALLIED AGENDA

sue. The subject is scheduled to occupy an important spot on the forthcoming Allied convention agenda.

In a bulletin on the Martin-Lewis inci-

dent headed "Biting the Hand That Feeds Them," Allied's A. F. Myers averred that "if the producers ignore the serious menace that faces them, in the end they will have to suffer the consequences."

Equipment Co-op Seen As Answer to Soaring Prices

Elimination of the middleman may be the answer to rising film equipment prices, a plaint of exhibitors which reached its zenith in recent weeks. The pro-

BULLETIN

Volume 18, Number 20
September 25, 1950

News and Opinion

posed solution — co-operative buying of theatre equipment and supplies on a na-

EQUIPMENT CO-OP SEEN AS

tional scale by Allied States Association.

Due to be one of the featured subjects on Allied's agenda in Pittsburgh next week, the flood of complaints led Abram F. Myers, Allied general counsel and board chairman, to declare: "Profoundly disturbed by the mounting costs of all manner of theatre equipment, indicating either inflation in the production or price-fixing among the supply dealers, Allied leaders are discussing the feasibility of buying such equipment cooperatively and eliminating so far as possible the middle-

EQUIPMENT CO-OP SEEN AS

men's profits which are widely blamed for existing high prices."

Myers, meeting with Allied president Truman Rimbusch in Washington preparatory to the forthcoming convention and board meeting, recalled that co-op buying of equipment is not new in the industry. Allied Theatre Owners of Michigan, he reminded, had bought certain booth equipment co-operatively some 15 years ago. He pointed out that several states provided for the incorporation of buying com-

EQUIPMENT CO-OP SEEN AS

bines among businessmen, indicating that the plan was not in danger of treading on anti-trust territory.

One of the most fervent fighters against soaring equipment prices, Abe Berenson of Gulf States Allied, will probably spearhead the discussion of the matter. In a letter to Rimbusch, Berenson charged the manufacturers with "unbridled profiteering," citing such examples as increases in cash profits for a pair of speakers from $25 to $960, and the rise in projector heads despite the elimination of several moving parts which should have lessened the cost.

He also charged the manufacturers with unethical tactics such as discontinuing models after a short period of availability, making it impossible for the theatre to patch worn-out spots and necessitating total replacement.

Co-operative buying of insurance by Allied members is also due to be tossed on the convention floor. North Central Allied's Stanley Karr revealed that he would present the plan at the meeting, with emphasis on public liability, and use and occupancy coverage. This, too, is no innovation, since Allied was insured

REVIEWs in This Issue

(Continued on Next Page)

The Men

7

The Breaking Point

7

A Life Of Her Own

8

The Black Rose

7

511 Ocean Drive

8

Outrage

9
by Lloyd's London in pre-war days on a co-op basis.

The exhibitors were advised by Myers to "sell away" any upsurge in grosses in preparation for the post-inflationary period. "Whether or not the Korean police action spreads into another center or our country is committed to a preparedness program which involves a return to a wartime economy. Many of us have seen this pattern twice before, the inflationary tendencies, the trend toward cheap money and free spending," Myers declared.

The theatres' dollar intake may soon be on the upsurge but those dollars may be cheapened in value so that exhibitors will be well advised to closely supervise their operations and save for some of them against the inevitable day of reckoning, the date of which is now unpredictable."

**FILM BUYING, STAR PANS HIGHLIGHT ALLIED AGENDA**

Last year Allied States Assn. celebrated what it termed its "Victory Convention," signifying a triumph of an 11-year battle to bring about the reforms embodied in the Supreme Court decision. "Now we are going to see that the independent exhibitors realize the benefits of the decision," Allied producer Rembusch avowed as he urged theatre men to attend the National Film Clinic which will feature this year's National Allied concil in Pittsburgh, Oc- tober 24.

Convinced that film buying is "still the No. 1 exhibitor problem," Allied will conduct exhibition meetings for each class of exhibition — small town, subsequent run, key city, outdoor theatre, etc. Issues to be considered are: Film prices, competitive bidding, film allocations, selective buying, supplies and equipment prices and a plan to buy these cooperatively, and trailers and ad accessories.

In addition the general sessions will discuss the business outlook and problems incident to the return of a wartime economy still appearing on television and methods of dealing with the public with ridicule motion pictures; production and distribution problems as they affect theatres represented by top executives of the film companies.

All of the "Big Five" sales chiefs will be on hand to present the distribution picture: William F. Rodgers, M-G-M; Andy Smith, 20th Century-Fox; A. W. Schwalberg, Paramount; Ben Kalmen- son, Warners; Robert L. Moehre, RKO; Rembusch, George Deems of National Screen Service is also scheduled to be on hand.

Assigned to handle the individual classes in the event are: Small towns — H. A. Cole and Charles Niles; Large towns and suburbanities — S. E. Samuelson and W. A. Rush; Large cities — Nathan Yamin, Ben. Berger and O. F. Sullivan; Key neighborhoods and sub-runs — Martin Smith and Wil- liam Ruben; the theatre buyer — John Wolfberg and Rube Shor; Circuit buyers and bidding — Jack Kirsch and Abe Bransome.

Rembusch will preside over the general sessions, calling on some of the past presidents to spell him from time to time.

Judge Charles F. Myers will outline the legal aspects of competitive bidding, which will include a suggested procedure for applying to the Statutory Court for an interpretation of the ambiguous "or others" phrase in the anti-discrimination clause of the final decree, possibly with the cooperation of some of the film company defendants.

The convention will be preceded by board of directors meetings on September 30 — October 1. It was expected to take affirmative action on the question of continued participation in COMPO.

**MINIMUM WAGE HIKE WILL FORCE CLOSINGS — BRECHER**

The State of New York found that it had a looph on the tail — snarling New York exhibitors. The State had proposed an increase in minimum wages affecting theatre employees, and expected little opposition. They failed to reckon with the two principal theatre organizations in New York, however. The 700 theatres represented by the Metropolitan Motion Picture Theatres Ass'n and the Independent Theatre Owners Ass'n sent Leo Brecher to present the industry viewpoint at the hearing, the proposed minimums, and Brecher made his presence felt in no uncertain terms.

Speaking before State Industrial Commissioner Edward Corl, Brecher charged that the proposed minimum wage hike, upping the floor to 75 cents per hour in certain areas, was "discriminatory" and a death warrant for many small neighborhood houses. The theatres' spokesman claimed that movie houses should not be lumped with the rest of the amusement industry in the wage question, citing U. S. Labor Department figures as evidence that the recommended minimums "go beyond requirements." As an alternative, he urged that ushers be excluded from the order or be required to work at least six months in theatres before becoming eligible for the minimum. He also pur- sued the same argument in the case of theatre cleaners, ticket-takers and other service employees.

The recommendations, he said, indicated that the State was discriminating against the movie industry by establishing minimum rates higher than for any other industry. These minimums, he ad- ded, would force many theatres into an economic position that would require closing their doors or taking a loss.

**COMPO MOVES FIRST TO STALL CENSORSHIP DRIVE**

The industry wasn't going to be 'scapegoat' this time. Instead of waiting for another "voluntary" censorship proposal to begin, as they always have during a national emergency, it took action to head them off with its initial publication, a booklet titled "further steps that movie-makers are responsible for juvenile delinquency."

Anticipating the rise in youthful crime during the coming months, COMPO issued a booklet last week quoting authorities who agree that films cannot be held re- sponsible for children's misbehavior.

In a letter to the American youth vice president Arthur L. Mayer notes: "With war in Korea today and the nation pre- paring to go again on a wartime footing we of motion pictures, while devoting our wholehearted efforts to aiding the United Nations and our Government in the cur- rent" world war, do not want to have once more the utterly false accusation that our films are responsible for the rise in juvenile delinquency which authorities predict will come after the war." "This is an old story. During and dis- rectly after World War I, there was a sharp increase in juvenile crime. Parents were wronged to believe that mo- tion pictures were an important motivat- ing factor in this unfortunate trend. The belief in turn led to the passing of legisla- tion establishing political censorship in several states. Our industry's denia- tion never quite caught up with the attack and this myth has continued to harass us from time to time."

The second World War, he added, brought the same attacks and repressions exist- ing 20 years ago. Now the industry is faced with a new situation with the booklet, pointed to other factors, chiefly responsible for the increase in ju- venile wrongdoing. "Authorities are no longer in agreement as to factors are the more important," he says. "To singling out one or another external element to employ a 'scapegoat' device, and which of the Council of Motion Picture Organiza- tions do not propose to take it lying down when an attempt is made to tie the 'scapegoat' collar on our industry."

**PARA GETS $9 MILLION LOAN, FOX 72, FOR THEATRE SUBS**

Some sixteen and a half million dollar in loans to two of the major company subsidiaries went on the books of insurance companies.

Nine millions went to a Paramount subsidiary, the 1501 Broadway Corp., who purchased a Theatre Annex over the Paramount Building and a $2,000,000, not guaranteed by parent Paramount. The money came from Prudential Life Insurance Co., part of the financing program under the terms of the 1949 consent decree. The judgment also requires the Paramount divest itself of the building by March, 1954, although both the film company and United Paramount, theatre chain, have 23-year leases on o- fice space there, later on the building holding a 25-year lease on the Paramount Theatre.

The other transaction involved National Theatres, 20th-Fox theatre subsidiary, which consumed a new $7,500,000 loan agreement with Metropolitan Life Insur- ance and the New England Mutual Life Insur- ance. National Bank. Three millions was divide between the two banks with Metropolitan adding $4,500,000.
THE BREAKING POINT: SUSPENSEFUL MELODRAMA

Warner Brothers 7 minutes
Directed by Edward Dmytryk.

This violent melodrama from Warner Bros. offers a sizeable chunk of suspense and action that is sometimes vague, but hews a line where action and subtlety meet. It is occasionally talky, but the talk is pungent and spicy enough to make for an entertaining and to help this otherwise incredibly well-crafted script achieve its very worthy goal: a perfectly balanced film. The screenwriting is the work of Carl Foreman, who did the screenplay for Warner's previous successes, "Champion" and "Home of the Brave," but written by a script that is well-crafted, albeit not as well-crafted as its predecessors, "Champion" and "Home of the Brave," but without the same heights of perfection. The film is a masterpiece of depth, balance, and understanding. A musical score by Dimitri Tiomkin is an integral and valuable adjunct to the film.

STORY: The hero of the film, a man named Martin, is taken to a veteran's hospital and, after being severely injured, is placed in a hospital. The injured man begins to reach the stage of stark drama, delicately comic relief is injected. Much of the humor is based on the patient's joking of their own handicaps, but it does stretch the limits of taste and can be disturbing to some audiences.

Warner Brothers 8 minutes
Directed by George Cukor.

Lana Turner's return to the screen after a two-year layoff is a weepy, soap opera triangle drama angling strictly at the disaffection side of the audience. "A Life of Her Own," the blonde star, stars in a movie role as a womanizing, small-town girl who falls in love with a married man and finally gives him up to his crippled wife. Although the story has a few weaknesses, its performances are strong. M-G-M has given it a class A treatment and director George Cukor has used his capable performers in effective manner to turn out a piece of screen entertainment that will serve with all but the most discriminating of audiences and the fewest of the small-town gullible fans. Returns generally, based on the marque of Turner and Ray Milland, as well as the attraction of the ladies should be well above average.

Miss Turner turns in a credible job of histrionics; she has learned the value of underplaying, Milland, as the mining engineer, and Ewell, as the powerful publisher between Lana and his crippled spouse, plays with sincerity. Louis Calhern contributes with his usual polished performance and the rest of the cast provide adequate support for the stars. George Cukor's direction squeezes every last drop from his capable players, and the script has been contrived to make the proceedings seem credible.

STORY: Lana Turner, young hopeful, from Kansas, arrives in New York and gets a job modelling for an agency run by Milland. When she meets Ann Dvorak, an ex-model whose beauty has faded from too much drink and romantic affairs. When Dvorak's ex-lover, a boy friend, jilts her for Turner, the distraught Ann commits suicide. Deeply affected, Lana carefully plots her career and soon rises to the top. Through Turner and Ewell, Milland, married mining engineer. Falling in love with Milland, Lana determines to go to Milland's invalid wife and ask her to give Milland up. After meeting Margaret Phillips, Milland's wife, Lana cannot bring herself to go through with it. Milland, Milland, and Ann determine to go on with their career and face life with courage rather than taking Dvorak's way out. RUBE.
'THE BLACK ROSE' BIG TECHNICAL SPECTACLE LACKS GOOD STORY

Rates $ $ $ generally; more if exploited

20th Century-Fox
120 minutes

Tyrone Power, Orson Welles, Cecile Aubry, Jack Hawkins, Michael Rennie, Finlay Currie, Herbert Lam, Mary Clare
Directed by Henry Hathaway.

Fortunately for "The Black Rose," 20th Century-Fox has given its lavish picturization of Thomas B. Costain's best-seller a bang-up publicity and advertising campaign. The momentum of this huge pre-release promotion is very likely to carry the film into the higher-grossing brackets, coupled with local exhibition exploitation efforts. As screen entertainment on its own, however, "The Black Rose" is a disappointing film. True, the purse-strings have been pulled wide open and the resultant spectacle is awe-inspiring in its ocular opulence. Moreover, the location backgrounds in England and North Africa have helped recreate medieval Britain and the fabulous palaces of the Far East in magnificent splendor. From that point on, the values diminish rapidly. The story, save for a few exciting sequences, plods along in episodic and tumerous fashion, hampered further by some unpredictable editing that leaves a number of confusing blanks in the continuity. Performances which might have attained some stature are dwarfed by the settings and costumes. The eye is constantly being pulled away from the players by their surroundings. The result is a spectacle without heart, an eye-fest that leaves the emotions untouched.

Tyrone Power and Orson Welles, cast in roles that are virtual duplicates of the earlier "Prince of Foxes" characterizations, are joined by the highly-publicized young French import, Cecile Aubry, to offer a name draw to add to the spectacle and the publicity barrage; this combination should insure above average profits nationally, but returns can be expected to diminish when lukewarm and unfavorable word-of-mouth get in its licks.

STORY: Tyrone Power, a student in medieval England and the illegitimate son of a Saxon noble, leaves England with friend Jim Hawkins after the death of his father in order to make a name for himself and to find a method of driving the hated Normans from his home section of England. Travelling east, Power and Hawkins join a caravan bound for Cathay. The caravan is protected by an army under Orson Welles who has world conquest plans. Impressed by Hawkins' archery, Welles takes Hawkins and Power into his army to manufacture longbows and teach his soldiers their use. While traveling with the army, Cecile Aubry, a French-English girl whose father died while they were in the Orient, is smuggled from Welles' harem into Pow-er's tent. Powers and Hauices are persuaded to take the girl with them when they leave Welles' army. Failing out over the bloodiness of Welles' tactics, Hauices and Power split, Hawkins taking Aubry with him. Power stays with the army and doesn't insist on re-questing the capitulation of the Chinese capital. Travelling there, he finds Aubry and Hawkins, and together they conquer the city because of an old Chinese legend, he is regarded as a god of peace by the empress. Doubting Power's divinity, the prime minister plots Power's death. Picking up all the material and scientific treasures they can carry, all three attempt to escape. Hawkins is killed, and Power and Aubry are separated. Eventually returning to England, Power disseminates the scientific knowledge of compasses, paper printing, explosives, but has picked up a Cathay and realizes that Saxons and Normans must cooperate to provide a united England. He is knighted by the king and directs his harem whom Welles has sent back to him. RUBE.

'711 OCEAN DRIVE' OK GAMBLING EXPOSE MELODRAMA

Rates $ $ $ for action houses; less elsewhere

Columbia
102 minutes

Directed by Joseph H. Newman.

A fast-moving tale of gangsters, gamblers and some interesting insights into the mechanics of bookie joints is revealed in "711 Ocean Drive," which was filmed by Frank de Siro for Columbia "under police protection" according to the ads. An innovation in the film, the unveiling of the various gimmicks and methods used by gambling syndicates to hook the unsuspecting horse player, a well-rounded portrayal by Edmond O'Brien and swiftly-paced direction by Joseph H. Newman lifts this a notch above the average gang film, and makes it suitable for all but the strictly family houses as a top dumper. It should fare proportionately better in the action spots, of course, where the combination of gambling, gunplay and suspense makes it a natural. There is plenty of exploita-tion value, too, in the purported attempts of the underdog to break his syndicate, the fame and profitable results should accu-re if this angle is plugged in the cam-paign. With O'Brien playing a heavy role, the story traces the rise of a tele-phone repairman to the heights of top dog of a gambling syndicate through his manipulation of wire service to horse parlors and his eventual downfall after he becomes involved in love with the last and rival gamblers. The original screen-play by Richard Enslow and France Swan develops the basic story by focusing interest on the gambling gimmicks, and with director Newman keeping things moving right along, the result is an absorbing action tale that is top drawer for the fans who like their screen fare tough, tense and to the point.

STORY: Edmund O'Brien is an employee of a telecommunication company in La. Until he is brought by his bookie to see Barry Kelley, boss of a local gambling outfit which provides direct wire services to the bookies it serves. With modern equipment and tricky methods, O'Brien soon greatly increases the profits of the outfit, demands and gets cut of the take. Shortly thereafter, Ke-ley is killed by an irate bookie and O'Brien inherits the business. A big eastern syndicate becomes interested in O'Brien's operation and head man, Otto Kruger, assistant Donald Porter, and the latter's wife, Joanne Dru, head for the west coast to buy into the organization. O'Brien accepts a call and follows his love with Joanne Dru. O'Brien is forced to get rid of Porter, and he and Dru become very friendly. Meanwhile, he is covering the syndicate's interests. Realizing O'Brien killed Porter. Wit both the police and the syndicate after them, O'Brien and Dru go to Las Vegas intending to kill the syndicate's horse parlors out of the money owed him and then leave the country. Following them generally, the syndicate, O'Brien is killed by a hail of pol-ice bullets while trying to flee. RUBE.

EDITORIAL

(Continued from Page 3)

tainment to injure the motion picture business, they cannot hereafter expect to appear in the films. The motion picture producers should take a firm stand on this right now, before serious damage is done.

"And if the producers ignore this condition or take a weak-kneed stand, then the exhibitors must serve notice that they will be slow to play pictures featuring these traducers of the motion picture business."

Here is a golden opportunity for the Council of Motion Picture Organizations. Formed with the avowed purpose of safeguarding the overall interests of our business, COMPO faces in this issue a first chance to demonstrate that it is to be a dynamic, constructive force in the industry.

We urge COMPO to demand of all film producers that future contracts with their stars stipulate that appearances on television be confined to material designed to exploit their pictures or to further the interests of the movie industry generally. For the kind of salaries film stars are paid, the industry is entitled to ask such protection. And COMPO could make such a policy effective, we say.

We're smack up against an urgent and serious problem that vitally concerns the very guts of our business. The stars must be told to decide.

This is the time to take a stand.

MO WAX

FILM BULLETIN
'OUTRAGE' EXPLOITABLE
ADULT MELLER
Rates ★★ if exploited

RKO
75 minutes
Directed by Ida Lupino.

Here is another of those unheralded, courageous Ida Lupino quickies dealing with what has previously been considered too hush-hush for the screen: namely, rape. Inexpensively produced and starring a couple of youngsters in a cast which introduces new faces completely down the line, "Outrage" depicts all of the horror, despair and mental anguish suffered by a young rape victim and the tremendous difficulties encountered and overcome before she can return to a normal way of life. The boxoffice potentialities of this little melodrama, which is, incidentally, Miss Lupino's initial directorial endeavor, depend upon the manner in which this rather delicate subject will be received in the individual theatre. This is certain: where heavily exploited, "Outrage" will roll up surprisingly handsome grosses. While not handled in sensational manner, the subject with which this compelling RKO drama deals should cause considerable comment and discussion.

The two comparative unknowns who handle the lead roles, Mala Powers and Tod Andrews, are welcome additions to the growing group of youthful aspirants to fame in filmdom. Miss Powers is wonderful in the role of a happy young lady, whom a brutal attack turns into a frightened animal who can no longer live a normal life with her family, fiance and friends. Andrews is also excellent as the understanding young minister who befriends Mala, and whose kindness and tender companionship eventually returns her to a happy life. Miss Lupino's handling of the camera and music, particularly in the dramatic rape scene, is a chore that suits her established talents as an actress and producer.

STORY: Happy, carefree bride-to-be Mala Powers is turned into a frightened little animal following a brutal criminal assault on her person by Albert Mellen, whom she cannot identify. She runs off to California, leaving Robert Clarke, her fiance, and her family. Tod Andrews, a kindly minister, finds her on the side of a road and takes her to the ranch run by Kenneth Patterson. Mala stays on there, taking a job in the ranch office and, though still shy of men, becomes friendly with Andrews. At a harvest dance, she is approached by a young man who tries to kiss her. In the ensuing struggle, during which she envisions the boy as the man who raped her, Mala nearly kills him with a heavy wrench and runs off again. Andrews finds her and brings her back to town, where the law has by this time discovered her identity. His plea for her is heard by the judge, who permits her to go free, providing Andrews sees that she gets psychiatric treatment for a year. In the final scene, Andrews convinces Mala that she must return to her family and fiance to resume a normal life. TAYLOR.

SEPTEMBER 25, 1950
There's a man she must find...
and a man she must escape

...And there are 1000 nameless places to hide them both in the waterfront and Chinatown dives of San Francisco!

UNIVERSAL-INTERNATIONAL presents

Ann SHERIDAN
Dennis O'KEEFE

WOMAN on the RUN

A TERRIFYING ADVENTURE IN SUSPENSE!

with

ROBERT KEITH · Ross Elliott

Screenplay by ALAN CAMPBELL and NORMAN FOSTER · Directed by NORMAN FOSTER · Produced by HOWARD WELSCH

Director of Photography, HAL MOHR, A.S.C. · A FIDELITY PICTURES PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE
Short Subjects

HAPPY CHANDLER's ban on large-screen theatre television showings of World Series games has many exhibitors' dander up, according to Gæl Sullivan, TOA executive director and ardent supporter of theatre TV. "The feeling is growing that this is a discriminatory action against the motion picture industry, which has contributed so substantially toward the popularization of baseball throughout the country," Sullivan declared in announcing that an official protest had been made to Basebal Commissioner Chandler and the presidents of each league. "Exhibitors point out that at a time when the Series games will be available free of charge in all homes and public places, it is difficult to say or see how theatre television can be harmful to baseball's interest."

Apparently it's not too easy for the Commissioner, either, to explain the action. His reply to the protest merely called it a "curséd" issue, for 1950 at least, without bothering to go into explanatory details. Although National League head Ford Frick agreed to discuss the matter with Sullivan, it didn't look too good since it is Chandler who has the last word.

Much happier tidings for theatre TV enthusiasts was the announcement by Si Fabian that arrangements have been made to show the Army-Navy football classic, December 2, in theatres. "This marks the first time that the Army and Navy football game will be on theatre television and we are very happy to have completed arrangements so that this game will be available to everyone in gagement in New York. The period honoring the sales veep will see 357 theatres in 344 key cities playing "880," 48 day-and-date engagements for "Flags," in the South and Southwest. Following the Atlanta premiere on October 11, and 29 key city openings for "No Way Out," in elaborate ad campaigns, Andy Smith Week is getting an assist from exhibitor leaders in many territories, according to the company. The theatremen are personally uising their cohorts to support the drive on the basis that "no one distributor has done more for the promotion of exhibitor-distribution relations."

"HARVEY," 11's film version of the famous stage hit, will make its world debut in the grand manner, a traditional invitational premiere at the Carthay Circle in Hollywood on October 11, the first big-time star-studded glamour premiere in almost a year. All the trimmings that have made filmland preen famous, including the bleachers for the movie-worshippers, will mark the event. Meanwhile, "U-I is reedyng the "global launching" of the film following the opening. What the company terms in its first world-wide advertising-publicity meeting in the history of the motion picture industry" will get under way at the company's home offices in New York October 3. The planning will be discussed by at least a dozen key ad-publicity men representing practically every area where "U-I films are shown, including Europe, the Far East, Australia, South America and Canada."

PETE SMITH'S new industrial safety short, "Wrong Way Bath" has the backing of the MPAA, which is urging exhibitors to book the reel as a community service. The MPAA's exhibition-committee relations chief, Francis S. Harmon, cited the M-G-M release as a film that will win the gratitude of community leaders, and pointed out that Metro is increasing its print allotment on the 10-minute one-reel to make possible the rental of a special basis to theatres which do not regular accounts for the Pete Smith series. "Wrong Way Bath" recently won a special award from the U. S. Department of Labor and has been selected by MPAA head Eric Johnston as the seventh in the Public Affairs series sponsored by the Association.

THE "PRODUCTS DAY" scheduled by TOA for its forthcoming Convention in Houston entitled "Kudos from Metro's Bill Rodgers. Leo's sales topper, in a letter to R. J. O'Donnell, convention general chairman; described the movie as "encouraging to distributors and promptly arranged for a specially prepared reel to describe forthcoming MGM product to the South and Southwest theatre owners." Honolulu" noted Rodgers, "are sources of information that reaches many exhibitors who cannot attend. It is impossible for these shows to cover all the news of many other subjects on the agenda, they also receive information on the most vital subject of all the screen at- tractive to the exhibitor and his distribution public. We believe your organization will profit singly and collectively from the 'Products Day,' you so wisely set."

Showmanship-to match the movies that are "better than ever" will be the theme of the First Fall meeting of the Associated Motion Picture Adver- tisers on Sept. 28 in New York. COMPO executive v.p. Arthur Mayer and Don Henshaw, one of Canada's top ad execs will address the AMPA meet, first under the new administration headed by Harry K. McWilliams.

ANDY W. SMITH, JR.
"No One Distributor Has Done More"

Three 20th-Fox biggies will spearhead the Andy Smith Week effort set for Oct. 15-21 during the Branch Managers' Teaheday. The top films are "Mister 880," "Two Flags West," both as yet unreleased, and "No Way Out," now in its pre-release en-

OF MEN AND THINGS: The Motion Picture Pioneers selection for "Pioneer of the Year" is Spyros S. Skouras, president of 20th-Fox. He will receive the award for outstanding achievement in his field at the 11th annual dinner, Nov. 16th, of the Pioneers, whose membership is limited to men with at least 25 years of service in the film industry. Mr. Skouras has been named again to head the industry's U. S. Bond sales efforts. He was the choice of the Treasury Department and COMPO to continue as chairman of a committee to handle all film industry activities in connection with an accelerated drive to be inaugurated by the Treasury this fall for increased payroll savings. W. Stuart Symington, co-ordinator of the Defense Production Administration, and a crowd of TOA's executive director Gæl Sullivan will be the principal guest speaker at TOA's convention in Houston next month. Steve Straussberg has been named to fill the post of Eagle Lion Classics publicity manager, vacant since the recent merger of Eagle Lion and Film Classics. Robert Weber is the new assistant to Howard Minsky, Paramount mid-east- division sales manager. WB distribution v.p. Ben Kalminson is enlarging the company's sales operation in the Chicago territory and has named Arthur Weinberger as city sales manager and Ben Ehrl as country sales head. In the same town, W. A. Johnson is now officially Monogram branch manager, succeeding George Zafko as Detroit branch chief. Carl Olsen goes into the Des Moines spot. In the same town, W. A. Johnson is now officially Monogram branch manager, succeeding George Zafko, who resigned, following illness. Sylvan Leff, former Universal salesman in upstate New York, has set up his own business and will handle the Realar product for the Albany and Buffalo territories.

SAM PINANSKI
Top Bond Hackster

SEPTEMBER 25, 1950
Independent Theatre Owners of Ohio

According to all available information, in every instance where exhibitors have had the courage to increase their admission price, the public is quite conditioned to this and in a frame of mind to pay a little more for its motion picture entertainment. We would like to hear of the reaction of their patrons from those exhibitors who have recently increased their rates. Send us this information in detail so that we can pass it on to the membership.

DISTRIBUTING VISIT LOG
Associated Theatre Owners of Indiana

"With this week's Allied Caravan you will find Allied Record of Distributor Visits. These should be placed in your folders and kept up to date as follows: (a) There is a space for each company and after you are visited by either a salesman or branch manager, write down the date of the visit and the name of the party calling on you. (b) Should there be any argument about forcing pictures or attempting tie-in sales on either features, shorts or news, jot down the facts as there is a space for this. It will refresh your memory and should the Department of Justice want information you will have accurate records as to dates, facts, etc.

"We feel that the Allied Record of Distributor Visits is a very important phase of film buying under the decree. You can get it only if you are not offered to you, and we say that passing towns and falsifying reports to the Home Office and saying you were solicited, where you were certainly not, is certainly defrauding the film company stockholders." (Iowa-Nebraska Allied)

We agree with Iowa-Nebraska that it is very advisable for an exhibitor to keep a record of his film negotiations. Most certainly, at least, with those companies that are making it difficult or impossible for the exhibitor to work out fair and proper deals. We think that such a record should include details such as terms quoted, terms offered, availability, date of product, and other pertinent details of the proposal. If any number of our members would like to employ this kind of record, we will print a supply embodying as many suggested items as possible.

SALESMASTERY HYPOTHESIS
Rocky Mt. Allied

A lot has been said recently about "salesmanship." There is still a lot that needs to be said about "salesmanship." There is more to it than just sitting in a swivel chair and waiting for an exhibitor to need the product badly enough to walk into the exchange and beg for it. There is entirely too much of this nonsense of trying to wait each other out.

Salesmanship in the film industry has gone to pot. We think that the film companies ought to wake up. We think they ought to try to sell in the film itself. Get more of you, can you get, if you can, but for God's sake, get something!"

FILM BULLETIN

BOXOFFICE HIKES

ON STAGE, EVERYBODY
ATO of Indiana

The single reel short, "On Stage, Everybody," presented by the Disabled American Veterans, has been viewed by A.T.O.'s Screening Committee and pronounced excellent. It seeks no theatre collection and solicits no funds, but is 9½ minutes of fine entertainment starting with 30-Hour. By playing the short you will not only be doing patriotic duty but will be making a real addition to your program for free.

If you have it booked, send your date now to this office or to any one of the film exchanges.

SALESMASTERY HYPOTHESIS
Rocky Mt. Allied

A lot has been said recently about "salesmanship." There is still a lot that needs to be said about "salesmanship." There is more to it than just sitting in a swivel chair and waiting for an exhibitor to need the product badly enough to walk into the exchange and beg for it. There is entirely too much of this nonsense of trying to wait each other out.

Salesmanship in the film industry has gone to pot. We think that the film companies ought to wake up. We think they ought to try to sell in the film itself. Get more of you, can you get, if you can, but for God's sake, get something!"

FILM BULLETIN

BOUDOIR HIKES

"With this week's Allied Caravan you will find Allied Record of Distributor Visits. These should be placed in your folders and kept up to date as follows: (a) There is a space for each company and after you are visited by either a salesman or branch manager, write down the date of the visit and the name of the party calling on you. (b) Should there be any argument about forcing pictures or attempting tie-in sales on either features, shorts or news, jot down the facts as there is a space for this. It will refresh your memory and should the Department of Justice want information you will have accurate records as to dates, facts, etc.

"We feel that the Allied Record of Distributor Visits is a very important phase of film buying under the decree. You can get it only if you are not offered to you, and we say that passing towns and falsifying reports to the Home Office and saying you were solicited, where you were certainly not, is certainly defrauding the film company stockholders." (Iowa-Nebraska Allied)

We agree with Iowa-Nebraska that it is very advisable for an exhibitor to keep a record of his film negotiations. Most certainly, at least, with those companies that are making it difficult or impossible for the exhibitor to work out fair and proper deals. We think that such a record should include details such as terms quoted, terms offered, availability, date of product, and other pertinent details of the proposal. If any number of our members would like to employ this kind of record, we will print a supply embodying as many suggested items as possible.

SALESMASTERY HYPOTHESIS
Rocky Mt. Allied

A lot has been said recently about "salesmanship." There is still a lot that needs to be said about "salesmanship." There is more to it than just sitting in a swivel chair and waiting for an exhibitor to need the product badly enough to walk into the exchange and beg for it. There is entirely too much of this nonsense of trying to wait each other out.

Salesmanship in the film industry has gone to pot. We think that the film companies ought to wake up. We think they ought to try to sell in the film itself. Get more of you, can you get, if you can, but for God's sake, get something!"

FILM BULLETIN

POPCORN TRAILER

We THINK some enterprising popcorn supplier or perhaps the POPCORN ASSOCIATION should produce a booklet for theatre use, similar to the candy industry's reel, "The Sweetest Story Ever Told" (which is having a swell run) about popcorn telling our public about popcorn production, processing, handling, and in theatres. "Popped at 475 Feet! Called By Human Hands; Popped Your Purest Confection". Could help all of us sell more popcorn.


FILM BULLETIN
uoughta know bub...They all went to see Warners' 'Tea for Two'
KUDOS FOR GARLAND, KELLY IN MGM'S 'SUMMER STOCK'

Although they differ in this criticism of the overall quality of Metro's Technicolor musical, 'Summer Stock,' the New York newspaper critics put up a solid front with their highly complimentary remarks when writing about the attractive leads, Judy Garland and Gene Kelly. Classing the film as a typical MGM musical, productionwise, the majority of the scribes tooted the horn on singing and dancing by the Garland-Kelly team elevate "Summer Stock" to the status of enjoyable musical entertainment.

In for a crop of kudos from the Post's Archer Winnest, who sees Kelly in "extraordinarily good form, ringing the bell on triple counts of dancing, acting and singing." The show, as a whole, he describes as "a flashy, glittering
er... that's fine if you enjoy that kind of musical.

"Agreeably escapist in theme," says Rose Pelswick in the Compass American, "'Summer Stock' is a lively entertainment that you'll find fun." Seymor Peck, in the New York Herald Tribune, notes that "Miss Garland, whom he says is "tops," and Kelly, whom he terms "a delightful, smallish musical" made along "conventional, MGM, backyard musical lines." Peck points out that "it is not as good a movie as Judy rates—nor, for that matter, as Gene Kelly, another performer of enormous talent and magnetism, rates.

"SPY HUNT" UNIVERSAL-INTERNATIONAL

"Take a look at the audience. Picture itself is a re-markably dull, routine job consisting of all the chasing, killing and dying that go into this separation of sheep, goats and undercover agents."—WINSTEN, N. Y. POST.

"Two black panthers contribute the only reasonable violence and suspense... Wildly contended continuity about a political murder... On the whole, confusion outweighs the melodramatic tension of the picture."—Direction is far better than the rather banal story line. Fabricated thriller built around an Alpine safari, with growing beasts taking most of the honors.—BARNES, N. Y. HERALD TRIBUNE.

"Outline of melodramatic story gives fair notice of... artistic merits of this film."—CROWTHER, N. Y. TIMES.

THE HAPPIEST DAYS OF YOUR LIFE"

London Film "Funny, irreverent and sometimes altogether mad little farce... Small, light-hearted, almost affectionate joke... Ali for laughs... Far more hilarious than childish carictures on a blackboard... As with most farces, a good deal of it is very, very thin."—PECK, N. Y. TIMES.

"Witty warm, sometimes biting and wholly charming commentary on English schools and British bureaucracy undertaken of war... Not as especially modified joke... but delivered with flavor and professional timing... A farce that is enjoyable."—A. W., N. Y. TIMES.

"A rich vein of witty satire... Generates some very pleasant amusement... Chief fault... is that the slapstick overwhelms the sharp caricature... A rather happy screen entertainment."—BARNES, N. Y. HERALD TRIBUNE.

"English movie humor running in high gear... E. Waggish with occasional delight... Mad romp packed with laughter every antic of the way... Chalk up another movie."—COOK, N. Y. WORLD TELEGRAM.

"Deteriorates into broad farce which is repetitious and lacking in ingenuity. Dialogue is confusion..."—WINSTEN, N. Y. POST.

"May or may not be your cup of tea... Has a good many quietly amusing moments that temper it all... Pretentious diverting piece, funny as to dialogue."—PELSWICK, N. Y. JOURNAL AMERICAN.

"THE BLACK ROSE"

20TH CENTURY-FOX "Trouble is that nobody seems to have had a good time, to have had fun making it... Hardly any pleasure to be found anywhere... Solemn, earnest pageant, heavy, dreary needs bed, a little zest, a little of the joy of living, the joy of adventure... Ponderous, humorless, stuffy film... Certainly not fun."—PECK, N. Y. TIMES.

"Woefully unexciting recount of gaudy but static episodes... Really something luxurious at which to look... Pictures everything but the pulsing drama of 'The Black Rose' and that's a downright shame."—CROWTHER, N. Y. TIMES.

"Has lots of scenery, a mad variety of multiple costumes set off in Technicolor, impressively huge crowds of extras and a minimum of excitement."—A. C., N. Y. WORLD TELEGRAM.

"Another color film... has a lot of hoop-la pageantry and a minimum of dramatic continuity... An episodic and disjointed epopee... Covers a lot of territory but is about as exciting as a traveologue."—BARNES, N. Y. HERALD TRIBUNE.

"Much to delight the eye... Surprisingly lacking in epic, dramatic sweep... Narrative is jumpy and episodic... Probably the dullest picture of the year... dearly, the dialogue disappointing by a good margin."—WINSTEN, N. Y. POST.

"Swashbuckler of medieval days, an adventury that takes place in the 18th Century... Massive production, impressively mounted..."—PELSWICK, N. Y. JOURNAL AMERICAN.

"MADELEINE" UNIVERSAL-INTERNATIONAL

"Flouts a well-justified convention of murder fiction... Basically annoyng... Has compensations of period Scott's atmospheric and excellent characterization and convincing reality... Entertainer value is seriously compromised by the story it has to tell."—WINSTEN, N. Y. POST.

"Has as its greatest novelty the fact that it never answers the all-important question... Leaves us tantalizingly in the air for a saga... A level of technical proficiency is unobtrusively impeccable everywhere, but it's really wasted effort... There's no life in it... Nothing... inspires superlatives of praise or condemnation..."—WINSTEN, N. Y. POST.

"Betty Grable wants to be a mother! My Blue Heaven, and how Betty suffers before she achieves this noble goal..."—PECK, N. Y. COM PASS.

"Little song chief distinction of a pede
tric Technicolor musical... Sentimental as a soap opera... Wisp of banal situations... A minimum of comedy in a suggested continuity... "—WINSTEN, N. Y. POST.

"Does not suffer from any technical faults, photography, incidentally, merely accentuates the woeful lack of movement and gaiety."—BARNES, N. Y. HERALD TRIBUNE.

"SIERRA" Universal International "All in fine outdoor Technicolor... Good deal of shootin', rootin' and ridin'..."—Aside from Murphy, Sierra ordinary, competent, pretty and active WINS."—WINSTEN, N. Y. POST.

"Sweet ballad singing of Burl Ivi punctuates a preposterous horse opera... Tedium melodramatic... Feathery filmed exuberance... Supposed acting lets little credence or substance to a lamen
table six-shooter saga..."—BARNES, N. Y. HERALD TRIBUNE.

"Of all the films it would seem that drama... Has to imagine how anyone who helped make and then witnessed this film could feel anything but the deepest cutl..."—WINSTEN, N. Y. POST.

"Of those pictures that would humiliate a 10-year-old child."—CROWTHER, N. Y. TIMES.

"QUOTES"

What the Newspaper Critics Say About New Film
**COLUMBIA**

REISSUES, REMAKES, OATERS & QUICKIES: COHN’S FORMULA

"NSOFAR AS forthcoming product bearing the Columbia label is concerned, it looks like we can expect very little that is worth shouting about. Based on studio announcements of the past month, one is led to believe that bossman Harry Cohn is going to concentrate on re-issues, remakes of old features, strictly 'quickie' lash companion features and westerns, and more of the series-type pictures. If his type of product is Cohn’s formula or battling the current boxoffice dump, pity the poor Columbia sales staff! They'll have their work cut out for them. Topping the latest group of re-issues is 'Gilda,' the Rita-Hayworth - Glenn Ford larrup of four years ago. As of this writing, the ad-publicity department is using whipping up a whole new campaign to launch it on its second merry rip around the loop. Sharing the bill with it will be "A Thousand And One Lights" (Cornel Wilde-Evelyn Keyes), to be offered in black and white this time, rather than in Technicolor, as when first issued. Other re-issues include a pair dealing with delinquency — female version. They are: 'Girls of the Road' (Ann vorak-Helen Mack-Lola Lane), and 'Girls Under 21' (Rochelle Hudson),

**HOLLYWOOD EDITORIAL**

Personalities

From the standpoint of Emily Post, I suppose that a character like Marlon Brando leaves much to be desired. And, certainly, the headmistress of any finishing school would fain dead away at the actions of an end-up professional failure, Sheriff Winter. But the more I see of these two, the more I'm convinced that they have solved the secret of Hollywood success by BEING DIFFERENT. And, more important, they're the type of personalities who will serve to stimulate the boxoffice returns.

If you'll look back over screen history, you'll find that, with few exceptions, the personalities who have held the spotlight have been non-conformists — people who rose above the mob. Many of them have incurred ridicule or harsh criticism in the process, but they've lifted themselves to stardom.

Ironically, while kowtowing to those who dare to be different, Hollywood invariably tries to press all comers into one mold. Players, both male and female, who submit and let themselves be dictated to by the studio "wise men" soon become as much alike as peas in the pod. As such, they're usually lost in the shuffle and end up professional failures. Even those who get the biggest build-up soon fade, because they lack the showmanly type of color which excites and holds the public's fancy.

Anyone who follows the tactics of Miss Winters or Brando will be very unhappy unless they do their hide thick enough to throw off the barbs of criticism that are sure to hurl toward their way. But if they can "take it" they'll find Hollywood in their oyster.

It's to be hoped that studios, in their current search to find new faces, will also keep an eye peeled for the type of actors and actresses who have that special flair for fering the public's imagination. There's nothing wrong with this business that good pictures, plus smart showmanship, won't cure. JAY ALLEN.

**EAGLE - LION**

SHERMAN DEAL BRIGHTENS EL-C FUTURE; OTHERS ON TAP

AS THE EL-C releasing slate continues to grow by leaps and bounds, it seems almost a foregone conclusion that the merger of Eagle Lion and Film Classics will eventually be worked out to the satisfaction of all concerned.

So bright is the outlook, in fact, that no one in Hollywood seriously questions William C. McMillen, EL-C proxy, when he predicts that the next six months could very well put the company over the top as the foremost distributor of inde product.

Among the new inde deals is one recently signed with Harry Sherman, calling for the producer to deliver ten pictures annually for the next five years. Sherman is teamed with Nell Agnew, who will handle the business end of the unit, although he points out that Motion Picture Center, in which he is also interested, does not, in any way, figure in the deal. The Sherman-Agnew combo plans for four $100,000 pictures annually, plus six Technicolor westerns to be budgeted at $30,000 each.

At the same time, EL-C tops will be known to be putting out feeders to many of the inde outfits which have expressed dissatisfaction over their deals with United Artists.

As a strictly Eagle Lion deal, Anson Dyer puts his name on, George this month, turning over his much-discussed production, "The Vicious Years." You will remember, that Film Classics had released the pictures over one week at the time that company folded.

**METRO-GOLDWYN-MAYER**

MURPHY TOUR SEEN BOON TO THEATRES EVERYWHERE

THIS WEEK, George Murphy set out from Hollywood on a six-week goodwill tour of 25 cities in sixteen different states, to bring to the grass roots communities of the country "good news about current Hollywood activities." Perhaps that simple bit of news may not seem particularly important on the surface, but your Hollywood correspondent is of the opinion that it is very important in the Big Picture. George Murphy is the kind of an unassuming, likeable and thoroughly intelligent person who wins friends wherever he goes. And in the second place, that George Murphy and Stricklandhas mapped out an itinerary for the actor that brings him in touch with the key factions in every community, who are in a position to help bring about a re-birth of interest in motion pictures and motion picture personalities. Murphy will pay visits on newspaper editors, civic and women's clubs, and offer his services wherever they can be used to assist in any local projects that are underway in the towns he will visit.

If all studios would make a similar effort, the results would soon be seen in packed theaters throughout the country. Personal appearances by stars and startlets are of real value, undoubtedly, but this industry needs the support of community leaders, who can be won over only by the more seasoned heads in the business. Every exhibitor should ask himself if the newspaper in his community has played ball with him to the fullest extent, and if he finds the answer is in the negative — waste no time in appealing to Hollywood for the assistance of a super salesman of the caliber of Murphy.

Production-wise, Metro continues to perk along at a busy pace, with four to six pictures shooting at all times. The
PARAMOUNT PAR STREAMLINING AIDS FOR EFFICIENCY, ECONOMY

MUCH OF Paramount's operational format is being completely realigned at the present time, to make for greater efficiency in the production company. In many respects, the streamlining is comparable to that of the Stribling-Papieroff period. The key figure has been booked in at MGM to such advantage, although here the trend is more sharply directed toward economy.

The over-all philosophy of the realignment is to bring all departments directly concerned with production under the jurisdiction of executive production manager RKO's Broidy. The first major task of Broidy, who has been at Paramount for the past year, is to increase the efficiency and productivity of the studio. The result, he feels, will be to streamline the studio operations.

One of the highest placed executives in the entire industry put it this way: "I've always felt that Hollywood has focused its eyes on the wrong barometer in looking to MGM and the other studios that specialize in the top budget-type of films. It's the companies that grind out the bread and butter movies — the kind of pictures that John and Jane Public patronize in their little neighborhood theater, that can forecast the real trends in this business. And if Steve Broidy is expanding out at Monogram, I'm convinced we can all take a deep breath and start working on better days ahead."

There's a lot of sense in what that executive said, and it is a feeling that is more universally felt in Hollywood than most of the top brass is willing to admit. For that reason, Broidy's plans are worthy of the closest scrutiny.

46 On Schedule

Foremost, is the announcement that Monogram will release 40 and Allied Artists titles to the public. This is a promise that has been renewed — an increase of ten pictures over last year. All six of the AA releases, Broidy points out, will fail in the high-budget class. Further, Broidy has raised the minimum sales quota for his company to $12,500,000 — an increase of $2,000,000 over a year ago.

According to Broidy's ace publicists, Lou Liffton and Johnny Flynn, the company will place its heaviest emphasis on action and comedy in filling out the new slate. Of the six AA releases, three will come from the King Brothers stables under a new contract just finalized. Included on the AA list are: "Southside 1-1000," "Short Grass" (Rod Cameron), "The Flying Wallaby," "The Venture of Pancho Villa," and Paul Short's "The Police Story."

2 CAMERONS IN COLOR


REPUBLIC THREE ROD CAMERONS EXPECTED TO GO TO RKO

REPUBLIC appears to have the inside track on a releasing deal with Rod Cameron and Forrest Tucker for three pictures which they will produce and star in for their newly formed Realist Productions company.

Edward D. Morris is president of the company and Barry Mahon has been set as the producer on the trio of westerns, Financing has already been arranged on the slate, and, according to Cameron, the project began "the minute the initial announcement was made." The first picture will be "South to Singapore," to be followed by "Dude Rance," in which Marilyn Johnson has already been set as the female lead.

Republic Prexy Herbert Yates pulled a surprise move this month, when he withdrew "The Red Menace," from circulation. It is understood that Yates feels, in the light of recent international developments, that there is the possibility of setting the picture back to date if brought up to date. As of this writing, the feature is expected to be back into release by the first of October.

The seemingly libeled and much-maligned Orson Welles' starrer, "Macbeth," gets a Los Angeles debut on September 29, after months of gathering dust on the studio's shelves. It should prove very interesting, too. Reaction to the film. There have been strong defencers of the movie, despite a general down-the-nose sneering on the part of the press reviewers.

RKO WALD-KRASNIA SETTING HOLLYWOOD ON ITS EAR

THINGS STARTED happening around RKO, this month, with all the force and speed of a Kansas tornado, when Jerry Wald and Norman Kranska started whipping their independent film into shape to start actual production. The results and the magnitude of their plans have impressed everyone in the town gaping in open-mouthed amazement.

One thing these two human dynamics have made perfectly clear: they are going into this business in a grand manner, and a manner which will permit them to do something where they can see a justifiable cause for expansion. As a matter of fact, within the matter of a very few weeks, the organization has begun to take on many of the aspects of a sprawling enterprise which could challenge long-established major studios. For example, Wald-Krasna Music, Inc., a music and record company which will serve as an exploitation-selling agent, has already been set up. A five-point merchandising plan has been formulated to assist exhibitors in selling their pictures. And top flight motion picture personnel are being fitted into key spots throughout the company. The top brass now have maximum know-how in every department.

To PUSH MUSICALS

The music publishing company was set up when Wald and Krasna realized that RKO had no music tie-up of its own which could be used to sell the 60 pictures which they are committed to make for the release division during the next five years. Inasmuch as they expect about one-third of that 60-picture slate to be comprised of musicals, they felt the need to establish a music agency over which they had full control not to mention, of course, the rich profits that can be milked from copyrights on popular tunes.

The new merchandising plan, which is still in the formulative stage, will be headed by a merchandising specialist, whose responsibility it will be to act as a sort of liaison between producers, the New York office, sales force, publicity and advertising staffs, and exhibitors throughout the country. As the company will sit in on all casting, story and production meetings, in order that he may offer suggestions for both audience and sales appeal. In addition to the other departments, he will help to launch the exploitation on a picture, from the very moment the story property is purchased.

Seeking Top Personnel

As for the executive and sub-executive personnel they are surrounding themselves with, suffice it to say they are selecting the cream of the business, in all phases. For example, Tommy Gries, who turned in such a magnificent account of himself with Charles Laughton and David Niven, has been named as an executive assistant, and Joseph Rvkin, whose reputation is too well known to necessitate reviewing, moves into another top executive position. All
in all, one needs only to study Wald and Krasna’s plans, to realize that something really important has burst upon the Hol- lywood scene—a something which the entire industry may well have cause to shout about.

20th CENTURY-FOX
ZANUCK LIMITS BUDGETS
BUT NOT QUALITY AT 20TH

WITH LESS fanfare than some of the other production chiefs in town, but certainly with no less remarkable results, Darryl F. Zanuck has been carefully re-aligning the production format at his Westwood studio in an attempt to pro- duce a better picture for less, as it has been in the past—at a greatly reduced cost.

According to latest reports, Zanuck has set a budget ceiling of $1,500,000 on the company’s major project, and during the current month, no less than four top-flight productions have wound on the lot within the limitations of that ceiling. One needs only to get a few glimpses at the daily rushes to realize that Zanuck has sacrificed none of the elements of top entertainment in parting down the costs. As a matter of fact, this depart- ment is of the opinion that Fox is at its very best when holding itself in check, raising the quality of its budget pictures on such major epics as “The Black Rose,” etc., which run up into the three and four million dollar class.

Four Within Limit

Of the four “A” pictures which wound this month, “Rawhide” (Tyrone Power—Susan Hayward) was produced at a cost of $1,350,000; “I’ll Get By” (June Haver—William Lundigan—Gloria Dehaven), for $1,451,000; “The Jackpot” (James Stewart—Barbara Stanwyck), for $1,511,000, and “All About Eve” (Bette Davis—Anne Baxter—Celeste Holm), for $1,525,000. The latter is a perfect example of the kind of superb motion picture that can be produced on a million-and-a-half dollar budget, if wise economy measures are employed. Your reporter can only hope it will stand as an example to be beat in this year’s Academy Award derby—and certainly a prime example of the industry slogan: Movies Are Better Than Ever. If this report is true, one can turn to the story of this production with confidence.

Anson Bond has closed a deal with Joseph Bernhard to produce one and possibly all of the pictures which the ex-Film Classics presy is committed to make for Fox release. He is angling for Mark Robson and Joe Newman to direct the first two pictures under his three-per- year pact.

UNIFIED ARTISTS
UA SOLUTION AWAITING
RESULTS OF BOARD MEETING

WITH MORE back-stage maneuvering going on in New York than ever man: led the opening night of a Broadway show, for example, in Hollywood are sitting back marking time until the smoke screen clears and the entire outlook of the company is cleared up to the best of their ability. Meanwhile, it’s all just a lot of hot air; but at this writing, Stanley Kramer is the sole exception; he is going ahead with production plans. Also, the studio here in Hollywood is awaiting the outcome of the board meet- ing held in New York last Wednesday (20th).

Looming rise to added speculation on the Hollywood front, was the rumor that Harry Popkin and associates, who had been nosed out on their bid for the company by Zanuck, are now in New York on a secret mission.

Very well informed associates of Pop- kin are of the opinion that he is far from out of the UA picture, and may yet emerge as a potent figure in the company. There is a strong rumor, also, that Pop- kin is currently negotiating with the Mc- Nutt group to join up with them, inasmuch as his financing had already been arranged, at the time of the sale—and the new owners would be only too happy to make use of that coin. It is very un- likely, however, that Popkin is interested in any such deal, unless he has the final word on company policy.

There was another surprise in the dis- closure that Max Fink, a Los Angeles cartoonist, and associates, had formed a company known as United Artists Productions, Inc., and were trying to close a deal with McNutt, et al. In any case, the new management deal, whereby they would hand-pick all UA producers and generally supervise production activities for UA release.

UNIVERSAL-INTERNATIONAL
DIVERSIFIED PROGRAM
PAYING U-I BIG DIVIDENDS

IT IS DOUBTFUL if there is another studio in town with a more diversified program of production than that which U-I is currently undertaking. Both from the standpoint of budgets and types of story material, the 1950-51 slate runs the entire gamut.

There are, for example, a considerable number of the various production units that make no pretense at being anything other than second features. This group comprises the tried and tested formulae pictures, in which the major units, the directors, the stars, and the like. By and large, these pictures are used as showcases for the large list of young contract players on the lot. Any name they are all getting about is generally from the ranks of stars who have passed their zenith of popularity.

The next category is the family type picture which, although only slightly more expensive to produce—if at all—tend to rely more heavily on good story material and popular character actors and actresses.

Then, at the opposite extreme, are the strictly Class A films which are heavily budgeted, started on a major scale, and are mostly based on top-flight Broadway shows or best- selling novels. In this group, falls such productions as “Harvey,” starring James Stewart, the third part of “A Place in the Sun,” and “Central Park,” and several others. The latest add- ition to this group is “Bonaventure,” for which only one actor has been signed to play the role of a negro.

Need for All Types

As any exhibitor knows, there is a definite need for all three groups of pic- tures which Universal is undertaking. Furthermore, because of the physical set- up of the studio, it is equipped to handle pictures. Any combination of the values which smaller studios are un- able to provide. Apparently, U-I is pro- viding what the mass of exhibitors need in the way of diversified product for the company is rapidly pulling out of the financial doldrums which dogged it for so many years.

While on the subject of the physical setup of the studio, it is important to note that an additional 140-acre tract ad- joining the old lot, has just been added, making it the largest studio in the world in point of acreage. In announcing the buy, N. J. Blumberg said it is a sign of the company’s faith in the future and will provide space for expansion, besides making it possible to make savings in production costs by enabling the studio to eliminate many location trips.

WARNER BROS.
PRODUCTION BOOMS AT WB WITH 8 FEATURES SHOOTING

WITH EIGHT films in production dur- ing the closing days of September, and original manuscripts flooding the studio from all parts of the country, the Burbank lot is beginning to look like it did in the very peak of the war years.

Currently shooting are: “Goodbye My Fancy” (Joan Crawford); Alfred Hitch- cok’s “The Lady Vanishes” (Ralph Back); “The Story of Folsom” produced by Bryan Foy; “The Travelers” (Kirk Douglas); “A Streetcar Named Desire” (Vivien Leigh—Marlon Brando); “Dixie” (John Tierney—All American” (Burt Lancaster—Virginia Mayo); “Operation Pacific” (John Wayne); and “Lullaby of Broadway” (Doris Day—Gene Nelson).

On the heels of Jack Warner’s an- nouncement several weeks ago that his studio was launching an all-out search for original stories, scripts have been roll- ing in at 400 percent above normal. Furthermore, Warner expects the flow to increase still further, when the full effect of his announcement has had time to be fully felt. Probably one reason for the widespread enthusiasm with which “name” writers and producers are responding is the promise whereby a scribe with a promising idea can obtain advance payment while developing his script.

INDEPENDENTS
LIPPERT PRODUCTIONS

The big news here, of course, is the signing of Mickey Rooney to produce two pictures under the Lippert banner. The first will be “Sad Sack,” based on the World War II cartoon character by George Baker.

In order to allow himself time to devote full attention to production plans, Robert L. Lippert, this month added Joseph P. Smith to his or- ganization in a newly created exec- utive post as liaison between studio, home office and distribution staff. The new position will in no way affect the company’s present setup, in which Arthur Greenblatt serves as general sales manager; William Pizay, head of the company’s publicity department; Harry Dudelson, midwestern divi- sion manager, and Al Grubstick, in charge of the 11 western states. Lippert is currently in talks with his associates working out final plans on his reduced slate of strict- ly Class A features.
NOT TOO LONG ago Universal-International released a bang-up melodrama, entitled "The Naked City," shot almost entirely in New York, that caught the fancy of the public because it was not run-of-the-mill Hollywood melodrama, but rather a living, breathing peck at violence in a big city. Now comes, from the same company, another in the same mold — filmed entirely in New York, utilizing the actual streets and edifices of the city, including the famous Bellevue Hospital, and taking as its thesis the tracking down of a murderer of two internes by a number of the Big City's police department's confidential squad.

While "The Sleeping City" may not measure up to its predecessor in impact, there are enough similarities to warrant the showman's capitalizing to the fullest on the previous film's popularity. U-I's boxoffices have ended the type of campaign in the ads, which tie in the new film with its successful forerunner. Such lines as "When Night Falls ... Over the Naked City...A Killer Stalks Her Silent Streets," and "When the Naked City Dims Her Lights, All the Passions of the Night Awake" are provocative catchlines that should be used to full advantage in the film's promotion.

Another tack is the workings of the little known but highly efficient confidential squad of the N. Y. Police Department. How a member is planted in Bellevue Hospital as an intern in order to ferret out a murderer and eventually uncovers an extortion and dope-peddling racket gets the benefits of the hospital's fascinating interiors and a thoroughly workmanlike performance by Richard Conte to gain credibility and consequent effectiveness in its entertainment value.

CONTESTS

Two excellent contests are particularly adaptable to the film. One is a "Sleeping City" photo contest, possibly tied in with a local photographer, photo supply house or printing and developing organization, and local newspaper or radio station, offering prizes for the best and most interesting amateur shots taken around your city in the late hours of the night, or early hours of the morning. You might keep a 40x60 display board in the lobby, showing some of the entries.

Another competition, worked in cooperation with your newspaper, is an amateur reporter's contest. The City Editor invites aspiring journalists to become night reporters for one night, with prizes offered for the best stories picked up on the night beat in "The Sleeping City". Since most of the would-be journalists will probably be teenagers, it is suggested that a stipulation be included that stories must be picked up between sundown and midnight.

NEWSPAPER ADS

Below, some of the larger display ads. Note the tie-in in "The Naked City" and the reference to "a great police department's Confidential Squad".

The title offers opportunities for some unique tie-ups. All of the larger cities have all-night establishments and services, and even the smallest towns have certain types of businesses which operate while the city sleeps. Milk and bread companies, newspapers, restaurants are just a few. These would be good for a special newspaper feature, or for newspaper and window advertising, hooked in with the title under a suggested heading: "Does our Sleeping City realize that while we sleep, our morning paper is printed, our milk is being made ready for delivery, our bread and rolls are being baked for our breakfast, etc.?" These enterprises and others can be recruited for a co-op ad, which could include department stores that sell sleep accessories.
The Sleeping City

When U-T finished filming "The Sleeping City" in New York's Bellevue Hospital and surrounding areas, they were faced with a dilemma. They had to clear the film with hospital authorities because the institution was clearly identified in the film and the proceedings therein, dealing with murder and narcotic-smuggling, hardly reflected an aura of beneficence around Bellevue. On top of that, the whole thing was done in such realistic manner that audiences might get the idea that the story was based on an actual occurrence at the hospital, whereas it really sprang from the imagination and pen of Jo Eisinger.

The problem was solved more than satisfactorily. Producer Leonard Goldstein prefaced the film with a foreword, spoken by star Richard Conte, which clearly defined the events portrayed as fictional and added plugs for Bellevue, the city and the police department. Pleased as punch with the turn of events, all three have bent over backward to give the film a proper sendoff.

The story has Conte as a member of the p.d.'s confidential squad carefully briefed and planted among Bellevue's interns after one of their number has been killed without apparent motive. The trail leads ultimately to a narcotics ring involving a pretty nurse, Coleen Gray. George Sherman handles the direction.

At right, Richard Conte, posing as an interne, lures the killer into a trap, then shoots him down. Below, Coleen Gray's beauty contrasts sharply with the wicked-looking hypodermic she is about to wield.
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production. (C) denotes Cinecolor.

1945-46 Features (42) In Production (1)

COMPLETED

Title—Running Time

Blind Date (T) 30 Days
Blind Spot (T) 49 Days
Blondie (70) 29 Days
Blonde Venus (70) 36 Days
Blonde Venus (85) 45 Days
Blonde Venus (55) 33 Days
Blonde Venus (74) 45 Days
Blonde Venus (76) 37 Days
Blonde Venus (78) 34 Days
Blonde Venus (84) 45 Days
Blonde Venus (85) 45 Days
Blonde Venus (43) 28 Days
Blonde Venus (62) 45 Days
Blonde Venus (55) 37 Days
Blonde Venus (78) 35 Days
Blonde Venus (82) 45 Days

COMPLETED

1945-46 Features (42) In Production (1)

1945-46 Features (42) In Production (0)

REVIEW CHART

1945-46 Features (42) In Production (1)

REVIEW CHART

1946-47 Features (43) In Production (1)
NEW PRODUCTIONS
GOODBYE, MY FANCY
Comedy—Started Sept. 16
Cast: Joan Crawford, Frank Lovejoy, Eve Arden
Director: Vincent Sherman
Producer: Harry Blanke

IN PRODUCTION

RELEASE CHART

New Jersey Messenger Service
Member Nat'l Film Carriers
250 N. Juniper St., Phila., Pa. — Locust 4-7823

THEATRE MANAGERS and OWNERS

Your Service — Our Responsibility

THEATRE MANAGERS and OWNERS

Your Service — Our Responsibility

THEATRE MANAGERS and OWNERS

Your Service — Our Responsibility

THEATRE MANAGERS and OWNERS

Your Service — Our Responsibility

THEATRE MANAGERS and OWNERS

Your Service — Our Responsibility

THEATRE MANAGERS and OWNERS

Your Service — Our Responsibility

THEATRE MANAGERS and OWNERS

Your Service — Our Responsibility

THEATRE MANAGERS and OWNERS

Your Service — Our Responsibility

THEATRE MANAGERS and OWNERS

Your Service — Our Responsibility
A TALE OF FOUR CITIES...
and more... and more to come!!!

MONTREAL—
Third smash
holdover week!

WORCESTER, MASS.—
Biggest of any
UA picture ever!

PITTSBURGH—
Wow results
for extended
playing time!

Baltimore—
Extra good!

LOS ANGELES—
Top returns!

PHILADELPHIA—
Bang-up
grosses!

SPRINGFIELD—
2nd big $ week

NEW HAVEN—
Boxoffice biggest in month

"SO YOUNG,
SO BAD"

Starring PAUL HENREID
with CATHARINE McLEOD • GRACE COPPIN
CECIL CLOVELLY and introducing ANNE FRANCIS
ROSITA MORENO • ANNE JACKSON • ENID PULVER
Produced by Edward J. Danziger and Harry Lee Danziger
Directed by Bernard Vorhaus—Story and Screenplay by Jean Rouverol
and Bernard Vorhaus — Released thru United Artists

an exploitation natural from
Let's Have Action on Bidding & Forcing!

EDITORIAL BY MO WAX
Page Seven

Reviews In This Issue
ALL ABOUT EVE • CASSINO TO KOREA
KING SOLOMON'S MINES • A MODERN MARRIAGE
THE RETURN OF JESSE JAMES
Pages 12 and 13
It's got that certain something that makes boxoffice!

VERA RALSTON • JOHN CARROLL • WALTER BRENNAN
ER • WILLIAM CHING • MARIA PALMER • and JANE DARWELL • ROY BARCROFT • PAUL FIX
ay • James Edward Grant and Sloan Nibley • Story by James Edward Grant • Directed by Allan Dwan
UPLIC PICTU'RE

HERBERT J. YATES, PRESIDENT
It's that BIG BUSINESS!

The Greatest Exploitation Title of the Year! PLUS

The Screen's Greatest Comedy-Star Combination!

STARRING Donald O'CONNOR

with Piper LAURIE • Joyce HOLDEN • Jess BARKER

Screenplay by ALBERT BEICH and JAMES O'HANLON • MARTIN RAGAWAY and LEONARD STERN • Directed by CHARLES
d of Comedy...from U-I again!

Backed by All-Out Promotion by the entire MILK INDUSTRY!

25,000 Cooperating Dairies
120,000 Bannered Trucks
200,000 Milkmen ready to work for You!

3 Great Hit Tunes Already heralding the happy MILKMAN on Radio and Records

"THAT'S MY BOY"
"EARLY MORNING SONG"
"IT'S BIGGER THAN BOTH OF US"

by TED RICHMOND - A Universal-International Picture
"I'm glad that M-G-M makes the musicals. Today with so much grief, the patron tries to escape from the world for a few hours. They thank us for it when they leave the theatre. It's a wonderful thing to be able to bring happiness into people's lives."

SI FABIAN—FABIAN THEATRES
FORCING AND BIDDING

Our industry has been experiencing a sort of "honeymoon" since divorce-mongers have been at it for some time now. While it has actually been an armed truce, the respite from the horrors of intra-industry warfare has been welcome, particularly in view of the serious problems the industry, as a whole, has been facing. There now appears to be a danger that exhibitors and distributors will again be at each other's throats if forthright action isn't taken to eliminate certain irritants that might quickly flare up into a renewal of savage hostilities.

The National Allied Convention in Pittsburgh focused attention on the evil of "forcing" films by distributors and the abuses practiced under the so-called "competitive bidding" system.

It has been increasingly evident of late that forcing, positively forbidden by the courts, has gradually been creeping back in as a secret weapon in the kits of many film salesmen. Col. H. A. Cole, veteran Allied leader, told the sales chiefs of several major companies in attendance at the convention that great pressure was being exerted upon independent exhibitors to take pictures they did not desire in order to obtain those they did want. He appealed to all sales managers to provide work-sheets listing the terms negotiated on all the pictures in each group offered, thus providing evidence that prices were not changed in order to force unwanted pictures.

Paramount's A. W. Schwaberg agreed to have such a system instituted, while Metro's William F. Rodgers, 20th-Fox' Andy W. Smith, and RKO's Robert L. Moehrie, told the Allied delegates that they would cancel any picture on which proof was offered that it has been forced.

It is to the credit of those sales executives that they have grasped the opportunity to remedy an unhealthy situation and one can only hope that their men in the field will be told in no uncertain terms that forcing is against the law of the land. We can only hope, too, that the sales heads of the other film companies will follow this lead promptly and unequivocally.

On the troublesome subject of competitive bidding, A. F. Myers described bidding as "one of the chief sources of irritation and dissatisfaction in our industry today." He called it "blind selling of the worst kind, a device for jacking up prices and in some instances fraudulent in its pretenses."

Mr. Myers' charges have, in effect, been borne out by complaints that have reached this publication from exhibitors in various sections of the country over a long period of time. There seems little question that what was intended to be a means of bringing relief to independent exhibitors locked in an unfair competitive struggle with affiliated chains has been turned by some distributors into a means of blinding the very people it was designed to protect.

The Allied general counsel pointed out that much of the abuse in competitive bidding arises from the interpretation of Sec. 11, Par. 8, of the District Court decree. Upon instructions of the Allied board of directors, he told the convention that he would ask to confer with the attorneys from the film companies as well as with the Department of Justice, to see if an agreeable interpretation could be evolved.

Allied has often been accused of being the perennial dissident faction within our industry, no doubt because it has undertaken many tough battles against the entrenched powers of our industry. Certainly, here is evidence of a new tenor in its approach to differences that arise between exhibitors and distributors. Mr. Myers' closing words in his address on the competitive bidding problem merits the sympathetic consideration of every film executive with a bent toward living in a harmonious industry. His words were:

"Let us all hope that our proposals will be given sincere, unprejudiced consideration by all to whom they are addressed. If this job can be done through agreement and understanding, it will constitute clear evidence that our industry has reached maturity, and in the matter of intra-industry cooperation, we will be encouraged to extend our horizons."

MO WAX
THE 3
QUALITY-PICTURES-A-MONTH PARADE CONTINUES!

BROKEN ARROW (Technicolor)
THE BLACK ROSE (Technicolor)
MY BLUE HEAVEN (Technicolor)
NO WAY OUT
I’LL GET BY (Technicolor)
THE JACKPOT (Jimmie Stewart hits in this one!)
PANIC IN THE STREETS
FAREWELL TO YESTERDAY
MISTER 880
THE FIREBALL
ALL ABOUT EVE
TWO FLAGS WEST
AMERICAN GUERRILLA
IN THE PHILIPPINES (Technicolor)
FOR HEAVEN’S SAKE (That BELVEDERE Man’s Best!)
CARIBOO TRAIL (Cinecolor)

There’s No Business Like Business!
ALLIED SEeks WORKShETS TO HALT FORCING OF FILMS

For the first time since film forcing was outlawed by the courts were exhibitors able to wangle tangible assurance from a distributor that they will be able to select the films they want at the price quoted originally. The historic moment came when Alfred W. Schwalberg, Paramount distribution head, agreed to supply worksheets to his salesmen to be left with the exhibitor listing each film offered and the price for each.

The idea of a worksheet developed in the convention's Film Clinics, individual closed meetings divided into special categories for the various types of theatres represented by Allied members, culminating in a resolution that "the several film distributors be, and they hereby are, requested to supply signed worksheets to the exhibitors as the only effective means of securing compliance with the Court's order."

Bidding Beef

Another major beef by exhibitors, competitive bidding, was soundly denounced at both the Clinics and before the sales topers on the rostrum. Spearheading the protest was the independent exhibitors from the bidding provisions of the final decree was Allied board chairman and general counsel A. F. Myers. Calling competitive bidding "one of the chief sources of irritation and dissatisfaction in our industry today," Myers said the problems aroused by bidding should be worked out in conference with the general sales managers and the film company lawyers. A committee consisting of Col., H. A. Cole of Dallas, Nathan Yaminos of Boston, Jack Kirsch of Chicago, Ray Branch of Hastings, Mich., and Sidney E. Samuelson, Philadelphia, was named by the Allied board to work with the general counsel to clarify the now famous "or others" phrase in the decree's anti-discrimination clause.

One of the worst by-products of competitive bidding, he said, was to jack up rentals. "Indeed," he added, sales representatives have told me of their alarm over some bids they have received because they were so excessive as to indicate a predatory or monopolistic purpose on the part of the bidders." Another complaint, from exhibitors, was that it was "merely a method of peddling purpose from one exhibitor to another via the telephone at a very high price, and the whole plan is revolting, whereupon the film is licensed to the exhibitor to whom the distributor wanted to sell in the first place."

High Court

The controversial provision which the District Court evolved, following the Supreme Court's criticism of competitive bidding, was good up to a point. The

provision reads: "Each of the defendant distributors is enjoined... from licensing any feature for exhibition upon any run in any theatre in any other manner than that each license shall be offered and taken by theatre, solely upon the merits and without discrimination in favor of any defendant theatre; and the theatre, "and then, he said, came the call-all words "or others."

innocent Indies

Thus, he said, independent exhibitors who were not parties to the suit and were charged with no law violations are brought within the restrictive provisions of the clause. His suggested interpretation, that competitive bidding can be justified "only when an independent exhibitor seeks to moisten the price of runs and clearances which has accrued to the affiliated circuits and the large theatre circuits a monopoly in many areas," has met with support from film company attorneys. One of these, he noted, agreed that his interpretation might be correct but told Myers that "in case some court should hold that your interpretation is wrong, I might subject my company to additional lawsuits and untold damages if I advised it to proceed on your theory."

Should the committee fail to come to an agreement with the distributors on competitive bidding, the Allied board authorized me to confer with the matter with the Department of Justice.

Film Clinics Permanent

The Film Clinics were so successful. National Allied president Truman T. Rembusch declared, that they will hereafter be an integral part of all future Allied conventions. Many of the questions posed to the sales head evoked from these bull sessions, and as each of the film company men spoke, exhibitors became bolder in presenting complaints. Assumptions were given in each case that their grievances would be taken care of.

First to run the gauntlet was Andy Smith. He offered to exhibitors in small town theaters a license agreement covering a full season's product, some 36 features, with a 20 per cent cancellation privilege. The contract, option-
position on percentage pictures and announced that RKO would sell entirely flat rentals to low-grossing small town theatres. The agreement has been for 15 years, which average $250-$300 gross on a Sunday and Monday in towns up to 8,000 population. He promised further that it would not be renewed. Questioned about a worksheet, the RKO sales chief also was of the opinion that it was unnecessary to eliminate forcing. He said it would discourage selling efforts on the part of his field forces. Where it can be proven that pictures have been "slugged," he promised, "conciliation with me and I guarantee satisfaction."

The convention saw a lively discussion on the cooperative venture administered by equipment and refreshment supplies for such Allied units as wish to participate with several delegates opposed to the plan as presented by Abe Berenson of New Orleans and outlined by Stanley Kane of North Central Allied. Final decision was to vote a study of the proposal for presentation to the board at a subsequent date.

Following the board's action in approving Allied participation in COMPO for another year, chairman's executive committee president, Arthur L. Mayer, addressed the convention. Calling for enthusiasm and confidence from exhibitors, as well as financial support, Mayer pointed out the tremendous public relations job that must be done.

Among the Allied toppers who also addressed the convention were national secretary, Paul D. Kirsch, of Illinois Allied, who addressed the keynoted address urging the exhibitors to take action on exhibitor films. Kirsch, of Illinois Allied, who scored percentage pictures, and, to wind up the business sessions in a blaze of old-time, scathing vitriolic glory, North Central's Bennie Berger, who castigated the distributors' percentage selling policy and the "slippery scale" as death to exhibitor's incentive to go out and sell a picture.

ALIENED EXHIBS READY TO CRACK DOWN ON TV SNIPERS

Movie stars who use TV to snipe at the industry which brought them fame and fortune are setting themselves up as targets for counterattack and retaliation by the industry as a whole, as represented in COMPO, and the nation's exhibitors.

That Allied theatremen would go along with A. F. Myers' contention that exhibitors would be "slow to play pictures featuring these traducers of the motion picture business" was implicit in the reception's Allied convention in Pittsburgh. Exhibitors bristled at the mentioned names of Jerry Lewis and Dean Martin, latest culprits in the movieskin-Muscle and Mail New Jersey Allied's Wilbur Snaper when the latter served warning that such incidents will be stopped as soon as they start by exhibitor vigilance.

Another angle, however, stole the spotlight in the TV field, who in regular video shows in competition with movies, points were made during the discussion: (1) Frequent appearances make a star "too familiar" to the public and lessens desire to see them on the screen. Appearances, especially in the evenings, keep people in the home who would otherwise go out to a movie, and (3) the public will not pay at the boxoffice for something they can get for nothing at home.

Columbia FFC Gene Autry, who had been under attack by some Allied exhibitors for making special TV films, appeared at the meeting to put up a valiant defense of his own production and the exhibitor's shortcomings in respect to film promotion. Autry recalled that upon his return from war service, he found other western stars that had built up and replaced him. His decision to improve on the ordinary western by using color for his films met with resistance by exhibitors to even the Charles Vinegrove In price, the theatremen preferring to play his old reissues at minimum rentals.

His TV films, he said, were made with the Kirsch cameras. Moving sets were concentrated principally in the large cities where his films received scant play. He also noted that care was taken to see that his 26-minute TV films were not competitive to his theatre films, which, he added, are plugged at the end of each telecast.

Although ostensibly impressed with Autry's arguments, the assembled exhibitors later shook their heads about movie stars on competitive video. Apparently they are not aware of a driving force pitched at Autry, personally; the next batch of stars to give away what the movies were selling seemed destined for a brand new exhibitor blast.

ELC SUES N. Y. LOEW, RKO CHAINS FOR $15,000,000

A whopping $15,000,000 anti-trust suit by Eagle Lion Classics was clamped on the Loew's circuit last week by a group of independent producers to break an alleged conspiracy for the division of product among the major distributors and the two chains in New York City. Separate suits were filed.

The action was revealed by ELC president William C. MacMullen, in a complaint which charged that the two circuits and Loew's were making "anti-competitive "collusion" to "virtually exclude independently produced pictures from the New York area. The $15,000,000 suit represents losses of $5,000,000 (tripled under anti-trust laws) suffered by ELC, its predecessors, Eagle Lion, Fox and Columbia, during the four years that the circuit was directed at Autry's expense and the next batch of stars to give away what the movies were selling seemed destined for a brand new exhibitor blast."

U 39-WEEK PROFIT BACK IN BLACK BY NEAR-MILLION

Sweeping back into the black, Universal almost hit the million-dollar mark in its net for the first 39 weeks of fiscal 1950 after a three-quarter-million red figure for the same period last year. The company showed a net profit of $779,000 for the 39 weeks ended July 29, last, compared with a loss of $775,000 for the corresponding period last year.

It was noted, however, that no provision for Federal income taxes was made because of a kickback against current income under recent Federal tax laws.

Report also disclosed that the company recently refinanced its bank loans with a new bank credit agreement covering $5,000,000, which provides a maximum credit of $7,900,000. The new credit deal replaces a bank loan which had a final maturity next year. It was also noted that the company has reduced its bank indebtedness from $7,500,000 to $5,300,000 since the beginning of the current fiscal year.

COLUMBIA DOUBLES NET, HITS $1,981,000 FOR YEAR

Columbia's profit for the year ended June 30, 1950, was placed at almost double the net for last year in an estimated $1,981,000 profit which will be released by the company. Operating profit before taxes was more than twice that reported for the 1949 fiscal year.

Chief for the most recent year came to $1,981,000; for the preceding year, $1,067,000. Operating profit was $3,451,000, compared with $1,067,000. Estimated profit for Federal income taxes jumped to $1,470,000, compared with $500,000 in '49.
The man from Wahoo, Nebraska, is the fellow to talk to if you have any doubts about Hollywood's role in the world. He sports in his lapel the ribbons of France's Legion d'Honneur, wears neat, custom-built suits (grey tweed preferred) and smokes six-inch cigars. As he talks he roams the room restlessly, gesturing with the cigar, groping for the right word, the exact phrase. He peels off his jacket, hangs it over a chair, and says “We're not setting ourselves up as great humanitarians with an urge to change the world. We are in business to provide entertainment, but I hope we shall always provide enlightened entertainment.”

Darryl F. Zanuck, back home from a three-month trip to Europe, is bounding with energy, bursting with plans, eager to report his experiences. The one he had in Vienna, he thinks, was particularly significant. A Rumanian-born American citizen whom he had met in London during the war, and who had helped the U. S. Intelligence Service, sent word that if Zanuck went to Austria he would like to meet him there. Zanuck went, for the man had made eight or nine trips behind the Iron Curtain since the war, and was apparently accepted in Moscow. His movements there were limited, but on his last two or three visits he had not been followed.

“He was only about ten or eleven days out of Moscow,” said Twentieth Century-Fox's Production Chief, “when we met in Austria, and he told me that while waiting in his hotel room between his appointments with various Soviet officials, he managed to open up conversation with the maid. He had soiled one of his suits, and had given it to her to clean. When the maid began admiring the quality of the suit and talking about her husband, a tram-conductor, my friend wrapped it up with two worn pairs of shoes, and gave it to her. She was overjoyed, broke down, wept and kissed his hand.”

At 6:30 next morning, Zanuck's friend was awakened by a violent knocking at the door. “The maid and her husband appeared carrying the package. The tram-conductor was screaming, "You dirty American. Don't think you can bribe me!" He heaved the parcel at my friend, hitting him in the face. And then the American noticed a strange thing. The Russian was cyanine, despite his angry shouts, and as he turned to go he jolted to the chandelier and blew my friend a kiss. His message was obvious. There must have been a microphone hidden in that room.”

Zanuck's friend developed an obsession—to give the suit and shoes away and thus to break down the frightening barrier of fear and suspicion. Next day he took the package into a synagogue. An elderly man who had been watching him closely, followed him outside. The American offered him the package, but the man refused. He caressed the clothing tenderly but shook his head. “Too many questions would be asked”, he said. “In my house there is a man who reports to the block leader, and the block leader would report me to the authorities.”

“But,” argued the American, “if you are on the street tomorrow morning when I board the tram, and I throw the parcel out of the window, and you happen to find it and pick it up surely that will be all right. Nobody can stop you finding things.”

The Russian hesitated, then said he'd like to talk it over with his wife. Next day he met the American by appointment: in a secluded corner of the park, but said he had thought the matter over carefully and couldn't accept. He dared not. He needed the suit, but...

After much persuasion he was induced to accept one pair of shoes. Those might not be noticed. The man carefully removed the laces from his own shoes, put them into the ones given him by the American, which he smeared with mud before walking off. The other pair, and the suit, Zanuck's friend was unable to give away.

Darryl Zanuck considers that story the most significant and symbolic thing he heard in Europe of what life is like behind the Iron Curtain; it convinced him more firmly than ever that American motion pictures, even those in which luxury is exaggerated, have been a boon to democracy.

“False or not,” they give the impression of something the people of Europe like and want, and they admire us for having it. The Russians and their friends may sneer at American films, but they really fear them, and try to keep them out.

“I sometimes wonder whether the campaign waged by some people to cut our motion pictures because they give a wrong impression of American life is not Communist-inspired. Certainly, many well-meaning people who criticize our films are unconsciously following the Party line.”

One of the best things that has happened in Germany recently, he says, is the abandonment of the earlier decision that American companies should be permitted to take over a part of the old UFA facilities. They are going to be bought by Germans. “After all,” contends Zanuck, “it is part of the Marshall Plan to make Western Germany self-sufficient, and if we can help towards that end we can give the Eastern Zone an awful knack. We don't want to feed the Germans. If they work, they can feed themselves, and they want to work; in our Zone, at any rate. In the Eastern Zone those who work have the cream taken away from them by the Party bosses.”

There is much nonsense talked about Germany's military revival, Zanuck says. He instances an incident which occurred during the making of Twentieth Century's biggest foreign film—“Legion of the Damned.” Based on the book “Call It Treason,” it is the story of Germany's last few weeks before the 1945 collapse. Zanuck's biggest problem was to find German military equipment which could be used for the picture. “There were no Army uniforms to be found anywhere. All had been destroyed by the Occupation Authorities. So we made them ourselves, but we couldn't make guns, tanks, half-tracks or armored vehicles. After weeks of searching, we finally located some in a dump in France, and got them into Germany after a couple of minor wars. We cleaned them up, reconditioned them and got the guns working. But we all wondered what would happen when we handed them over to a brigade of some 500 Germans and sent them parading

(Continued on Page 13)
Twentieth Century-Fox

138 minutes

Bette Davis, Anne Baxter, George Sanders, Celeste Holm, Gary Merrill, Hugh Marlowe, Thelma Ritter, Marilyn Monroe, Gregory Ratoff, Barbara Bates, Walter hamburger, Ray Stroy, Craig Hill, Leeland Harris, Barbara Wu, Ethel Fisher, William Pullen, Claude Stroud, Eugene Borden, Helen Mowery, Steve Geray.

Directed by Joseph L. Mankiewicz.

The Zanuck-Mankiewicz team scores once more with this exceptionally well-played, adult film about Broadway and people of the legitimate theatre. Audiences will find “All About Eve” an extremely interesting, sophisticated drama, which boasts a star-studded cast that will increase greatly the already potent drawing power of that production-direction combination. In addition, the unique “scheduled performances” policy is certain to lend invaluable publicity to this 20th-Fox package publicity, that should come in with the above qualities to produce handsome boxoffice receipts wherever played. In first-runs and class houses particularly, this movie is certain to be a howling success. Favorable word-of-mouth should insure results in subsequent runs, with the possible exception of more rabid action spots and small town situations. Despite its two hours, 18 minutes running time, “All About Eve” will not fail a satirist audience’s attention from curtain to curtain, for director Mankiewicz’s script is crammed with wry humor and witty dialogue that provide new material for the more heavy, more dramatic portions of the movie.

Every member of the peerless cast is superb, from Eve’s wry, plucky, and possessive mother, played by Anne Baxter to the comparatively minor part of the Broadway producer Gregory Ratoff so ably plays. Bette Davis is wonderful in her portrayal of the big name star who falls prey to Eve’s avarellious ambition. No less credit is due George Sanders as the cynical Broadway producer Roderick Marlow, as Miss Davis’ fiancé; Hugh Marlowe, successful playwright and husband of Celeste Holm, friend of Bette.

Some day, this meeting Celeste Holm arranges between star-struck Anne Baxter and her idol, Broadway star Bette Davis, boomerangs to disrupt the lives of Miss Davis, her fiancé, Gary Merrill, Miss Holm and her husband, playwright Hugh Marlowe. Impressed by the story of devotion to Miss Davis the angelic Miss Baxter tells, the group takes her into their hearts. Thelma Ritter, Bette’s personal actress, and companions, whether George Sanders, prominent Broadway critic, are the only persons Anne does not fool from the start. Before her duplicity is unmasked, Miss Davis must perform a grand deed in order to get to Bette’s personal life, and gets producer Gregory Ratoff to hire her as Miss Davis’ understudy, and when Miss Holm foolishly goes off with a fugitive who tries to murder Miss Davis, by this time, Bette, who had quarreled with Merrill over Anne, doesn’t care about the stage, but only for her personal happiness. So gets her part and the glory, but faces a future without the friends she once attended to her goal. JACKSON.

KING SOLOMON’S MINES’ THRILL-PACKED ROMANTIC ADVENTURE

MG M

105 minutes

Deborah Kerr, Stewart Granger, Richard Carlson, Hugo Haas, Lowell Gilmore.

Directed by Compton Bennett and Andrew Marton

This fascinating epic account of a dangerous trek through the African interior is a search of the fabled King Solomon’s mines is crammed with excitement, suspense and all the other ingredients necessary to make a successful adventure film. Shot on actual location in striking Technicolor, “Kings Solomon’s Mines” boasts a wealth of unforgettable action scenes, such as a hair-raising jungle animal stampede, and many other equally memorable events, that will thrill and chill movie fans regardless of their age or taste in movie fare. Exhibitors booking this extraordinary Metro thriller will not be disappointed in their boxoffice receipts or their audience’s reaction to the film.

Grosses should be topnotch in all situations, despite the absence of any important marquee names. Dramatically, Sam Zimbalists’ lavish production of the H. Rider Haggard novel is consistently good until the rather corny Stanley-Livingstone type denouement which seems antithetical in view of the many exciting adventures of the safari throughout the picture. However fantastic some of the events may seem, is loaded with the stuff that all popular fiction depends upon and therefore, comes to the fore as an exciting and most enjoyable piece of screen entertainment.

The action revolves entirely about the leading characters — a hunting guide, played by the hilt by Stewart Granger, and the brave and beautiful woman who hires him to lead her safari in search of her long-lost husband, also well done by Deborah Kerr. With the exception of the role of the guide, the rest of the cast is capable, with Carl Carlson doing the directorial honors for the screen play by Helen Deutsch.

STORY: Hunting guide Stewart Granger reluctantly agrees to lead a safari into dangerous unexplored territory in Africa to search for Deborah Kerr’s husband, who has been missing in that area for two years. Mistakingly believing the hardships of such an excursion would cause Miss Kerr to change her mind, Granger recruits the necessary personnel and they set out. Even though all the native bearers desert rather than enter taboo territory, the remaining members of the party — Granger; Miss Kerr; her brother, Richard Carlson; a native servant, and a mysterious native of strange appearance and dignified bearing who had joined the safari earlier in the trip — reach a village of cannibals ruled by Hugo Haas, a fugitive who tries to murder the entire party. They escape, killing Haas, but lose the native servant and much of their supplies. Emerging from the jungle, their next obstacle is a desert, which they cross, finally arriving at a fertile valley inhabited by an unknown group of unusually tall people, similar in appearance and speaking language to a tribe they befriended earlier. The stranger is revealed as the king of these people, whose cousin has usurped his throne in his absence. The King’s cousin, played by Miss Davis, and Carlson are led to the legendary King Solomon’s Mines, a cave in which they find a fabulous wealth of precious stones and the skeleton of Miss Kerr’s husband. Trapped in the cave and left to die, they find a way out, just in time to witness a to-the-death fight between the King and the usurper. The King wins and provides their friends with a new safari with which to return to civilization, where it is evident Miss Kerr and Granger will spend the rest of their lives in marital bliss. JACKSON.

CASSINO TO KOREA’ MILDLY INTERESTING WARTIME DOCUMENTARY

Paramount

59 minutes

Narration by Quentin Reynolds.

Directed by Edward Jendock.

Taking advantage of the newsworthiness of the Korean war situation, Paramount has clipped together some mildly interesting film, but nevertheless old newsreels shots of both the past and present wars, emerging with a lower bracket programmer that will need plenty of support to attract the public’s interest. Endeavoring to illustrate a parallel between the two campaigns, “Cassino to Korea” manages only to pay tribute photographically to the soldiers who fought against the Japanese in World War II, who remind the people what a short time it is getting to be between wars these days. Quentin Reynolds does a fairly competent job in converting newsreel and battle scenes, and dramatically glorifying the commonplace duties of an Army weather forecaster whose faith in himself helped win the Cassino campaign. However, the episodic account of the deeds of this unsung hero, combined with description of the exploits of a Congressional Medal winning infantryman, sad and impressive story of the bravery and contrast to the overall news-clips of two wars, as far as entertainment is concerned. The best part of the entire film are Hollywood stars Bob Hope, Frances Langford and others performing for appreciative troops near the battle lines in Italy or Africa. TAYLOR.
'A MODERN MARRIAGE' FAIR FAMILY DRAMA

Monogram
60 min
Margaret Field, Reed Hadley, Robert Clarke, Nana Bryant, Charles Smith.
Directed by Paul Landres.

A mildly interesting film on nuptial problems created by a mother's possessiveness, "A Modern Marriage" can fill in as a satisfactory dueller in family houses. Based on an actual case from the files of the American Institute of Family Relations, the film moves along at a dog trot, with occasional pauses for psychological interpretation and a few spurts of dramatic intensity. While marquee value is nil, it has exploitation angles in its theme of emotional barriers in the early marital stages and should benefit from a proper ballyhoo campaign. It will disappoint the sensationalism crowd, so it would be wise to steer clear of lurid sex angles in the film's promotion, and concentrate on attracting the family audience for which it is best suited. It is unsuitable for action specialists.

Margaret Field enacts her role well, lending some charm and reality to part of the emotionally perturbed young bride, while Reed Hadley and Robert Clarke perform adequately in their roles of the psychiatrist and the husband, respectively. Although, the story is a plain and simple tale without the presence of many highly dramatic situations, Paul Landres' direction keeps the picture moving along with a minimum of dead spots. Margaret Field's return home, after her engagement-marriage to Robert Clarke, Margaret Field returns home to her mother and attempts suicide. Uncertain as to the cause of her actions, Margaret enters a rest home under the care of psychiatrist Reed Hadley. Hadley discusses the case with both Clarke and the young wife and the story is told in flashback. Margaret and her mother, Nana Bryant, have grown very close ever since the latter divorced her husband. Their mother, by feigning a heart attack, has gained dominance over the girl. After long conferences with both bride and bridegroom, Hadley uncovers these facts. After revealing to Margaret her mother's excellent physical condition and convincing Nana Bryant that she must take a more intelligent attitude towards her daughter's marriage, the wife returns to her husband and a normal modern marriage. RUBE.

'THE RETURN OF JESSE JAMES' EXPLOITABLE WESTERN

Lippert Pictures
75 minutes
John Ireland, Ann Dvorak, Henry Hull, Hugh O'Brian, Reed Hadley, Cliffon Young, Margia Dean, Sid Melton, Tom Noonan.
Directed by Arthur David Hilton.

This yarn built around a character who impersonates Jesse James after the outlaw's death provides interesting actionful fare for action audiences. With a cast and production values that are above par for this type of product, Lippert's latest should enjoy good grosses in action houses, particularly if the many serviceable exploitation angles are capitalized by the exhibitor. In other situations, "The Return of Jesse James" will have value as a supporting feature.

Performances are generally up to par, with John Ireland, Ann Dvorak, and Henry Hull delivering solid turns. Except for an occasional lag in the timing, Director Hilton has kept the gears meshing to provide a fast moving 75 minutes of solid entertainment. STORY. Henry Hull and others who rode with the James gang before Jesse's recent demise persuade John Ireland, who resembles Jesse, to ride with them on raids using the James technique. When the newspapers begin sowing doubt that Jesse is really dead, Cliffon Young and Tom Noonan, killers of the real Jesse, attempt to locate the impostor in order to protect the reward they collected for Jesse's death. Also concerned is Reed Hadley as Frank James, living a respectable life under an alias. He brings a promise from Hull that Ireland will no

ZANUCK ON MOVIES AT HOME & ABROAD

(Continued from Page 11)

through the streets with swastikas painted all over them.

"We needn't have been the slightest bit concerned. It was a carnival, the biggest joke for years. People crowded into the streets to watch the parade, cat-calling, and,ironically yelling 'Hell Hitler' and giving the Nazi salute. One or two pranksters got to work with a supply of rotten eggs. It was riot but not funny." "I think," says Zanuck, "what if German industry wants to come back, it should come back, and I think it will. I was in Munich in 1945 and I said then, looking at the destruction, that it would take 20 years to clean up the mess. Today, with the exception of the public buildings, there is little visible sign of war destruction. The hotel service is excellent, food is far better than in England; it is probably as good as anything we have here and is excelled only by the finest restaurants in Paris. Everybody is well-dressed and there are no beggars. I have seen some German pictures which are simply excellent. One of them, 'Dr. Pretorius,' is an outstanding example of creative and technical achievement. Two years from now some of our strongest competitors in Germany and its European sphere of influence, notably Scandinavia and Belgium, will come from the German studios. And I don't think that will necessarily be a bad thing."

When you talk to Zanuck about movies, he ranges lion-like over the whole field. "Audiark" will probably be rejected as the Royal Command Performance film in Britain, despite its excellence, because it is classified as an American picture. Yet it couldn't have been any more British. It was made in that country, with a non-American technical crew and only one American player in the cast.

On the controversy aroused by "No Way Out," he says simply: "I don't believe in censorship. We shall go on making pictures that are forward-looking." He agrees that pictures may in future get longer playing dates, which may obviate the need for increased production, but since no one in the film industry can safely predict the future, Twentieth is going to step-up its own production schedule. "Our only safe bet is to make more pictures - but not more poor pictures."

Twentieth's decision to introduce scheduled performances he rates as "the most courageous, forward-looking step which the industry has taken for years." But he will always come back in conversation to the wider viewpoint, the world horizon. "Everywhere in the past year," Zanuck states, "there has been an awareness of the vast improvement which has taken place in the quality of American pictures. They are gaining a new respect abroad." Nowhere is this more noticeable than in Britain. "Two years ago they thought they had created the right pattern for the adult film. They are not so sure now."
Short Subjects

By Barn

“Cinema 16”, the “class” picture club which specializes in presenting “selected” foreign films to its subscribers and knocking Hollywood via large display newspaperads in order to gain more members, felt the brunt of an alert COMPO fighting to erase movie industry snipers. When a “Cinema 16” ad in the September 17 issue of the New York Times blared that “Every time Hollywood makes a picture, more people join “Cinema 16,” COMPO executive v.p. Arthur L. Mayer lodged a vehement protest with the newspapers and as a result, the Times promised to tighten up on its supervision of advertising copy that unfairly deprecates the movie industry. In a letter to Mayer, Julius Ochs Adler, general manager of The Times, assured the industry guardian that the advertising department of the newspaper has been directed to be on the alert to avoid acceptance of the same or similar statements in future announcements of this advertiser.” The industry vigilance on industry knockers has never been stronger ever since COMPO’s formation, and particularly since Mayer’s advent into the Council’s top ranks, has been a marvel of industry prowess. This reinforces the impression that a competent and powerful counter-attack is ever-ready to meet those who feel that every day in the year is open season on Hollywood as a means of assuring an audience.

Fifteen Feature films that charmed kids in the past few weeks have been added to the MPAA’s National Children’s Film Library. These, along with 42 others previously selected, comprise a nucleus of the most important movies that are made available for special Saturday Showings to children in the nation’s theatres. The new ones are: “The Stratton Story,” “The Secret Garden,” “The Wizard of Oz,” “Take Me Out to the Bull Game,” “Hills of Home,” “Challenge to Lassie,” “Gallant Horse,” “Courage of Lassie,” “Ginger,” “Nanook of the North,” “Deep Waters,” “Down to the Sea in Ships,” “Green Grass of Wyoming,” “Sand,” and “The Adventures of Robin Hood.” Marjorie G. Dawson, chairman of the Library Committee, notes that the latest additions, replacing subjects which have outlived their appeal to the youngsters, have been culled from the widest selection yet of wholesome screen attractions. “In no year since the project was established,” says Mrs. Dawson, “has the Committee found so many motion pictures worthy of inclusion in the Children’s Library. This is gratifying evidence that American audiences are turning out an increasing number of films high in wholesome entertainment values for the children as well as for family audiences.

SCHEDULED PERFORMANCES”, 20th-Fox’s experiment in an attempt to attain maximum enjoyment of films by seeing a picture from the beginning, with seating assured, at regular prices, was plagued most effectively in the Roxy Theatre ad for the Oct. 13 opening. Headed “We Want You to See ‘All About Eve’ Just the Way We Saw It . . .”, it is an eye-catching and intriguing sale that will undoubtedly pique the reader’s curiosity and should have New Yorkers on the qui vive for the debut.

Here we were all enthused about Paramount’s choice of “Thataway!” as the title for Leo McCarey’s forthcoming Crosby-Hopalong Cassidy starrer, when, of course, the title turned up as “Pardners.”

Stanley Kramer’s bid for his fourth hit in a row, “Cyrano de Bergerac,” representing a switch from his earlier trio of dramatic successes on current controversial subjects, will have its debut in New York’s Bijou, November 16, with a big brass, reserved seat opening. “Cyra- no,” filmization of the classic Edmond Rostand romantic drama, in which Jose Ferrer in the title role, has been set for two-weeks, advanced price showings in all its scheduled engagements.

ASTOR PREXY Bob Savini reveals an addition of three former United Artists features for re-release early next year with a brand new line of accessorizes. The three films are “Mr. Ace,” starring George Raft and Sylvia Sidney; “Dark Waters,” featuring Meinheit, Franchot Tone and Thomas Mitchell; and “The Bridge of San Luis Rey,” starring Lynn Bari, Akim Tamiroff and Francis Lederer.

THEATRE TELEVISION must grow quickly to benefit the movie industry, before public habits are firmly established on television. This opinion was expressed by Nathan L. Halpern, television consultant, at meetings of the Illinois Theatre Ass’n and the TOA in a recent talk before the Kansas-Missouri Theatre Ass’n.

Speaking on the progress and the future of theatre TV, Halpern warned the nation’s exhibitors that if they did not promptly grasp the opportunity to utilize video in their homes of home TV might become too crystallized to be uprooted.

He pointed out that whereas there were only two permanent theatre TV installations a year ago, today there are sixteen. A number of topflight sporting events, such as the Army-Navy, Notre Dame and Big Ten football games have been booked for theatre television. However, Halpern points out, “It is elementary that sixteen theatres located in twelve areas cannot afford regularly outstanding theatre television boxoffice attractions.” He predicted that eventually some 10,000 theatres will have equipment, making television the handmaiden of motion picture attractions.

Of Men and Things: New York area exhibitors, in an unusual and spontaneous demonstration of esteem, have set a testimonial luncheon, Oct. 11, for 20th-Fox v.p. and sales manager Andy W. Smith, Jr., currently celebrating his 35th year in the industry. Committee for the testimonial includes Harry Brandt, chairman; John Evans; Al Fabian, Maury Miller and Wilbur Snapper, Allied Theatre Owners of Indiana and the Indianapolis Club. They are honoring Marc J. Wolf, International Variety chief Barker, and Trueman Rembusch, National Allied president, at a testimonial dinner on Indianapolis’ Hotel Lincoln . . . Sanford Gottlieb replaces Saul J. Krugman as Eagle Lion Classics’ Philadelphia branch manager. Gottlieb comes on from Cleveland, where he was ELC city salesman . . . Gulf States Allied has set its annual convention for Dec. 5-6 at New Orleans’ Roosevelt Hotel . . . Jack M. (Saxie) Cohen, former WB and National Screen executive, has opened his law offices at 1506 Walnut Street in Philadelphia.

Arthur L. Mayer
COMPO’s vigilante

Arthur L. Mayer
COMPO’s vigilante

We want you to see
ALL ABOUT EVE
just the way we saw it...

Theatres everywhere
Now!

ROYCE Theatre
ROXY Theatre

Washington, D.C.
New York, N.Y.

NEWSPAPER AD
Grand Experiment

Theatres everywhere
Now!

ROYCE Theatre
ROYX Theatre

Washington, D.C.
New York, N.Y.

NEWSPAPER AD
Grand Experiment
COLUMBIA PROFITS UP BUT QUALITY OF COLUMBIA PRODUCT DOWN

COLUMBIA profits for the year ended last June 30 amounted to $1,981,000, compared to the $1,007,000 for the previous twelve months. This 90 percent increase in black ink can probably be attributed to some sharp economies effected by bossman Walter Cohn since the boxoffice bull set in. One need only look at the Columbia quickies to see that they are being turned out in the old “poverty row” style, skimping being evident in every department. Even the company’s A’s have a comparatively impoverished look about them, and it will probably not be long before the exhibitors who buy Columbia will start slashing terms accordingly.

Insiders on this lot are hoping that Cohn will turn some of this profit into the purchase of first-rate story properties, and there are some signs that he intends just that. Recently, the studio has bought the Cardinal, a current list-leader among best-sellers, and this one will be Louis De Rochemont’s first for Columbia release. Ruth Chatterton’s “Homeward Borne,” also high on the book sales lists, is another recent Columbia acquisition.

To UPS TV

As to exploitation plans for the upcoming product, Cohn has given the go-ahead for the use of television as a selling impetus for the lot’s pictures. The decision is said to have resulted from the successful returns attributed to television on the picture, “711 Ocean Drive.” “Born Yesterday” will be the next feature to get a big TV ad spurt, with 25 trailers currently being prepared in sepia to launch the campaign. In all, they expect to use 34 TV spots on the picture.

Other recent developments on the lot include the signing of Irving Pichel to direct the Hunt Stromberg production, “The Mask of the Avenger.” Set to roll on October 10; the assignment of “Rookie in Korea” to Sam Katzman’s slate, and the announcement that “My Sister Eileen” will be another Columbia reissue, only heaven knows why.

EAGLE - LION - CLASSICS FIRST E-L PRODUCTION IN ONE YEAR UNDER WAY

A FEATURE production started shooting on the Eagle-Lion-Classics lot this month for the first time in a year, when Jack Schwarz Productions moved onto the sound stages with “Korean Patrol.” The feature will mark the first of many pictures being planned by Hollywood producers on the Korean situation. It will be filmed largely on location in the hills surrounding one of Los Angeles’ most swank residential districts, Waltz Shiel’s 1500-acre El Toro property, with Max Nossek handling the megging chores.

As banks began softening up toward producers releasing through the new Eagle-Lion-Classics combo, additional product began to appear in the offering. J. Barrett Mahon, this month, promoted an ELC release for “South of Singapore,” the Forrest Tucker-Rod Cameron starrer to be produced by the Round Rock Corp., starting around November 15, on the E-L lot. The picture will be based on “The Black Baron,” a novel by Dr. Carl Lindgren, and is a story from the “Buried Treasures Book,” by Ben Krippene. Bernard Swood will direct.

Another deal has just been closed with Dick Polimer for E-L to handle the release of his indie, “They Kill to Live.” The film will be shot in Technicolor in Jahuore, with Sabu in the starring role. Production work is expected to start sometime early in November.

SHERMAN SETTING UP UNIT

Harry Sherman has started gearing up for the ten pictures which he will make annually under this new five-year E-L contract, by upping Vernon Clark to associate producer on all of his forthcoming productions. At the same time, he appointed Willard Hikid to the Clark’s previous post as studio manager of California studios. Sherman is at work on developing his new over-all production format, which will stress the acquisition of new talent and the establishment of a stock company nucleus of players. The program which he has set up in association with Neill淹 new calls for four $1,000,000 and six $300,000 pictures annually, in color.

METRO-GOLDWIN-MAYER PROUD OF PRODUCT, METRO TO PLUG EXHIB PREVIEWING

ON THE basis of recent preview showings of Leo’s new product, it would seem that the Culer City company would have no need to worry about the critics evaluating the industry slogan with one of its own, which might run something like this: “MGMovies Are Better Than Ever.” But the Metro is taking no chances. Any picture of the caliber of their product, have worked out a plan to increase exhibitor attend- ance at trade showings of many of the future releases. Beginning with screenings of “King Solomon’s Mines” in key cities, as many theater owners as possible, whether they play Metro product or not, will be invited to glimpse the new product. Managers of all exchanges will invite theater owners in their respective territories to attend the screenings, which will be held in Loew theaters, wherever possible. In towns where there are no Loew houses, arrangements will be made to show films in other theaters.

One could hardly ask for a picture more suitable for launching this new campaign than “King Solomon’s Mines.” This re- lease is the opinion that here is a picture that will go down in the annals of movie-making as one of the dozen or so spectacular releases staged by the Hollywood press preview crowd when the picture was shown here a few weeks ago, that they repeatedly burst into applause. It is kind of a picture that the entire industry can point to with pride, and one that is bound to win general public acclaim for the motion picture me-
For addition filmization "Divorce," mid-September, expensive best as whipping Kelly the this month. Another project which hasn't been generally announced yet, is a filmization of "Gulliver's Travels" to star Stewart Granger. Schary is reputedly planning to make this one of the great epics of recent years, and has assigned some of the top writers to the task of whipping a script into shape.

**MONOGRAM-AA**

**BROYD EXPANSION PLANS ALREADY BEING CARRIED OUT**

IT BECAME evident this month that the enthusiasm with which Prexy Steve Broidy outlined his company's future at the recent sales confab in Los Angeles was no idle fanfare aimed at putting up a good front for the visiting firemen. To the contrary, he is already launching both Monogram and Allied artists on the expanded production slate which he promised, with three pictures scheduled to roll this month.

First slated to start was "Trail Dust" (Wayne Morris), due to get the starting gun October 9, with Lindsley Parsons producing. On October 18, William F. Broidy will begin shooting "Navy Bound," and still later in the month, Producer Paul Short will start "Police Story" for AA. These are in addition to "Blue Blood," a Cinecolor biggie, carried over from September, which will rank in the same class with those two recent Monogram money-makers, "Blue Grass of Kentucky" and "County Fair."

**Catering To Family Trade**

There is a general feeling around Hollywood that Broidy has displayed extremely shrewd business sense in continuing to schedule the type of productions which appeal to the family trade. Furthermore, he appears to be hitting the happy medium in budgets, which qualify the product for both the naborhoods and larger theaters throughout the country. At this rate, it seems completely within the realm of possibility that he will be able to realize his advanced sales quota of $12,500,000.

Mono producer Lindsley Parsons has also set starting dates on eight of his pictures, which will roll during the next nine months. The first was "Fangs of the North," which started in late September, followed by "Rhythms Inn," on October 4. Others to come are: "Northwest Patrol," "Yukon Manhunt," "Casa Manana," "Submarine Patrol" and Ottawa Story."
20th-CENTURY-FOX

FIVE NEW STARTERS MAKE TOTAL OF SEVEN SHOOTING

PRODUCTION on global proportions shifted high gear for 20th-Century-Fox late last month, when five pictures rolled within a single day, to bring the number of features shooting simultaneously to seven.

Of the five new starters, two are shooting on the Westwood lot, one in Munich, Germany, one in Montreal, Canada, and one in England. Starting in Munich was “Legion of the Damned” (Richard Basehart-Gary Merrill), with Anatole Litvak doubling as producer-director. “No Highway” (James Stewart-Marlene Dietrich) got underway in England, with Henry Koster directing for Louis Lighton. The “Scarlet Pen” started on location in Mon-
treal, with Linda Darnell and Charles Boyer in the starring roles, and Otto Preminger serving as producer-director. Those being shot in this country are: “I Can Get It For You Wholesale” (Dan Dailey-Susan Hayward), with Sol Siegel producing, well-known producer-director and “On the Riviera” (Danny Kaye), Sol Siegel producing and Walter Lang directing.

The latter, incidentally, draws a 52-day shooting schedule, one of the longest allotments of time accorded any picture at Fox for several months.

Two Winding Up

Of the two pictures which started in September, and which are scheduled to wind this month are: “The House on Telegraph Hill,” and “Bird of Paradise,” the latter on location in Hawaii.

Edward L. Alperson, who is now producing “The Sword of Monte Cristo” (George Montgomery) under his independent banner for Fox release, has set his next four productions to follow this one: They are: “Rose of Cimarron,” “Snow Covered Wagon,” “The Innkeeper’s Day” and “Black Beauty.” In addition, Alperson has four other untitled stories on his production docket. All pictures will be made in color, with Edward Dmytryk, has no intention of either liquidating the company or selling it to other interests. And even though the studio is not currently interested in making any small degree by Mary Pickford and Charlie Chaplin — not to mention the producers under contract — there seems to be an increasing number of studio heads over the product shortage, which will only clear through February, at the very best. To the contrary, they seem completely confident that several large-scale players, which are now underway, will account for an additional 20 pictures annually — enough to assure the company a secure future.

By the time this reaches print, there’s a strong likelihood that UA will have elapsed the two files John Garfield and Bob Roberts to release their up-coming indie, “He Ran All the Way,” which will star Garfield, Elizabeth Taylor and Robert Ryan.

Financing has already been set up on the production by the Heller group of Chicago, and Joseph Justman of Motion Picture Center, where the picture will be filmed. A UA release is assured. An additional starting date had been set on the picture.

One of the most recent deals that looks favorable, is one with Hal Chester, call-
ing in both two top impostor pictures for UA release. Chester is reported to be so pleased with the selling job the company has done on his “Underworld Story,” that he is now ready to sign for a quartet of medium-budgeters annually.

UNIVERSAL-INTERNATIONAL

OPTIMISM SWEEP'S U-1 LOT OVER PROFITS AND PRODUCT

WITH “HARVEY” (James Stewart), U-I’s biggest potential money-maker in a decade still to be released, all signs point to the most profitable year the studio has enjoyed since the lush days when Deanna Durbin was singing for all of their breakfasts out that way.

As a matter of fact, morale is zooming all over the lot as a result, not only of the latest financial statement, but also because of the caliber of most of the company’s production being readyed for the cameras. According to the new statement from New York, the company enjoyed a consolidated net profit of $797,171 for the three weeks ending July 29, 1950, as compared with a loss of $775,018 for the corresponding nine months of last year. And any re-
semblance to the feeble properties which were in preparation a year ago, and the top-dollar variety which are in the mills now, is purely coincidental. Further-
more, the “Harvey” domestic stock players which are now in U-I put under contract in the past year and a half, are now beginning to be off the signs. Tony Curtis, for example, is now in the upper crust of Hollywood stars, on the basis of the amount of fan mail he draws. And be-
cause a Curtis has been developed on the U-I lot, his salary is commensurate with present day economies in the movie industry.

Steady Supply

Equally important as a morale booster is the steady flow of production which has been maintained for the past several months. Three to six months made up the planning time on the cameras at all times. Now, for example, three are winding, and three new ones have just started. Carry-overs from Sep-
tember include “Prisoner of War” (Mark Stevens-Robert Douglas), “Bedtime for Bonzo” (Ronald Reagan-Diana Lynn), and “The Prince Who Was A Thief” (Tony Curtis). New entries this month are: “Up Front” (David Wayne-Tom Ew-
elli), “Abbott and Costello Meet the Invisible Man,” and “Air Cadet,” in Technicolor, starring Gail Russell and Stephen McNally. On October 12, the Technicolor- action feature, “Don Renegade,” will join the other entries with Riccardo Montalbani and Cyd Charisse in the star-
ning roles.

WARNER BROS.

PLENTY OF WB ACTIVITY,
SEVEN ROLLING, TWO TO GO

THE ACTIVITY AT Warner Brothers this October, is a far cry from the early fall months the past two years, when production was at a comparative standstill. Now there are seven pictures shooting simultaneously, with a pair more still due to go before the cameras any day.

During the final week of September, Producer Henry Blanke put “Goodbye, My Fancy” into production, with Vincent Sherman directing a topflight cast-head-
ed by Joan Crawford, Robert Young, Eve Arden and Frank Lovejoy. Then, on Oc-
tober 3, the sound stages really began to buzz when three additional features were started within 24 hours. They were: “The Travelers” (Kirk Douglas) and directed by Paul Walsh; Bryan foil’s prison yarn, “The Story of Fol-
som,” and Alfred Hitchcock’s “Strangers On A Train.”

The four pictures carried over from September starting dates were: “Opera-

cation Pacific” (John Wayne-Patricia Neal), “A Streetcar Named Desire” (Vivien Leigh-Marlon Brando, “The All-American” (Burt Lancaster-Chales Bickford-Phyllis Thaxter), and “Lullaby of Broadway” (Doris Day-Gene Nelson-
Billie Burke). In the shorts department, the industry subject, “The Screen Director” and “The Old Family Album” are before the cameras, and seven others are in the cutting stages.

INDEPENDENTS

LIPPERT PRODUCTIONS

Robert Lippert is moving his personal headquarters from San Fran-
cisco to Hollywood, in order that he may supervise more closely, his entire operation. On top of this, he is lining up a slate of features that promises to give his company a great boost in prestige.

Lippert is currently in the planning to film “Sad Sack,” based on the war cartoon character, as the first produc-
tion under a new partnership deal with Mickey Rooney. The picture will roll in early November, and will be the first of two Rooney starrers to be turned out under the Lippert banner.

A new three-way ticket has also just been handed to producer-director-
writer Samuel Fuller on “The Steel Helmet,” a Lippert original. Fuller is now working on the screenplay and the picture is sched-
uled to roll about October 23, fol-
lowing a full week of rehearsals.

And finally, Joseph Auerbach, through Lippert Productions, has set an October I reissue date on “Babes in Toyland,” the Laurel and Hardy feature produced by Hal Roach at Metro in 1934. The film was to have been re-issued last Christmas, but was held up until now to iron out difficulties with the Victor Herbert family which retains possession of the title and all re-
make rights.
EXPLOITATION PICTURE

A FILM FOR THE "SHOPPERS", TOO

"No Way Out" Gives Showmen Wide Field

WIDMARK, DARNELL, POITIER
A Gun To Kill for a Tourniquet To Heal

"NO WAY OUT" is probably one of the top all-around exploitation films of the year. While most pictures can be angled at certain factions of the regular movie audience, Darryl Zanuck's second film on the Negro problem has been acclaimed by both trade and lay critics in all walks of life as a movie to be seen by every adult. It exercises its attraction toward everyone who likes to go to the movies, including the ever-growing multitude of fans who "shop" for their screen entertainment. In addition, it can make a host of new motion picture patrons if the theatreman utilizes the intensive promotion campaign prepared by Charles Einfeld's staff of boxofficers and the pre-considered, provocative ads (see below) and accessories designed by Erik Nitsche and Paul Rand, two of the world's top graphic designers, especially hired for this chore by 20th Century-Fox.

"No Way Out" is also a rare opportunity to plug the "Movies Are Better Than Ever" thesis and to aid the exhibitor's PR position. Using special screenings for leading social, civic, religious, labor and educational organizations, combined with personal messages, the theatreman can have a powerful word-of-mouth bolster for his grosses. He can suggest the topic of significant, controversial films as a theme for discussion by these groups and he should make every effort to reach the discriminating audience, stressing the fact that here is an "adult picture." For the fans who like their movies raw and actionful, the Richard Widmark name and ads (below, left) especially designed to draw the action addicts are, of course, the slants to use.

SPECIAL ADS

The Nitsche-Rand designs for the ads, such as the one above to appear in the top national magazines, marks the first time a film company has utilized the talents of such specialists in the movie advertising field. Their work has been used to represent the prelude to the next 50 years of motion picture advertising in an exhibit of the progress of motion ads during the past half century. Your local Advertising Club and newspaper can be enlisted to display this highly interesting and unusual exhibit to excellent effect in garnering public attention.

GROUP PLUGS

Some of the most enthusiastic endorsements ever accorded a movie have been placed on the record by national religious, social, civic, labor and educational groups on behalf of "No Way Out". Excerpts from these are included in the striking press hook on the film, with reproductions of the organization letterheads, to make a highly persuasive display for the lobby and for use in circularizing. This popular endorsement can add immeasurably to the prestige value of the film and can serve to draw many who are not regular moviegoers.

Several of the top national magazines have also gone all-out in their praise of the film. A lobby display of these, plus quotes from the New York newspaper critics and stills from the film, can be another fine sell-seller.
EXPLOITATION
PICTURE
of the issue

Above, a gang from the Negro section, having
learned of the white hoodlums' plans to attack them,
lie in wait for a surprise counterattack. Below, the
psychopathic Negro-hater (Richard Widmark) holds
Linda Darnell captive as he prepares to kill the
Negro doctor he blames for his brother's death.

no
way
out

Darryl Zanuck gives the screen the most trenchant and hard-hitting drama on racial prejudice in "No Way Out", culminating, at least for the present, a string of films on this moral poison, including his own, "Pinky". With director-scripter Joseph L. Mankiewicz at the helm, the film pictures Negro-hating in a frighteningly un subtle form and makes its points in pile-driver fashion which makes no concessions to the weak-stomached. As Mankiewicz simplied it recently: "Cancer exists in many stages of malignancy — some of which are relatively presentable. I cannot agree, however, that the most effective picture of the evil of cancer is to contemplate it as an inoffensive little lump under the skin! I can think of no more pertinent and dramatic approach to the awareness of cancer than by picturing it full-blown in its most evil, most hateful and most malignant form." Mankiewicz has done just that with the cancer of prejudice in "No Way Out" and has, at the same time, delivered a fascinating and powerful piece of screen drama.
## PRODUCTION & RELEASE RECORD

**1948-49 Features**

<table>
<thead>
<tr>
<th>Plot</th>
<th>Released</th>
<th>Production</th>
<th>Released</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alice in Wonderland (A)</td>
<td>4-10</td>
<td>4-10</td>
<td>4-10</td>
<td></td>
</tr>
<tr>
<td>Pinocchio (75)</td>
<td>4-10</td>
<td>4-10</td>
<td>4-10</td>
<td></td>
</tr>
<tr>
<td>Fantasia (77)</td>
<td>4-10</td>
<td>4-10</td>
<td>4-10</td>
<td></td>
</tr>
<tr>
<td>Dumbo (85)</td>
<td>4-10</td>
<td>4-10</td>
<td>4-10</td>
<td></td>
</tr>
<tr>
<td>Lady and the Tramp (81)</td>
<td>4-10</td>
<td>4-10</td>
<td>4-10</td>
<td></td>
</tr>
<tr>
<td>Pinocchio (85)</td>
<td>4-10</td>
<td>4-10</td>
<td>4-10</td>
<td></td>
</tr>
<tr>
<td>Fantasia (85)</td>
<td>4-10</td>
<td>4-10</td>
<td>4-10</td>
<td></td>
</tr>
</tbody>
</table>

**1949-50 Features**

<table>
<thead>
<tr>
<th>Plot</th>
<th>Released</th>
<th>Production</th>
<th>Released</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Cat That流向 the Moon</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td></td>
</tr>
<tr>
<td>The Adventures of Ichabod</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td></td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td></td>
</tr>
<tr>
<td>Sleeping Beauty</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td></td>
</tr>
<tr>
<td>Cinderella</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td></td>
</tr>
<tr>
<td>Alice in Wonderland</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td></td>
</tr>
<tr>
<td>Pinocchio</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td></td>
</tr>
<tr>
<td>Fantasia</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td></td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**

**1948-49 Features**

<table>
<thead>
<tr>
<th>Plot</th>
<th>Released</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Adventures of Ichabod</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Sleeping Beauty</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Cinderella</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Alice in Wonderland</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Pinocchio</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Fantasia</td>
<td>7-50</td>
<td>7-50</td>
</tr>
</tbody>
</table>

**1949-50 Features**

<table>
<thead>
<tr>
<th>Plot</th>
<th>Released</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Cat That流向 the Moon</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>The Adventures of Ichabod</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Sleeping Beauty</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Cinderella</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Alice in Wonderland</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Pinocchio</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Fantasia</td>
<td>7-50</td>
<td>7-50</td>
</tr>
</tbody>
</table>

**GASOLINE ALLEY**

**Comedy—Started September 29**

**Cast:** Scotty Beckett, Jimmy Lydon

**Director:** Edward Bernds

**Producer:** Milton Feldman

**Story:** First in a series based on the comic strip characters.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Week</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-50</td>
<td>1-50</td>
</tr>
<tr>
<td>2-50</td>
<td>2-50</td>
</tr>
<tr>
<td>3-50</td>
<td>3-50</td>
</tr>
<tr>
<td>4-50</td>
<td>4-50</td>
</tr>
</tbody>
</table>

**COLUMBIA**

<table>
<thead>
<tr>
<th>1948-49 Features</th>
<th>Completed (69)</th>
<th>In Production (1)</th>
<th>Completed (22)</th>
<th>In Production (6)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last of the Mohicans (5)</td>
<td>10-24</td>
<td>10-24</td>
<td>10-24</td>
<td>10-24</td>
</tr>
<tr>
<td>Huckleberry Finn (78)</td>
<td>4-10</td>
<td>4-10</td>
<td>4-10</td>
<td>4-10</td>
</tr>
<tr>
<td>The Three Musketeers (77)</td>
<td>4-10</td>
<td>4-10</td>
<td>4-10</td>
<td>4-10</td>
</tr>
<tr>
<td>The Adventures of Robin Hood</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Sleeping Beauty</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Cinderella</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
<td>7-50</td>
</tr>
</tbody>
</table>

**KOREAN PATROL**

**Drama—Started September 22**

**Cast:** Richard Egan, Bernard Pong

**Director:** Max Nosseck

**Producers:** J. Schwarz, W. Shens

**Story:** A sortie in the current Korean situation.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Week</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-50</td>
<td>1-50</td>
</tr>
<tr>
<td>2-50</td>
<td>2-50</td>
</tr>
<tr>
<td>3-50</td>
<td>3-50</td>
</tr>
<tr>
<td>4-50</td>
<td>4-50</td>
</tr>
</tbody>
</table>

**LIPPERT**

1948-49 Features

<table>
<thead>
<tr>
<th>Plot</th>
<th>Released</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Adventures of Artesio, The (97)</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>The Adventures of Ichabod, The (97)</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>The Big Fish, The (97)</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Sleeping Beauty</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Cinderella</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Alice in Wonderland</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Pinocchio</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Fantasia</td>
<td>7-50</td>
<td>7-50</td>
</tr>
</tbody>
</table>

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Plot</th>
<th>Released</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Adventures of Artesio, The (97)</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>The Adventures of Ichabod, The (97)</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>The Big Fish, The (97)</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Sleeping Beauty</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Cinderella</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Alice in Wonderland</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Pinocchio</td>
<td>7-50</td>
<td>7-50</td>
</tr>
<tr>
<td>Fantasia</td>
<td>7-50</td>
<td>7-50</td>
</tr>
</tbody>
</table>

**FILM BULLETIN**
**METRO-GOLDWYN-MAYER**

**1948-49 Features** Completed (67) In Production (6)

**NEW PRODUCTIONS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast Details</th>
<th>Ref. No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>DINING ROOM SUICIDE</td>
<td>7-17</td>
<td>Powell-Montalban</td>
<td>Kelly-Celli</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>VOYAGE TO THE WEST</td>
<td>5-23</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>9-30. 9-30.</td>
</tr>
<tr>
<td>THE ROAD TO NOWHERE</td>
<td>5-23</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>9-30. 9-30.</td>
</tr>
<tr>
<td>VOYAGE TO THE WEST</td>
<td>5-23</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>9-30. 9-30.</td>
</tr>
<tr>
<td>THE ROAD TO NOWHERE</td>
<td>5-23</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>9-30. 9-30.</td>
</tr>
<tr>
<td>VOYAGE TO THE WEST</td>
<td>5-23</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>9-30. 9-30.</td>
</tr>
<tr>
<td>THE ROAD TO NOWHERE</td>
<td>5-23</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>9-30. 9-30.</td>
</tr>
</tbody>
</table>

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast Details</th>
<th>Ref. No.</th>
<th>Rev.</th>
</tr>
</thead>
</table>

**MONOGRAM**

**1949-50 Features** Completed (22) In Production (2)

**New Productions**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast Details</th>
<th>Ref. No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE ROAD TO NOWHERE</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>RENDEZVOUS WITH THE WORST</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>VOYAGE TO THE WEST</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>THE ROAD TO NOWHERE</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>RENDEZVOUS WITH THE WORST</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>VOYAGE TO THE WEST</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>THE ROAD TO NOWHERE</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
</tbody>
</table>

**REAL ART**

**1949-50 Features** Completed (59) In Production (2)

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast Details</th>
<th>Ref. No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE ROAD TO NOWHERE</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>RENDEZVOUS WITH THE WORST</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>VOYAGE TO THE WEST</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>THE ROAD TO NOWHERE</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>RENDEZVOUS WITH THE WORST</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>VOYAGE TO THE WEST</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
<tr>
<td>THE ROAD TO NOWHERE</td>
<td>5-13</td>
<td>Sorcey-Hall</td>
<td>Lassie-Kelly</td>
<td>8-11. 9-30.</td>
</tr>
</tbody>
</table>
**REPUBLIC**

1949-59 Features
Completed (31) In Production (1) Serials (16) In Production (1) Westerns (23) Completed (1) In Production (0)

**NEW PRODUCTIONS**

**PRIDE OF MARYLAND**
Drama. Started September 23
Cast: Stanley Clements, Peggy Stewart, Franklin Darro
Director: Phil Ford
Producer: Willa Lackey
*Story: Life in the blue grass country as seen through the eye of a Jockey.*

**RELEASE CHART**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Arturo Canino</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Day of the Rebel</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Island of Shadows</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Outlaw's Secret</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Ranger's Command</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Riders of the Range</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**RKO RADIO**

1949-50 Features
Completed (70) In Production (2)

**IN PRODUCTION**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Half a Man</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Hot pursuit</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**GROUP FOUR**

**Unopen**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Bill Belden</em></td>
<td>7-0.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**GROUP FIVE**

**Storm Over Wyoming**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Westerners</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**GROUP SEVEN**

**Ride with Tom Tom**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Pilgrim of the Plains</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SPECIALS**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Rocky Mountain Rangers</em></td>
<td>7-10.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**CINDERELLA NIGHTMARE**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Cinderella</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SELZNICK-S.R.O**

1950 Features
Completed (38) In Production (8) Completed (41) In Production (0)

**NEW PRODUCTIONS**

**FOLLOW THE SUN**

Drama. Started September 29
Cast: Glenn Ford, Anne Baxter, Dennis O'Keefe, June Havoc
Director: Sidney Lanfield
Producer: Sam Engel
*Story: Life of golfer Ben Hogan.*

**RELEASE CHART**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Fallen Idol</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**20th CENTURY-FOX**

1950 Features
Completed (28) In Production (8) Completed (44) In Production (0)

**NEW PRODUCTIONS**

**AZTEC SUN**

Drama. Started September 29
Cast: Glenn Ford, Anne Baxter, Dennis O'Keefe, June Havoc
Producer: Sidney Lanfield

**IN PRODUCTION**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>And the Band Played On</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**GROUP ONE**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Apache</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOT DESIGNATED**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Apache</em></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FILM BULLETIN**

22
Looking for Patrons?

Look around you, brother! . . . they're EVERYWHERE! The "oldsters" who have been your patrons for years . . . and the "youngsters" . . . who are searching for ENTERTAINMENT . . . and challenging you to SELL 'em!

Plenty of patrons to fill your theatre to overflowing . . . and easy to FIND . . . But your job is GETTING THEM TO YOUR BOX OFFICE!

So . . . throw away those bifocals, brother . . . and focus some good, old-fashioned SHOWMANSHIP . . . on your SCREEN . . . in your LOBBY . . . right into your patrons' HOMES! Tell 'em about your Big Hits . . . and Tell 'em OFTEN! . . . Get excited . . . and ACT excited about your "Better Than Ever" MOVIES . . . and reach those patrons . . . wherever you find them . . . with convincing, seat-selling SHOWMANSHIP . . . that will drive them to your theatre!

If you yell LOUD enough . . . and LONG enough . . . about your wonderful entertainment . . . you won't have to go looking for patrons . . . THEY WILL BE LOOKING FOR YOU!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
Another Great Picture

FOLLOWING "OUR VERY OWN"

"EDGE OF DOOM"

DANA ANDREWS

FARLEY GRANGER
From Samuel Goldwyn!

11th WEEK!
Astor, New York

2nd WEEK!
Orpheum, New Orleans

2nd WEEK!
Orpheum, Denver

Smash Opening!
Brandeis, Omaha

Smash Opening!
Astor, Boston

Directed by Mark Robson • Screen play by Philip Yordan • Based on the Novel by Leo Brady • Distributed by RKO Radio Pictures, Inc.

Director of Photography: Harry Stradling, A.S.C.
**How**

**THE BOXOFFICE SCORE STANDS:** Since early summer, Paramount has been hitting with a succession of outstanding attractions. First came Hal Wallis' "My Friend Irma Goes West," then "Sunset Boulevard." This pace has been maintained with Bob Hope in "Fancy Pants," Hal Wallis' "The Furies," "Union Station," "Dark City" and now with "Copper Canyon".

---

**What**

**THE COMING MONTHS WILL SHOW:** Paramount has the hits ahead, too. Armistice Day, the U.S. Marines' story, "Tripoli"; Thanksgiving, Betty Hutton and Fred Astaire in "Let's Dance"; Christmas, Bing Crosby in "Mr. Music"; and early in the New Year, Alan Ladd in "Branded." From there on in, it's a fact . . .

*Paramount Will Be The Big Gun In '51!*

*IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST SHOW IN TOWN*
Sunset Boulevard
FACT: One of the most discussed, praised and best performing pictures of the year. At Radio City Music Hall, it established the longest run since 1947—7 smash weeks.

Union Station
FACT: This thriller, from the Saturday Evening Post, is doing thrilling business everywhere. A plus to its name stars are 3 new stars furnishing fresh talent exhibitors are asking for.

Copper Canyon
FACT: The cast is big and the color spectacular in Paramount's western patterned after the famed boxoffice hit "California." It's now playing to the same handsome grosses.

Tripoli
FACT: This robust tribute to the United States Marines is set to thrill the nation Armistice Day. First of 180 pre-release dates in four exchange areas are reporting fine results.

Mr. Music
FACT: This is Bing Crosby's show of shows and it's yours for the Christmas holidays . . . with more hit songs and more big-name stars than any Crosby picture you've played in years.

The Goldbergs
FACT: Radio's favorite family for 20 years (favorites now on TV, too) will make their first screen appearance early in '51, with the famous radio cast, headed by Gertrude Berg.

Fancy Pants
FACT: Bob Hope is in the west again in his hilarious successor to "The Paleface" which has bettered both that hit and "Sorrowful Jones" in a majority of its engagements to date.

The Furies
FACT: Boxoffice Magazine predicted: "Runs of this Hal Wallis picture should be modern El Dorado"—and actual key city results now show it at levels comparable to top 1949 figures.

Dark City
FACT: First engagements fine! Fans are acclimating the new Hal Wallis discovery, Charlton Heston, and a cast of important marquee stars in suspenseful 3-man manhunt.

Let's Dance
FACT: "Let's Dance" are the two little words Fred Astaire says to that "Annie" gal, Betty Hutton. They're the most exciting star team in a long time. Play them Thanksgiving!

Branded
FACT: Here's the Alan Ladd western in color by Technicolor that you have been waiting for ever since "Whispering Smith"! It's the hit Paramount has for you for early in the New Year.

The Goldbergs
FACT: Hal Wallis stars Joan Fontaine and Joseph Cotten in an ecstatic love story filmed on the spot in romantic places like Capri, Rome and Florence. Other big-name stars, too!

CASSINO TO KOREA
PLAY RIGHT AWAY . . . Full-length feature of America's fighting men
THE BIGGEST PICTURE FOR THANKSGIVING!

M-G-M's GIANT TECHNICOLOR ADVENTURE ROMANCE!

"KING SOLOMON'S MINES"

FILMED ENTIRELY IN AFRICA!
WHEN THE MOVIE HABIT VANISHES

The other day, our mail brought back an old, somewhat battered copy of FILM BULLETIN. It was the issue of June 4, 1938. The loyal reader who dug it out of his file had written this note around the browning edges of the Editorial Page: “How true! How true! I thought you might like to read it again, too. Then, please, send it back to me.”

It is flattering and comforting to know that at least one subscriber values our views enough to keep a file dating back a dozen years or more. And we found it interesting to recall the observations published in this paper so long ago. Perhaps you will be interested, too, so let’s turn back for a few moments to June, 1938.

“The first moderately priced and mass production television sets were placed on sale in New York department stores last week. That news is of pressing importance to the motion picture industry. What is going to be done about it?”

“Starting with the clear-cut understanding that eventually picture-sound broadcasting will be perfected and television receiving sets will replace radios in millions of homes, the film industry faces a new competitive factor much stronger than any it has encountered in its history. Television cannot be halted; its forward march is inevitable. The movie business must gird itself for a real battle to hold the public’s favor.

“For many years now this industry has been behaving like a dumb animal butting its head against a stone wall, refusing to heed the instinctive warning that its actions will result in death. Because the public still flocks in large numbers to the nation’s movie houses, the leaders of our industry have been content to remain blind to the outcome of their ways.

“There have been enough warning signs. Double features, dish giveaways and games should have served as red light signals to clear-sighted men, but Hollywood continues its merry way, producing quickies that sour millions of people on all film entertainment. Instead of cleaning its own house, Hollywood seeks to shift the blame to the exhibitors, charging them with harming the industry by introducing bank rate and dishes. Anyone who has operated a theater and found his booking book cluttered with dozens of insipid quickies knows that the alternative to such boxoffice stimulants was red ink in many cases. And why should the theatremen pay for Hollywood’s incompetence?

“It requires no more than common sense to understand that BETTER PICTURES must be the formula adopted by the producers if motion picture entertainment is to avoid the flicking of its life from television. The ultimatum to Hollywood today is this:

MAKE GOOD PICTURES OR YOU’LL HAVE NO BUYERS!

“Who can deny that this is as it should be?”

Is this any less true in the year 1950? Our experience after a couple years of large-scale television competition proves the contention that the quality of the product will become ever increasingly important at the boxoffice. The toplight pictures draw almost as well as they ever did, but exhibitors are finding a sharp dip in grosses on mediocre, or poor, films. Obviously, television and other entertainment competitors have siphoned off a large portion of the public that went to movies by habit.

So, now we are down to cases; the movie habit is vanishing and, hencethrough, the appeal of the picture and the manner in which it is exploited will be the sole factors in determining the boxoffice response. From now on, it must be quality with a capital Q and Showmanship with a capital S.

If we face these facts honestly and cope with them aggressively — as the enlightened leaders of our industry are doing — there need be no cause for gloom. In the past half dozen years, the motion picture has “grown up” more than in the thirty years before. That progress in production will continue, we are sure. Those in the other branches of the business, for their part, must think and speak and advertise in bold terms that the movie is the greatest entertainment medium yet created by man’s imagination. That must be our faith.

MO WAX
“Tell the show me boys who doubt that Movies Are Better than Ever, that they should see ‘THE JACKPOT’.”

—Daily Variety

JAMES STEWART HITS AGAIN with BARBARA HALE in THE JACKPOT

1950's PRIZE-WINNING COMEDY

There's No Business Like 20th Century Fox Business!
HIGH COURT ENDS LAST HOPE TO ESCAPE DIVORCING

The U. S. Supreme Court locked the door and threw away the key to any hope by the last three defendants in the industry anti-trust case for escaping divorce. The fifth chunk was closed last week when the Court refused the petitions by Loew's, 20th-Fox and Warners for reconsideration of its June 5 decision confirming the District Court's decree proclaiming divorce and divestiture.

What little spark of hope there was before the high court's final refusal was extinguished a week earlier when it was revealed that the July refusal to hear appeals had two dissenting opinions. Justices Burton and Reed. The decision last week, however, was flat and unequivocal. The Court offered no opinion; it merely refused to rehear the cases and 12 years of litigation came to an end.

Under the terms of the decree, the three companies must submit their plan for divorce within six months, to be completed within three years. Within one year, a plan for divestiture of theatre interests "adequate to satisfy the requirements of the Supreme Court decision" must also be submitted. Trade practices and other points in the decree were not embodied in the defendants' petition.

Starting date for the divorce requirements was July 10, 1950, the date the Supreme Court mandate was handed down.

The only alternative to complete divorce to the Court was a consent decree with the Government. Both Warners and 20th-Fox have been negotiating with the Department to that end, with the former reporting near a possible agreement. Loew's had entered into no negotiations with the Government toward a consent decree.

RCA SEeks BAR TO FCC APPROVAL OF CBS COLOR TV

Color television hit the market and was immediately embroiled in its own competitive squabble.

It started on Oct. 11 when the Federal Communications Commission stumped its approval on the color-wheel system devised by the Columbia Broadcasting System and authorized a Nov. 20th date for the inaugural color telecast. Immediately, principal competitor, RCA, an affiliate of the National Broadcasting Corp., who had been working on their own color system, blasted the FCC decision approving the "incompatible, degraded" CBS process, then filed for a Federal Court injunction to suspend the FCC's approval.

It charged that adoption of the CBS color system will result in irreparable injury and damage to the public; that the public interest can only be served by adoption of standards which provide for a color system that is fully compatible with present black and white television, requiring no changes in existing sets and involving no expense to present owners of TV sets. Its own system, which it admits is not ready for presentation, is an all-electronic high-definition process with a single tri-color picture tube, that requires no adapter.

Cost of adapting present sets for the CBS system was put at between $35-$65. With the estimated 10,000,000 sets expected to be in use by the end of the year, it was pointed out that it would cost the public some half-billion dollars for the color-adapters plus hundred of millions in service charges to install the adapters.

Pilot Radio joined RCA and NBC in the injunction petition, claiming the TV market is going to be hurt by the ruling, with the public hesitating to buy new sets for fear of added expense and obsolescence.

Dumont also joined the fray, though not through court action. In a speech before the Society of Motion Picture Theatre Engineers, Dr. Thomas T. Goldsmith, Jr., Dumont Research director, said that shortage of color films and unavailability of high-priced equipment for these films will make it difficult, if not impossible, for non-network TV stations to operate under the CBS color system.

In approving the CBS system, the FCC cited the manufacturers' unwillingness to make sets with brackets to enable the receiver to pick up the color image in

(Continued on Next Page)

[Image: Film Bulletin, Volume 13, Number 22, October 23, 1950]

News and Opinion

PARAMOUNT'S ZUKOR
Outstanding Pictures for Survival

sales and advertising departments, he added.

All the projected product will be "A" films, it was stressed, with a minimum of 90 features on the schedule.

Max Youngstein, ad-publicity vice-president, added to the glowing picture by reporting that his recent visit to the studio found the atmosphere "sparkling, revitalized." The humming activity and the optimistic outlook by everyone connected with the studio sent him back to New York "more excited and more enthusiastic about the company's prospects than on any previous visit."

Vice-president Paul Raiborn, analyzing the effects of color television, said only those in the TV industry need worry about the new process recently approved by the FCC. Pointing out that the movie entertainment provided by Paramount costs an average of $15,000 a minute to produce, compared with a maximum of $1,000 for TV entertainment, he said, "So long as the ratios hold, you don't have to worry about television."

REPUBLIC 39-WEEK NET UP, NEARS MILLION MARK FOR '50

Maintaining its steady profit increase, Republic reported a 39-week net of $1,390,000 before Federal tax provision for the nine months ended July 29, 1950. This compares with $1,215,000 before Federal taxes in the comparable period a year earlier.

After taxes, the 1950 39-week consolidated net was $830,000, compared with $730,000 for the '49 period. Estimated provision for Federal taxes was $560,000 for this year's 39 weeks, $85,000 last year.

PARA BOOSTS PRODUCTION BY 50%, SETS 30 FOR YEAR

Paramount's studio building program, 10th in facilities and personnel, was the key to its startling increase of 50 percent in production revealed by Paramount Film Distributing Corp., president W. Schaeuble last week. The executive's statement climaxed a two day session of the Eastern, Southern and Midwestern divisions in New York.

Paramount's "significant changes" in studio operations, which included several producer additions, were made in order to gear itself up for the increase. D.F. Zukor, board chairman, pointed out that as a result of divorce and increased competition from other forms of entertainment, "we must have outstanding pictures to exist." The "new" film-making and stepped-up efforts of the studio staff must be matched by the

REVIEWS in This Issue

<table>
<thead>
<tr>
<th>Title</th>
<th>Issue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harvey</td>
<td>11</td>
</tr>
<tr>
<td>Dial 1119</td>
<td>11</td>
</tr>
<tr>
<td>I'll Get By</td>
<td>11</td>
</tr>
<tr>
<td>The Miniver Story</td>
<td>12</td>
</tr>
<tr>
<td>Tripoli</td>
<td>12</td>
</tr>
<tr>
<td>Three Secrets</td>
<td>12</td>
</tr>
<tr>
<td>Two Weeks With Love</td>
<td>21</td>
</tr>
</tbody>
</table>
black and white. The color wheel adapter could be added later. It pointed out that in a preliminary report on Sept. 1, it had promised approval to CBS unless a majority of the set manufacturers stood willing to put bracket standards in future sets. With their refusal, it reported, "We would be derelict in our responsibility to the public if we postponed a decision any longer. With no way of preventing the growth of incompatibility, the longer we wait before arriving at a final decision, the greater the number of receivers in the hands of the public that will have to be adapted or converted if at a later date the CBS color system is adopted.

ROGERS SETS MGM 'CLOSER-HOME' PREVIEWS

Just two weeks after he had promised Allied exhibitors at the Foreign FILM EXHIBITORS' ASSEMBLY that M-G-M would hold "Closers-Home" trade screenings if theatremen encouraged the move, sales vice-president William F. Rodgers announced the first in a series of such showings, to be held in Eugene, Oregon, Oct. 29. The film is "King Solomon's Mines.

According to Rodgers, Metro branch managers in the field were instructed to hold screenings wherever they believed they could be justified for audiences as small as a half-dozen contract signers, if necessary.

Several other screenings in Ohio, Michigan, Kansas and Missouri have also been set in grass roots theatres, with exhibitor and M-G-M territorial branch head acting as co-hosts.

TOA COMMITTEE TO SEEK TOTAL BAN ON NITRATE FILM

TOA will send a committee to the film companies to urge complete elimination of nitrate film.

TOA executive director Gael Sullivan pointed out that authorities are reluctant to recognize partial replacement, thereby making unlikely any reductions in insurance rates, relaxed building code regulations, and removal of any restrictions on handling and shipping of film until a complete changeover to safety film is effected.

Although a large proportion of all positive film manufactured in the U. S. is of the safety type, Sullivan said, newsreels, some color film, trailers, foreign prints of foreign films, and some U. S. release prints are still being supplied on nitrate film.

The active cooperation by all producers will be necessary, he concludes, in order to speed up the required conversion.

Sullivan also made public a letter from the Department of Internal Revenue, clarifying the tax ruling on drive-ins. The letter was written to clear any ambiguity regarding the ruling that a drive-in may not charge a per person rate and a per car rate for the same performance.

The following example is cited:

"Where a drive-in theatre makes a set charge such as $1.00, including tax, for the admission of automobiles, without regard to the number of persons therein, the established price of admission for automobiles is $1.00, and the tax rate thereon is 17 cents. In such case an automobile with only one or two persons may be admitted at a reduced rate, but the tax is computed on the basis of the established price for the admission of automobiles. For example, if an automobile with only one passenger is admitted for 40 cents, including tax, and an automobile with two passengers is admitted for 50 cents, including tax, the tax applicable in each case is 17 cents based on the established price for the admission of automobiles."

SKIATRON PAY-AT-HOME TV TESTED BY WOR FOR FCC OK

Zenith's E. F. McDonald, champion of pay-as-you-see home television, made the noblest gesture — he plugged a system competitive to his own, Phonevision.

McDonald's comments were in reply to requests for his reaction to the announced scheduling of the Skiatron system by WOR-TV. Without hesitation, the Zenith president declared his hope that the tests prove the WOR system to be "technically feasible."

"Whether it be Phonevision, the Skiatron system, or some other method yet to be announced," McDonald said, "television must have a home box office so that home viewers can be charged a fee for top flight movies, Broadway productions, championship fights, and other costly entertainment. Without a provision for home payment, all television programs will be limited to what advertising sponsors can afford to pay.

OUTSIDE NEWS

U-I'S BLUMBERG

One World Showmanship

U-I SETS 'GLOBAL CONCEPT' PLAN FOR LAUNCHING TOP PIX

The "one world" idea will be applied to the field of showmanship in the film industry by Universal-International, on all its forthcoming product. The new "global concept" developed by U-I, to replace the heretofore separate promotional planning for films in the domestic and foreign markets, was unveiled by president Nate J. Blumberg at the conclusion of the Eastern phase of the company's first international advertising and publicity conference.

The new concept was the outgrowth of the sessions when the interchange of showmanship ideas was aired by ad-publicity representatives from virtually every part of the world where U-I films are shown. Blumberg noted that the sessions revealed that the ad-publicity-exploitation patterns which have been effective in the successful launching of a picture in this country have proven equally effective, with modifications and adaptations to suit the peculiarities and customs of the particular country, in handling of films in Europe, Australia, South America and the Far East.

The U-I president will make regular trips abroad for meetings with his foreign managers, ad-publicity executives, and exhibitors. He recently returned from a European trip and is scheduled to visit South America in mid-November.

The Conference was called by Alfred E. Daff, head of foreign distribution for U-I, and David A. Lipton, national ad-publicity director.

TOA'S SULLIVAN

Nitrate Must Go

MONO LOSS CUT BY MILLION DESPITE DROP IN GROSS

Reduced costs, effecting annual economies exceeding $200,000 annually, will be felt for the first time in the 1951 fiscal year, Steve Brody, Monogram president, rosy-lined the company's annual report. While the Monogram net still remained on the red side of the ledger to the tune of $263,000 for the fiscal year ended July 1st, the company's financial improvement was underlined by the comparison with last year's loss of $990,000.

The economies inaugurated affected all departments to reduce overhead and direct picture costs, including executive and salary cuts which went into effect last April, as well as personnel cuts, Brody reported.

Gross income in the 1950 fiscal year dipped to $9,226,000 from the $10,178,000 in 1949, due largely to fewer high budget films released during the year. The decrease in expenses, however, more than offset the gross drop, with almost $2,600,000 sliced off the $11,322,000 expense figure for 1949.

FILM BULLETIN
"HARVEY" A WONDERFUL FILM

Rates • • • • • less in action houses

Universal International
104 minutes

Directed by Henry Koster.

Here is a wonderful motion picture. Universal International is to be congratulated on giving to the industry an extraordinary entertainment that will bring millions of people back to the theaters that play "Harvey" and will send them out singing its praises. Claiming to have paid more for the screen rights to Mary Chase's Pulitzer Prize-winning play than has ever before been dished out for a single property, the producers have appropriately gone all out to make "Harvey" a memorable film. It is cleverly produced, skillfully acted and rich in pathos and gratifying, whimsical humor.

Under the excellent direction of Henry Koster, Kellaway and Stewart have created marvelous performances by all members of the cast, they have succeeded in capturing the charm and heartwarming bits of human comedy that made the play such a resounding success in theatres all over the nation. Its appeal unquestionably will be universal. As one of those superbly competent movies with which Hollywood every now and then confounds its critics — the long-haired "foreign-movies-are-wonderful" brigade.

Many of the principals are the same as in the Broadway production — a gamble which has paid off handsomely. As the gentle, lovable charmer, "Harvey" appears to face the realistic, and to him, unhappy facts of life, Jimmy Stewart turns in his top performance. Josephine Hull's work as his flighty sister is a gem. The support furnished these principals by Cecil Kellaway, Peggy Dow, Charles Drake, Jesse White and Wallace Ford is first rate up and down the list.

STORY: James Stewart lives with his sister, Josephine Hull and her daughter, Victoria Horne, in a rambling old house in Glendoria. With them is a strange guest, a huge rabid called Harvey, who is invisible to everyone except companio, Miss Hull's efforts to find a beau for her daughter are constantly frustrat, because Harvey's "presence" frightens away all likely suitors. Determined to have him committed to a mental institution, Miss Hull makes such an involved appeal to the doctor, Charles Drake, of her brother's behavior and his relationship with Harvey that she is put under restraint instead of Stewart.

The head of the hospital, Cecil Kellaway, fires Drake when he hears of the mixup, has Miss Hull released and sets out with a strong-arm attendant, Jesse White, to find Stewart. In the hospital, Horne meets White and they fall for each other. Kellaway finds Stewart and becomes convinced that Miss Hull is completely non-existent, while Drake conceives the idea of giving Stewart an injection which will rid him of his Harvey complex and return him to "normal." Cab driver Wallace Ford convinces Miss Hull that the injection will make her brother lose his pleasant, generous na, and she withdraws her permission to give Stewart the injection. Stewart leaves the sanatorium, dancing happily andui, andCharles Drake's, the invisible companio and now content to put up with the embarrassing situation rather than have him "normal."

COULTER.

'DIAL 1119' SUSPENSEFUL PROGRAMMER

Rates • • as dualler

M-G-M
55 minutes

Directed by Gerald Mayer.

"Dial 1119" is a neatly packaged, modestly-budgeted little suspense film that capitalizes some new twists on an old theme. Lack of marquee names or the brief running time only delegate it to the dial, which it should satisfy all but the most discriminating customers. Essentially it's the off-the-wall situation plot of a group of assorted characters imprisoned in a room with a psychopathic killer who holds them at bay while the police net closes around him. The unusual angle, however, is the fact that it is a tapping of a telephone set that permits the killer and his terrified prisoners to view the police activities as a mobile TV unit. It is rushed to the scene for an on-the-spot telescast. While it uses video as an integral part of the plot, it also takes the opportunity to get in some kicks on the defects that currently afflict the medium and casually, but pointedly drinking of the content and technical differences between TV and films. As straight suspense stuff, it should register as strongly as many more ambitious and expensive melodramas, with a capable cast and Gerald May,er's direction drawing an abundance of tension to the compact John Moms, Jr., screen play.

Marshall Thompson, as the central character, contrasts a zombie-like expressi, but his portrayal is still competent, to deliver a credible and often sympathetic portrayal of the crazed killer. In subordinate roles, Sam Levene, Virginia Field, Andrew King, Leon Ames and William Conrad are equally good.

STORY: A fugitive from the State

Hospital for the Criminally Insane, Marshall Thompson kills a bus driver when the latter attempts to retrieve his gun. He attempts to contact the police psychi,atrist, Sam Levene, who had sent him to the hospital in lieu of a murder rap, and failing, goes to a bar across from Levene's apartment to wait for him. The bartender, William Conrad, recognizes the killer when a photo of him is shown on the television set, and Thompson is forced to kill him as he is telephoning police. Holding the others in the bar as hostage, Thompson holds off the police, demanding Levene be produced within a half hour or he will kill his hostages, meanwhile watching the outside activi,ies on the TV set. When Levene ap,proaches the police captain, Thompson refuse to let him go to what he fears is certain death, but as the deadline nears, Levene disobeys the order and enters the bar. Despite the psychiatrist's persuasio, Thompson kills him, but is himself overcome and shot down. BARN.

'I'LL GET BY' LIGHT, ENTERTAINING TECHNICOLOUR MUSICAL

Rates • • n. g. for action houses

20th Century Fox
82 minutes

Directed by Richard Sale.

One of those formula Technicolor musica, with 20th Century-Fox can grind out with its eyes closed, "I'll Get By" benefits primarily from a plentitude of some of the better songs in the past 15 years, in, strumentally treated by Harry James on the trumpet, and vocally by the pleasant, youthful tones of June Haven, Gloria de Haven and Dennis Day. In addition, some brief numbers, including "Jeanne Crain, Victor Mature, Dan Dailey and Reginald Gardiner give the off-told, yawn tae a few lifts.

Angled toward the younger element, there should be fairly returns generally in all but the action spots.

Most of the humor stems from the character with which Dennis Day has be,come identified on the Jack Benny show, the kind better appreciated by hinterland patrons. Such memorable songs as "I'll Get By," "Be Anything You Want To," "Once In A While," "Making Believe," "Taking A Chance On Love" and the title tune, all girls for a one-certain and versatile, while the vicious dancing and dancing of the Misses Haven and de Hav, en perk things up from time to time. The screen upgrades of the song "Have You Ever" by Mary, Loos and Richard Sale is the familiar song-publishing backstage hack with the on-the-mark, off-the-heart love affair that serves laboredly as the framework for the brighter musical chores. William Lundi, gan with June, Gloria and Dennis handles the romantic aspect with as much conviction as the story allows. Thelma Ritter and Danny Davenport eke out a few laughs, while Steve Allen portrays the same character in the film.

STORY: William Lundigan sets up a song publishing business with Dennis Day as his partner. The partners romance June Haven and Gloria de Haven, a singing team for Harry James' band, in order to get their songs plugged, then pair off as a dancing team. After a misunderstanding, Miss Haven breaks off relations with Lundigan. Although they are well on their way to the altar, in the song "Have You Ever," Lundigan and Day join the Marines and are shipped overseas. Haver learns that Lundigan was not to blame, joins a USO unit with Miss de Haven and the four are reunited at a South Pacific base. GRAN.

OCTOBER 23, 1950
that long awaited sequel to Metro's wartime boxoffice smash, "Mrs. Miniver," has been completed at last, and like most follow-ups to successful originals, "The Miniver Story," will be measured up to the initial Jan Struther story. However the mere mention of the name, Miniver, with its co-stars, should help bring in sizeable grosses everywhere. The London story—a tender, leisurely, talky and somewhat lengthy tearjerker—will find its most appreciative audiences among the feminine contingent. The static pace and abundance of dialogue make this Metro drama of British austerity and a woman's courage a poor prospect for the action houses. Picking up the threads of Mrs. Miniver's life on VE Day in England, the Sidney Franklin production of the Ronald Miller-George Froschel screen play portrays the poignant and heartwarming events which direct her activities until her untimely death. Much credit must be extended to director H. C. Potter, whose able and sympathy handling of the bathos-ridden story lifts the film well-above the average tearjerker.

The most significant feature of "The Miniver Story," is the outstanding work done by each member of a distinguished cast. While the Minivers are again married, an excellent portrayal of the charming, unforgettable Mrs. Miniver, while Walter Pidgeon delivers an equally good job as the film's narrator and Miniver's devoted spouse. A comparatively unimportant role of an American officer is ably played by John Hodiak, but the supporting performance to remember is that of Leo Genn, as the fiery British general who creates a serious domestic problem for Mrs. Miniver. Production values match the original's solidity.

STORY: VE Day in England, Greer Garson, who has just learned she is suffering from an incurable disease, says goodbye to American officer John Hodiak, who has fallen in love with her. Her family, till now scattered all over the world because of the war, returns to assume as normal a life as the British austerity will permit. Miss Garson is told by her doctor that she has a year at most to live. She nobly proceeds to try to straighten out her family's problems before she dies. She settles the romantic doings of her daughter, Coco, to density officer, Leo Genn, by returning him to his wife and turning her daughter's affections elsewhere. Garson convinces her husband, Walter Pidgeon, to stay in London, rather than go to South America where he had planned to take his family to escape the effects of austerity. In the fall, with Cathy married to the right fellow, Richard Gale, and her husband satisfied with his work in London, Mrs. Miniver tells him she will die soon. After her death, he speaks of the happiness he and his family have with memories of Mrs. Miniver. JACKSON.

"Tripoli" ACTIONFUL PINE-THOMAS TECHNICOLOUR EPIC

"Tripoli" is a well-paced, actionful desert adventure yarn based on a glorious chapter in American military history—our successful war against the Barbary pirates. Boasting the usual spectacular dash and color found in blood-and-thunder historical pictures, this Pine-Thomas Technicolor epic should result in fairly good boxoffice returns generally, meeting with its greatest success in situations where patrons are satisfied with plenty of action and spectacle. As far as the lines, "Tripoli" portrays a perilous trek through a terrifying desert sandstorm, a large dose of double-crossing treachery on the part of the villains, and tops it all off with some good old-fashioned swopplaywordplay before the final fadeout. The chase scenes on horseback would do justice to the best action films set in the American Wild West.

John Hodiak gives a fine competent cast as the American Marine lieutenant who leads a scrappy Arab army in a land battle. Tripoli is a good romantic interest in the middle of a desert, Maureen O'Hara is strikingly beautiful, and little more is called for in her role. Howard Da Silva fits in nicely as the leader of a band of Arab mercenaries, and Grant Withers, Lowell Gilmore, Philip Reed and Connie Gilchrist handle important supporting roles. Lewis Milestone directs this adventure, which includes a group of mercenaries headed by Howard Da Silva, set out for "Tripoli" Embarks and leads the army. Reed meets with enemies, spies make a deal with — the American plans them exchange for safe passage into the city and half the kingdom — but foolishly tells Miss O'Hara of his deed. Maureen tells Payne, who sneaks into the city with Payne, O'Hara and Da Silva, upsetting the American's plan to trap the American fleet. After a furious battle Payne raises Old Glory from the city's tower, Tripoli is won and Payne clinches with Miss O'Hara as the curtain falls. JACKSON.

"Three Secrets" SOAP-OPERA DRAMA ON FOR WOMEN

Although fashioned in the soap-opera vein, "Three Secrets" manages to be an interesting drama. It holds strong appeal for the feminine trade, and this should result in above-average grosses generally. Three women, from different walks of life, each believing a stranged child to be her own, have their past lives unfolded in flashbacks which reveal how the three women belong to any one of them. The diversified lives of the three women never lacks for interest. Although the plot is quite obviously contrived, Robert Wise's direction keeps the pace of this Warner Bros, film moving quickly with increasing suspense. Ample exploitation angles are offered the showman in the provocative title and the story.


STORY: When a plane crashes in the Sahara desert, the pilot is rescued by a five-year-old boy whose foster parents have been killed in the crash. While rescue parties are being formed, Eleanor Parker, Patricia Neal, and Ruth Roman rush to the scene because each one believes the boy to be her own. The three women meet and recognize each other because each one had given up a baby boy five years previously to the same adoption agency. Eleanor Parker, happily married to a successful attorney (Leif Erickson), recalls having a baby as a result of a war-time romance with a Navy lieutenant. She reluctantly gives him up for adoption. Because her newspaper career was too demanding, Frank Lovejoy remembers how she was divorced by her husband, Frank Lovejoy, who remarried before Miss Neal discovered she was pregnant. Miss Neal then places her baby up for adoption. Ruth Roman, just released from prison for manslaughter, tells the other two women how she killed her husband and disposed of his body. Sent to prison, she was forced to place her baby for adoption. Miss Parker send for her husband who arrives after the receive word that the child is still alive on the mountain. She tells him the truth about her boy and he immediately offers to adopt the child as his own. Meanwhile, Miss Neal learns from her publisher that the child's real mother is Ruth Roman. When the latter learns this, she asks Miss Parker to take her child, since on she could give him a home. GRAN.

Rates generally, except in action spots, on title and names

MGM
104 minutes
Directed by H. C. Potter.

Paramount
95 minutes
Maureen O'Hara, John Payne, Howard Da Silva, Philip Reed, Grant Withers, Lowell Gilmore, Connie Gilchrist, Alan Napier, Herbert Hayes, Alberto Morin, Emil Hana, Gordon Rhodes, Frank Foxton.
Directed by Will Price.

98 minutes
Warner Bros.
Directed by Robert Wise.

112 minutes
Warner Bros.
WHAT ABOUT ‘EVE’?
Did Habit or Moviemakers’ Rebellion Against
Regeneration Lick Scheduled Performances?

By LEONARD COULTER

Next Performance.” They worked hard, but to little avail.

Business was good — very good; but the new policy was not consistently filling the theatre. This shortfall in box-office figures could well be ignored, especially as the long running time of “All About Eve” (2 hrs., 18 mins.), and the necessity of clearing the house between each show, meant that only four performances could be given each day, instead of the usual five and an extra feature. Some patrons who had come in only a few minutes before the screening sat through the film a second time so as not to miss the stage show. One woman remained firmly ensconced in her seat when the performance ended, she said: “I always see the big picture twice.”

THE Roxy has 6,000 seats. It can do as much as $100,000 a week gross at high prices. A high average at current prices would be $120,000. It needs no mathematical genius to calculate the difference in takings on four shows a day instead of five — especially with no line of standees available to fill in gaps.

More important still from Twentieth’s point of view was how its own experience at the Roxy would affect other exhibitors, outside the Big City, who had booked “Eve” on a scheduled performances basis, and those who were toying with the idea. In Chicago the Balaban and Katz circuit decided not to take up the idea. Nor do they have regular continuance performances.

On October 17 the management made a decision to abandon scheduled performances and to continue “Eve” on a screening basis, It explained: “It was apparent that movie-going habits of 50 years could not be changed by one engagement, and the hardy patrons who patronized the Roxy to see the movies when they liked, at the hours most convenient to them, or on the impulse of the moment, is a very strong one.”

It added that Twentieth Century-Fox still regarded the scheduled performance plan as a workable one, believing that fall pictures would benefit if patrons saw them in the theatre.

WHY, then, did this interesting experiment fail? There seem to be a number of supplementary reasons over and above the difficulty of breaking a deep-seated habit. For, after all, at many of the smaller houses outside the metropolitan area, scheduled performances (though not thus described) have been the veritable vogue for years and have proved quite successful.

For one thing, as is now realized, the Roxy is not a typical theatre. It has a very constant and diverse audience, in common with most Broadway houses. It has stiffer competition, and closer competition. It is essentially a showplace rather than a theatre for local families. For another, though there will always be a certain number of patrons who resent having to stand in line, or taking a seat in the middle of a program, and are prepared to arrange their attendance in advance, most moviemakers like the freedom of choice which continuous performance gives them.

This idea of being able to go to the movies when the mood moves you is not, with all due respect to Twentieth Century-Fox, just a deeply ingrained habit. It is fundamental in the American outlook, and is not, therefore, likely to be changed by the most astute campaign. Freedom of choice, freedom of action, is a precious heritage, whether it be the choosing of a President or the selection of a picture to see the next day.

Twentieth Century-Fox, in planning its experimental policy at the Roxy, was not unmindful of these things. No compulsion was imposed on other exhibitors to adopt scheduled performances if they did not desire to do so. And the experiment itself was made at one of the company’s own houses, not at somebody else’s. Twentieth itself was prepared to take the knock — if any knock was coming. It was a courageous, and a supremely honest, thing to do.

NONETHELESS, the experiment would have been more generally useful if it could have been made the opportunity for a carefully-conducted consumer study. The fact that it has been found wanting at the Roxy does not, by any means, prove that scheduled performances would not be beneficial elsewhere. It provides no clue as to whether the public’s slowness in responding to the idea was due to mental confusion, habit or a dislike of regimentation, though Twentieth Century-Fox spokesmen who had been watching the moviegoers during the trial period was there the slightest evidence of public resentment.

In Europe it has been found that sacrifices of personal liberty forced on the community by economic factors have led to a pattern of life which becomes increasingly irksome. The cinema offers an escape from the dull routine of living by the clock; i.e., of picking up one’s rations at a certain time or finding only left-overs in the shop; of sending the laundry away on a certain date or doing it oneself; of eating lunch in public restaurants between 12 and 3 or going hungry. No-one who has not encountered the austerity of postwar European life can appreciate the boon which the cinema, playing on a continuous performance basis, means to a routine-weary people.

And now, who’s next? One must assume that degree of national discipline — and will avoid it as long as they can — are to be envied in their rugged independence. Was it habit which kept so many of them away from the Roxy, or was it passion? It would be interesting to know a subconscious reaction against regimen-
JOSEPH COTTER
WALK SOFT

SPRING BYINGTON · PAUL STEWART
A DORE SCHARY PRODUCTION
PRODUCED BY ROBERT SPARKS

NATIONALLY ADVERTISED TO
39,756,336 CIRCULATION!

Powerful full-page ads in top-circulation weeklies, women’s magazines and fan publications including: Life, Saturday Evening Post, Look, Collier’s, McCall’s, Good Housekeeping, American Magazine, True Story. PLUS “This Week” newspaper supplement in 26 important cities!
TARS OF "THE 3RD MAN"  
NEW exciting adventure!

She surrendered herself to him  
... and then his dark past rolled in  
like a black fog!

and VALLI

Y, STRANGER

RON PAAR • FRANK PUGLIA

Oned by ROBERT STEVENSON

en Play by FRANK FENTON
SORRY, NO FUNERAL

The following is the brain child of Norman Nadel, the very able dramatic critic of the Columbus "Citizen," and it is our suggestion that theatre owners urge newspaper editors to run this or an article similar thereto.

And thanks Mr. Nadel for this excellent and much needed boost:-)

There is no direction and you will hit somebody who is ready to write "The Decline and Fall of the Motion Picture Industry." He may be a disgruntled theatre owner, upset by the reduced receipts during the past year. He is more apt to be the owner of a new television set, who probably won't see the inside of a movie house again until (a) he starts to tire of television entertainment, and (b) he makes the final payment on his set, so he'll no longer feel obliged to stare at it every evening in order to convince himself his money wasn't wasted.

But good he will be a so-called average citizen who has been listening to people talk. He will be right in surmising that motion picture income has fallen off. It has. He also will be right in concluding that television is here to stay, that it is a marvelous medium of entertainment, and to say, despite its present shortcomings, and that it represents tough competition for the film industry.

Most of his conclusions beyond these, however, probably will be wrong. He may be convinced that the movie house is a thing of the past. It isn't. He is sure that people would rather watch entertainment in the television set than go out to see it. That isn't necessarily so and never has been.

Right now the film industry is strong, despite the inroads on its audience as a result of television. It is making adult movies that are attracting perhaps the most discriminating audience in its history.

Among the popular myths is the one about films being made by the 11 or 13-year-old kid in the garage. This has always been taken to mean that educated people—the nominal upper crust in the social and economic scale—have lost interest in the movies; that most audiences are made up of the simple, “peasant-type” patron, ready to clap his hands gleefully at any masquerade.

Recently a book entitled "Hollywood Looks at Its Audience," was published by the University of Illinois Press. It is based on a statistical survey embracing 30 towns and 2200 moviegoers in all walks of life. Dr. Leo Handel directed the research and wrote the book.

It is full of interesting findings, but only two are of concern here. They are: "Persons in higher social-economic brackets attend (movies) more frequently than those in lower levels."

"The more years a person has spent in school, the more frequently he sees motion pictures."

So it appears that people who are more educated and in the higher social and economic brackets are movie fans, no matter how vehement this one of them deny it. They, along with everyone else, still are patronizing good movies at the theatres and will continue to do so, rather than wait 10 years to see the same thing at home on television.

As for the movie business slump — there is no more than a temporary thing. Last week the motion picture "Sunset Boulevard," set a new all-time record for a non-holiday week at New York's Radio City Music Hall.

Last week "Lousia" set an all-time attendance record at the Chicago Theatre in Chicago.

Maybe "The Decline and Fall of the Motion Picture Industry" had better be postponed.

POLL WARNING

Iowa-Nebraska

I hope no exhibitor who filled out the card form given out to all theatres recently by the LaSalle Extention University asking how business is, and why, gave "Poor Pictures" as the reason why business is bad. In his business in a theatre, it is the exhibitor's fault, and his alone. There are plenty of good pictures today, the U. S. Supreme Court decision gives every exhibitor the right to pick and choose and buy only the best, without penalty of any kind, and exhibitors, at least our Iowa-Nebraska and S. Dakota, all, are furnished full information on every picture. There is no excuse for any of our exhibitors showing a poor picture.

And more, more, as a "still, small voice, crying out" from the grass roots wilderness as we go into the war economy and restrictions of the present, and the "unknown" world of tomorrow. This is upon production and distribution make good pictures and keep them rolling into release! Let us remember what happened during World War I, and let there be no cheating, no hoarding, no wasteful backlog, to be rushed into post-war release to ruin us as it did after World War II. This unknown World, if it comes, may prove another lease of life to this industry. But only if we play the game fair and square, giving our public at all times, only the best.

BALLY FOR 'STARS'

ATO of Indiana

We are reprinting the letter below because we think it is important information that will pass on to all of our members; it concerns a picture that will win approval from the opinion forming leaders in your community.

By John Carroll

Last Tuesday, Wednesday and Thursday, I had the pleasure of playing Metro's "Bally for 'Stars.'" This is such a wonderful picture, pleased all of my people and did such a phenomenal business that

I want you to urge the small exhibitors to not play this picture until they have thoroughly exploited and advertised it.

This picture grossed more in three days mid-week than any picture we have played this year on Sunday opening.

We first had a screening of the picture with a group of exhibitors and the press. The Ministers were most enthusiastic about it and some of them in their Church Bulletins asked their members to attend the show.

The newspaper inserted a front page item concerning the screening. I put a statement in the paper recommending the picture and offering to refund the admission price of anyone dissatisfied. The first night the theatre was marvellous and the third night was much larger than the first night.

We have had requests to play it again. We have had such an enthusiasm as to why we do not find more pictures like this.

I owe this cooperation to Metro for the reasonable selling of this picture and encouragement to the Company and the Producers to make more of these clean, satisfying productions.

In talking to any small town exhibitors please see that they give every exploitation to this very wonderful picture with sincerity.

Bicknell Theatre Corporation (sgd) Bruce C. Kixmiller

WATCH YOUR INSURANCE

North Central Allied

An Iowa exhibitor's theatre was recently burned out. The exhibitor was in insurance-minded, and thought he had complete coverage for everything, including business interruption. He found, however, that the policy on the real estate excluded chairs, and the personal property policy also excluded chairs. They were, thus, a total loss. All exhibitors should read their policies carefully to be sure that they are in order, and that theatre and equipment are fully covered and enough insurance to replace it at today's prices. Business interruption insurance is a good idea, too. Better to be safe, than sorry.

While we are on the subject of insurance, when all pictures are on safety film later this year, you will be entitled to lower insurance rates, and refunds of premium if the rates are lower. Don't overlook this.

PV TEST INCONCLUSIVE

ATO of Indiana

The Contract used by Zenith in securing subscribers for their test run of television equipment that the only penalty there will be in the event subscriber fails to pay for programs is requests is the removal of the set. It remains pictures will be the only penalty and that Zenith agrees to take no legal action to collect such bills and waive any right to enforce collection thereof.

While all the PV devices are to be removed after the test anyway, this becomes an invitation to free viewing.

FILM BULLETIN
WITHELEVISION slowly corroding the "B" picture market, low-budget producers are eying the new medium angrily. Steve Brody, Monogram president, has indicated that his company plans to go into large-scale production of films for exclusive TV use, noting that tomorrow's "long experience in low budget and series type pictures puts us in a very advantageous position to meet competition for the production of television films."

Thus, the pattern visualized by those who predicted the demise of the B's in the theater world, seems to be forming. The movie house of the future, they say, will have a quality film as a special video presentation as its program, with the dual bill, as presently instituted, becoming a casualty of progress.

THE ANDY SMITH testimonial lunch con at New York's hotel Astor by the theatre men honoring the 35th anniversary of the 20th-Fox sales topers' entry into the industry was a sincere and unique tribute to a distributor from all the people — exhibitors. Echoing any of his fellow-exhibitor's sentiments as Si Fabian's statement that "Andy filates. "We have any number of pictures that can use all the cylinders in the M-G-M motor," Dietz said, and "we will generate all the power necessary to push them." Starting in November, the company will launch a full-scale magazine, newspaper and trade paper ad campaign that will cover four months. First film to hit the special treatment will be "Across the Wide Missouri," "Kim" and "King Solomon's Mines." With new attractions to replace the ones in release each month, the national mags to carry a series of full-page color ads with total approximately 25,000,000 circulation alone, Dietz told the assembled execs. On hand for the special session were Howard Strickling, Si Scaldier, Ernest Emerson, John Joseph, Abe Olman, Harry Link, Frank C. Walker, Edward J. Churchhill, O. A. Kingsbury, Dave Elum, Dan Terrell, Jo Ranson, Herb Crooker, Tom Gerety, M. L. Simons, Sol Handwerger, Rosa Lewis, Arthur Pincus and Morris Frantz.

A PALLON for clippings of newspaper comment on motion picture activities has been set up by COMPO as a vital aid for its public relations job. Requesting prompt transmission of editorial or columnist's comment, whether adverse or favorable to the industry, executive vice president Arthur L. Mayer explains that with this information COMPO can move directly to answer criticism or can supply local industry representatives with date for rebuttal. Digests of the comment will also prove valuable in order to gauge the editor's attitude toward the industry so that COMPO can take appropriate action.

FOR THE PAST 19 years, Americans who may never have traveled beyond their own county lines were taken to every nook and corner of the world by James A. Fitz-Patrick's "Traveltalks." But no more will Fitz' dulcet tones bid a fond farewell to the faraway places as the sun sets on the shimmering water. M-G-M has discontinued production of the travelogue series after 222 reels, represented six trips around the world and scores of one-shot jaunts by the widely traveled producer. A new series, "People On Parade," will replace the "Traveltalks" on Metro's new season's schedule. Funny thing about the Fitz-Patrick films. Almost inevitably, when the sunburst title would flash on the screen, a low groan would arise from the movie audience. Yet, when the setting sun finally closed the reel, the groaners would find themselves nodding approvingly to their companions and surprised to realize that they had enjoyed the subject.

EVEN FINANCIALLY, 20th-Fox managers to garner Oscars. The Financial World's survey of annual reports gave 20th top rating in the motion picture industry, with Walt Disney Productions and Paramount Pictures in the place and show spots. More than 5000 annual reports were submitted this year in the international competition for the "Best-Of-Industry" awards. The award, a bronze trophy donated to the President of the Academy of Motion Picture Arts and Sciences, was presented to President Spyros P. Skouras at the annual awards banquet in New York's Hotel Statler, Oct. 30.

KID WESTERN STARS, the surprising-ly unique idea sponsored by Republic's Herbert J. Yates (surprising in that it has taken this long for a studio to come up with such a natural) will become a reality with the Republic release of "Valley Vista's" production, "Buckaroo Sheriff of Texas."

It co-stars 13-year-old Red White and 11-year-old Judy Dawson, chosen from 200 children interviewed and tested for the series, due to run over the next seven years. The kids will grow up in the films over the stretch of, course, so the yarns will be tailored to fit their progression. Rudy Ralston will be associate producer of the series, and Phil Ford, director.

OF MEN AND THINGS: COMPO president Ned E. Depinet has called the next meeting of the executive committee for Nov. 16-17 at the new COMPO offices in the Paramount Building. Paramount studio vice-president Y. Frank Freeman was awarded the President's Merit Award of the American Legion Press Ass'n for his "outstanding activities in promoting Americanism." Illinois Allied's 20th Anniversary Celebration in Chicago's Palmer House, Dec. 15, promises to be one of the most gala such affairs in exhibitor organization history. Director Fred Zinnemann became the first member of the industry to be single out for achievement by both the United Nations and the British Filin Academy when he received a special award for embodying the principles of the UN in his film, "The Search." ELC general sales manager Bernard G. Kranz gets special tribute during the current Bill Heineman sales drive with the two weeks beginning Nov. 25th designed "Depinet Days." Fred Goldberg moves up to assistant to Paramount exploitation manager Sid Mesbov ... Joseph Gins takes over as U.T.'s Washington branch manager following Harry J. Martin's switch to the Philadelphia branch to succeed the recently resigned George E. Schwartz. William Blum steps into Gins' former Cincinnati managership.

CTOBER 23, 1950
Monogram for 1951 The ALL-AMERICAN PARADE of HITS!

Cinecolor Specials

4

Flight to Mars

Rodeo

The Big Top

Sign of the Pirate

Joe Palooka

2 Action Hits

starring Joe Kirkwood Jr., James Gleason, and Humphrey

Based on the comic strip by Ham Fisher

Rhythm Inn

Two big name bands!

Ten sock songs!

Packed with love and laughter!

Casa Manana

Riotous musical romance

in gay, glamorous Mexico City!

Read by millions in

Good Housekeeping!

Outside the Law

Most unusual crime picture of the year!

Henry

2 Hilarious Comedies

Raymond Walburn, Walter Catlett, Gary Gray

"Father's Wild Game"

"Father's Blonde Trouble"

Chinook

2 James Oliver Curwood Adventures

"Northwest Patrol"

"Yukon Manhunt"

Monogram's Sensational "LITTLE RASCALS" Short
'MENAGERIE' GREAT PLAY, JUST SO-SO MOVIE ... CRITICS

The successful Broadway play by Tennessee Williams, "The Glass Menagerie," came off second best in its translation to the screen by Warner Brothers, according to the majority of New York newspaper critics. Many reasons were set forth by those who expressed disappointment at the film version of the Williams classic. The most prominent criticisms were of a lack of perfection in Gertrude Lawrence's performance; a talky script; the unhappy choice of the original play as material for a motion picture.

In the Post, Archer Winsten finds fault with Gertrude Lawrence's performance. "the lack of perfection" of which, he claims, leaves the film "faintly, persistently disappointing." Winsten, who incidentally rates it "Good-plus" in his movie meter, arrives at the unique conclusion that although there is "too much talk ... even a critic can hope, audience will not share his own regrettable apathy."

On the other hand, Seymour Peck of the Compass, rates it "Excellent ... a beautiful, well-written film in the hands of a sensitive director," who has "converted it into a very good movie." He describes Miss Lawrence as "nothing short of wonderful" in giving "the emotional tone which is disappearing" in a movie that "hasn't quite reached rock bottom."

The Herald Tribune's Otis L. Guernsey regrets that the "translation ... a competent and literal piece of work," misses the "lucent warmth of the Tennessee Williams play." In all fairness, he observes, "this material is not what is called cinematic."

The choice of Miss Lawrence to play the role that was the fatal weakness of the play, "writes Bosley Crowther, in the Times. "It is regrettable," he concludes, "that Director Irving Rapper was contented to kick around the substance of a frail, illusory drama as though it were plastic and not Venetian glass."

"She caught little of the quality that made the Tennessee Williams "is the world Telegraph's Alton Cook's commentary. Though the movie "lacks the conviction the subject deserves," he faults the producers with "a very noble try."

Rose Pesick in the Journal American adds that "it is more than a little unfair to classify it as "one of the finest films of the year," she sees it "on every count ... outstanding entertainment."

'MISTER 880' 20TH-CENTURY-FOX

"Missed a high here, sweetened with romance cliches and overworking with a saccharine for the finale, but still a honey of a story ... Due for rousing popular acclaim." — WINSTEN, N. Y. POST.

"Goodhearted and pleasantly humorous movie ... Just as much fun to watch as Gwenn's Santa Claus was in Miracle on 34th Street." — PECK, N. Y. COMPASS.

"Delightful story ... Disarming and charming ... Somewhat sentimental fable ... Doesn't say a great deal, but such delightful Marion [] is destined for an audience." BARNES, N. Y. HERALD TRIBUNE.

"Dramatic delight ... Worthy of a place of the golden memory shelf alongside A Streetcar Named Desire. — A. C., N. Y. WORLD TELEGRAM.

"THE SLEEPING CITY" UNIVERSAL-INTERNATIONAL

"Franckly fictitious mystery drama ... Little to distinguish it from any thriller film ... Crafty but wholly conventional crime yarn ... Not the fine cosmopolitan dexterity that is so soothingly rare in the detective work of novelists of the present day." — CROWOTHER, N. Y. TIMES.

"Melodramatic action ... singularly realistic ... Has reasonable ripples of excitement ... No great shakes as a motion picture ... An assembly-line job, with terse dialogue, economical performing and pertinent movement giving it its slight individuality." — BARNES, N. Y. HERALD TRIBUNE.

"Might just as well have borrowed Doctor Kildare's hospital and done the movie appropriately, with "GMG (in hot in Culver City." — PECK, N. Y. COMPASS.

"Passably exciting crime detection picture ... Shows a degree of physical reality from its setting (but) in a typical Hollywood potboiler story of this sort the background is merely an incidental." — WINSTEN, N. Y. POST.

' BETWEEN MIDNIGHT AND DAWN' COLUMBIA

"Minor: romantic and melodramatic confusion seems to be some comic toss-up of familiar cops-and-robbers sequences ... Ridiculous celluloid confection ... Succeeds in making even a prowl car and its missions dull." — BARNES, N. Y. HERALD TRIBUNE.

"Brisk melodrama does manage to stir a very hefty quota of excitement ... Does its best to keep the audience interested in the script ... at the boxoffice and satisfied customers." — COOK, N. Y. WORLD TELEGRAM.

"Simple, straightforward, Grade B, cops-and-robbers action movie, almost likely to please the kiddies." — S. P., N. Y. COMPASS.

"Action keeps the show from dying on the rails ... Successful in a very moderate way." — WINSTEN, N. Y. POST.

'THE TOAST OF NEW ORLEANS' MGM

"As hopeless as an old toothpaste ad ... Music all sounds alike, good and bad, without much delicacy or restraint ... a sense of humor." — S. P., N. Y. COMPASS.

"Music and Technicolor are the film's main ingredients ... A whirl of color, prettiness, comic relief and real music and modern ballads." — E. C., N. Y. WORLD TELEGRAM.

"A rather stiffly party at which there happens to be good entertainment ... An operetta-like film without enough of satiric or of schmaltz to carry the tunes." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Kathryn Grayson and Mario Lanza ... possess excellent singing voices an have in them the makings of a top rate leading couple ... They have much potential ..." — T. M. P., N. Y. TIMES.

'PRETTY Baby' WARNER BROS.

"Pre-teenage stuff and yet, not those bare with usage ... Doesn't hit any of the comic jackpots ... Content with the steady profit of working a marginal idea with exceptional industry." — WINSTEN, N. Y. POST.

"Just standard and predictable movi comedy romance ... Not likely to su...ave its lull between songs from which it takes its title." A. C., N. Y. WORLD TELEGRAM.

'APPEARS TO HAVE SPRUNG FROM a min and is that which received the Tody Doll ... Really ina...le ..." — CROWOTHER, N. Y. TIMES.

"Lightweight comedy, nothing but the adventuring business ... Filled mostly by music and the frantic pointing-up "laughs ... Leaves its participants going through the motions at top speed by without the raw material to make histr..." — GUERNSEY, N. Y. HERALD TRIBUNE.

"One of those screwy, romantic farces which start with nothing at a and multiply the nothing into a bigger and bigger nothing ... Strains too hard — PECK, N. Y. COMPASS.

' BORN TO BE BAD' RKO-RADIO

"Miss Fontaine is not nearly as fasci...e as she is physically attrac...ive nearly, and she fails to buy that big of goods." T. M. P., N. Y. TIMES.

"Dull little story based on the erode theme of a designing girl in hot pursuit of herachelor ... Is turning brown at the edges ... Such twenty-game win...ers as Joan Fontaine, Robert Ryan, Zachary Scott, Joan Leslie and Mel Ferrer are in the film. But that we... come up with a winner is hardly their fault." — PIHODNA, N. Y. HERALD TRIBUNE.

"We weren't at all surprised or bothe..." S. P., N. Y. COMPASS.

"Plot is strangely familiar ... in spite of heavy attempts at lightness, it is pret...close to a rubber-stamp model." CREELMAN, N. Y. WORLD TELEGRAM.

'GOOD TIME GIRL' EAGLE LION

"Morally fable ... Cut portions cre...ate a few moments of confusion ... but picture is not sufficiently valuable to need a sufficient repetition." A. C. GIRL ... doesn't have a good time at all nor ... does the audience." — WINSTEN, N. Y. POST.

"Old moral about the wages of sin hammered very hard and at great leng... Hackneyed little story, following predictable course ... Sober and earne... little melodrama, but much more ease..." — COOK, N. Y. WORLD TELEGRAM.
"Two Weeks With Love" follows closely the pattern of the numerous lavish, say-on-the-eye-and-ears Technicolor musicals from the Metro lot. In spite of the repetitious qualities of this MGM teenagers comedy romance, fairly good turns may be expected at boxoffices generally, with the family scenes guaranteeing better-than-average boxoffice business in small town and neighborhood theatres. The revelation of the film is the appearance of pert little Debbie Reynolds in her first feature role. The youthful and vivacious lass first struck high note as the "Betty Boop" girl in "Three Little Words," but her performance in "Two Weeks With Love" definitely establishes her as highly talented and extremely welcome new star material. Then she relinquishes the stage to the more experienced hands at musical comedy, the going becomes a little tedious and slow, but while Debbie is cavorting with song or dance, or playing the snippy little sister, the entire affair seems to become a most enjoyable evening's entertainment.

Sharing the spotlight with Miss Reynolds are Jane Powell and Ricardo Montalban, who provide several musical sequences and the romantic interest. However, their routine efforts are overshadowed by young Miss Reynolds.

STORY: The musically-inclined Robinson family take their annual two-week vacation at a mountain resort run by Clinton Sundberg around the turn of the century. The eldest child, Jane Powell, is at that awkward in-between age — too young for the older folks and too old for the kids — and goes with the family-only under protest. While mother and father Ann Harding and Louis Calhern try to keep Jane from acting like an adult, Jane is busy competing with Phyllis Kirk for the attentions of Ricardo Montalban, a romantically-looker Latin newcomer to the camp circle. Meanwhile, Jane is pursued by gawky Carleton Carpenter, Sundberg's 16-year-old son, who is in turn the object of the affections of Debbie Reynolds, Jane's younger sister. After several embarrassing situations and as many song and dance routines, Jane is permitted to dress her age and wins the love of Montalban, with Debbie finally making Carpenter forget her sister. The older folks, Miss Harding and Calhern, observing the happiness the youngsters have found, rediscover their love for each other and stroll together down lover's lane at the fadeout. JACKSON.

Scharfy's 'Case History'

When Doris Scharfy had finished making "The Next Voice You Hear" he could not resist the temptation to turn himself into print. Aided by author "Cap" Palmer he sat down and produced "Case History of a Movie." Now published by Random House ($3) it proves to be a best readable step-by-step account of movie-making from the moment the basic idea germinates, until the finished product reaches the screen.

It is a book for the layman, but M-G-M's Vice-President in Charge of Production has sprinkled it with personal reflections of more than passing interest. Among them:

A. "A certain few critics seem convinced that the presence of a star automatically insures a banal film. While an unknown actor guarantees freshness ... Stars and unknowns are good or bad at their craft as individuals, not by class. If the star is suited to the part I see nothing ignoble or inartistic in letting his popularity increase the number of people who see my picture."

B. "You need more than talent to get along in the picture business; you need either an alarm clock or insomnia."

C. "The casuals who come into the studio only on temporary calls do badly for annual income [but] the weekly $298.25 of the key grips and gaffers puts them in the $10,000 executive class. Whether we can maintain the same standards when we encounter the full force of television competition and divorce of our theatres. Nobody can say."

D. "There was a period ... when stories were purchased with such desperate haste that six out of ten properties bought were never made. The average was 60% abandonment. I have convinced myself that it is possible to operate on a 20% abandonment, and during the last year and a-half at our own plant we have operated on an even smaller margin."
GOLDEN OPPORTUNITY for —
EQUIPMENT & SUPPLY Men!

"Your Company should have a Display Booth at this Great Affair!"

R. J. O'DONNELL, General Chairman

AMERICAN SHOWMEN'S Greatest EQUIPMENT EXPOSITION

Convention

Houston, Texas * Oct. 30-Nov. 2

MIX Business with Pleasure!

Months of territorial coverage can be packed into four delightful days at America's most talked-about hotel! Here's an excellent opportunity to effectively display theatre equipment and supplies to the real buying powers of the Motion Picture Industry. Special tours of exhibits will be conducted daily by prominent showmen!

Don't Delay! Make Booth & Hotel Reservations Today!

WRITE, WIRE or PHONE

GAEL SULLIVAN

T.O.A. Headquarters

PHONE Wisconsin 7-9350

1501 Broadway * New York 18, N. Y.

At Glenn McCarthy's Fabulous Hotel Shamrock in Houston!
COLUMBIA COL. REISSUE SCHEDULE SHOWS LACK OF NEW PRODUCT

COLUMBIA has five more reissues, in contention that Eddy Cohen and al are unable to meet release requirements with new product, either; from the Columbia production stable, or from independents. All of the existing MacMillen pictures will also be available for bookings by early November, and complete new ad campaigns are now in the final stages of preparation.

Following is the new list of reissues and the dates when they originally made the circuits: "Man's Castle" (Spencer Tracy-Loretta Young) 1933; "Theodora Goes West" (Irene Dunne-Melvyn Douglas), 1936; "Too Many Husbands" (Jean Arthur-Fred MacMurray-Melvyn Douglas), 1940; "Two Senoritas From Chicago" (Jinx Falkenberg-Joan Davis), 1943; and "Lucky Legs" (Jinx Falkenberg), 1943.

Columbia's industry can vote small thanks to Columbia for helping to uphold the new slogan, "Movies Are Better Than Ever."

Jules Schermer, who was slated to script and produce "Dark Page," resigned this month after turning in the complete script. No reason was made public, although considering the frequency with which such things happen at the Government House of pre-code, it was suspected Schermer but wondered if there aren't good reasons why the company has to rely so heavily on reissues.

In addition to directing it, Irving Pichel has cast himself as John Derek's father in "Mask of the Avenger," a Technicolor swashbuckler which is now on location, with Hunt Stromberg producing. Other new pictures started this month were: "Two of A Kind" and "Hurricane Island," both in the lower budget brackets.

EAGLE - LION - CLASSICS ELC-INDES TALKS INDICATE BIG HIKE IN RELEASE CHART

Huddles have been going on here in Hollywood for the past couple of weeks between indie producers and E.L.C. exhibitors from the east, with the result that there are strong indications of a formidable release slate in the offing.

William C. MacMillen, Jr., ELC prexy, has been in conference with at least a half dozen well-known exhibitors, foremost among them, Herrick Herrick, who is prepping a six-picture slate. Herrick, who recently returned to Hollywood after producing TV and commercial films in the east, has lined up half a dozen pictures and budgeted them at approximately $50,000 each. MacMillen also has been boding with N. Peter Rathvon on several inde deals which the latter has in mind.

British producer David Rose is also reported to be on the verge of signing a releasing deal with the company on his highly touted production, "White Heather." The picture is now shooting in England, with Ray Milland in the starring role. Rose recently released his "Eye Witness," starring Robert Montgomery, through E.L.C.

Finally, Jay Doten, president of Saturn Productions, has received a commitment from his newly releasing combo for "Port of Call," which he promises to go before the camera as soon as November 1.

Hollywood is eyeing with keen curiosity the $15,000,000 anti-trust suit which E.L.C. filed against Loew's circuits in the metropolitan New York area. As soon as the defendants answer the complaint, Hollywood hears that ELC will ask for a court order restraining the grant of any exclusive run by a distributor to either a Loew's or RKO neighborhood. The independent theatres which are competing are sufficient in number to afford a competitive market.

METRO-GOLDWIN-MAYER SCHARY LISTS IMPRESSIVE NEW LINE-UP OF 66 FILMS

At a meeting with a group of visiting theatermen, the other day, Production Chief Dore Schary outlined the up-coming Metro product as "the most impressive — the most staggering" and "production that is a great combo than any line-up ever before attempted by a company."

Ordinarily, such glowing praise would be passed off as another example of Hollywood's over-inflating in high-powered sales talk. But Schary backed up his statements with a list of proposed productions and their producer and director assignments, which rendered his statements irrefutable. Furthermore, the quality of most of the recent Metro product has been so outstandingly superior, that most of the exhibitors who had been treated to preview glimpses of these pictures, were more than willing to accept his word.

Schary told the exhibitors that Leo will deliver a total of 66 pictures within the next 18 months, of which 19 are already finished, eight are now shooting, and 38 are in preparation. He further pointed out that this new line-up will reflect to the utmost, the studio's star, writer, director and producer power.


MONOGRAA-REGULAR FILMS TO BE MADE DESPITE TV PLANS — BRODY

Monogram became the first of the old, established producer-distributor companies to enter into long-term television, with the announcement this month, by Prexy Steve Brody, that he is mulling over several proposals for the production of films for exclusive video use, and will definitely accept one of them in the very near future.

"As a commitment to his stockholders, Brody said: 'Your company has been carefully exploring the part which it can profitably play in the rapidly growing field of television. We also have under consideration several proposals to produce films for outside interests, expressly for television usage. It is possible that we may begin such production within the near future.'

Brody has urged FILM BULLETIN to point out to exhibitors, however, that his company isn't planning to abandon regular theatrical films. To the contrary, the new venture will be strictly on its own, in the interest of providing a production profit for the stockholders. He points out that his company not only has one of the largest libraries of films available for television, it also has a general staff long experienced in the low-budget, series-type of picture that is particularly suited to TV.

Certainly, no one can quarrel with Brody's arguments for entering this new medium, inasmuch as present conditions in the movie industry have forced most of the major companies to go into the low cost production — thereby infringing on the field of such minors as Monogram. And there can be little doubt that he is making a wise step, insofar as the stockholders are concerned.

PARAMOUNT

OCT. PROGRAM HIGH AS PAR SETS 14 FOR RELEASE

Production took a big leap here this month with four new films rolling during the 31-day span, and one of the year's biggest productions, "Carrie." (Lau-
renee Olivier-Jenifer Jones), continuing from September. At the same time, Y. Frank Freeman, head of the production company, revealed that 14 features have been set for release between now and April of 1951—six of them in Technicolor.


An important story buy was also consummated this month, when the company acquired "Fort Defiance," a new Gerald Adams yarn to be published shortly. It has been placed on RKO's slate, and negotiations are now under way to secure Leslie Fenton, who recently made the Glenn Ford starrer, "Beyond the Sunset," as the director of an outdoor realistic drama, and was purchased at a reported cost of $22,500, indicating that Freeman does not intend to stint on the cost of good story material.

**Republic**

**Five New Features To Roll in Oct. at Rep.**

Republic is placing five pictures before the cameras this month, marking one of the highest production peaks for October since the heart of the war boom. First to roll was "Fride of Maryland," a race horse yarn starring Stanley Clem-ents, Peggy Stewart and Frank Darro, with Phil Ford directing for associate pro-ducer William Lackey. This was followed on October 9 by "Heart of the Rockies," a starring Alan "Rocky" Lane sagebrusher, "Rough Riders of Durango," before the cameras, and on the 16th, "Honeychile," the first of the studio's new Judy Canova serials, in Technicolor, was given the go-signal. Bud Springsteen is direct-ing the Canova starrer for associate pro-ducer Warner Scott. The final starter for the month, "Winds of Hyperbory" (Rex Allen) rolls tomorrow (October 24), with George Blair directing for associate pro-ducer Henry Seegar.

It now seems definite that John Ford and Prexy Herbert J. Yates have patched up their misunderstanding of a few weeks ago, and the split that seemed imminent disintegrated when the then main bone of contention, according to reports, was Yates insistence that Ford use Rep ulic's crews and "Grannie," rather than Ford's own technicians and laborers. Follow-ing certain concessions by Yates, Ford is reported to be going ahead with plans for "Jet Pilot," John Wayne. It is expected to roll sometime around the middle of November—or as soon as he finishes "Jet Pilot" for Howard Hughes at RKO.

**RKO**

**Halt New Indie Deals As Studio Backlog Grows**

The announcement, this month, that Howard Hughes will make no more independent production deals for RKO, came as no great surprise to insiders in Hollywood, who have watched the backlog gradually build up from RKO's own produc-tion department. However,工作室 has given in to the control, within the next 60 days.

 Naturally, the Wald-Krasna deal had much to do with Hughes' decision to close the gates to further inde deals. As a matter of fact, if Wald and Krasnas were to produce all of the pictures which have been reported in the past few weeks, they could fill the RKO releasing program single-handed. Probably no W-K produc-tion is drawing more attention, however, than the one to star Al Jolson in "Stars and Stripes." The Technicolor filmusical, which is slated to start in January, is planned as one of the biggest pictures of the year. According to rumor in Holly-wood, Jolson will get 50 percent of the profits on the picture, plus a set cash fee.

Edmund Grainger has "rather assured Hughes of plenty of pr product, with the disclosure that he will make eight pic-For You Wholesale," which went before the cameras in New York early this month. The picture stars Dan Dailey and Susan Hayward, and it was moved back onto the Westwood sound stages, with Michael Gordon me-ning and Sol Siegel producing. "David and Bethsheba," which Zanuck will personal-ly produce, rolls in the next few days under the direction of Henry King, with Greer Garson, Paul Henreid and Barbara Stanwyck starred. Others slated to go between now and the first of December are "Take Care Of My Little Girl" (Jean Crain), directed by Jean Negulesco; "Hump Day" (Paul Douglas), another Blak-liger production; "Flying Pickwickers" (Gary Cooper-William Lundiean), with Fred Kohler at the helm, "Kangaroo" (Robert Mitchum), to be filmed in Australia, with Lewis Milestone directing for Robert Brassler, and "The Great American Hoax" (Clifton Webb), Lamar Trotti production.

**United Artists**

**UA Promised New Capital But Dissension Continues**

The weeks are still stretching into months since C.K. McNutt is in control of UA, but the dissension within the company's ranks instead of getting better, seems to have grown stronger. According to an inside man, Pickford has just hastened back to Hollywood from New York, in an all out attempt to persuade the Board to sign off on terms of the new management trustee ship and the purchase option, in order that they may be sure of their capital before signing the deal. The board wanted to try the company on a sound financial basis.

It seems that the McNutt interest have finally been given a promise of something along the line of a new capital stock, and it can swing the desired changes in the trusteedship and purchase option.

Meanwhile, the company continues to operate at a loss from week to week.
with prospects for even greater losses looming constantly closer as the backdrop of product is gradually depleted.

As one step toward meeting the product shortage, UA is completing plans to make "Henry V" available for its first popular price engagements. The Laurence Olivier starrer, which was released originally in 1946, has remained in the roadshow bracket up to the present time. A new ad campaign is currently being completed on the picture, which will be released in black and white rather than Technicolor, as it played on roadshow engagements.

The fact that Stanley Kramer, UA's fair-haired boy, has now set up Stanley Kramer Distributing Corp., designed to handle the national roadshow bookings of "Cyrano de Bergerac" isn't likely to make the heads of UA sleep any more soundly these nights, either. There is a possibility — and one that is gaining credence in Hollywood — that Kramer will make this distribution company a permanent adjunct of his producing company to handle all of his future releases. Should that happen, UA would indeed be dealt a staggering blow.

UNIVERSAL-INTERNATIONAL

10 NEW FILMS THIS YEAR

LIFT U-I 1950 TOTAL TO 37

NO LESS than ten films are slated to go before the cameras here during the final three months of this year, bringing the total number of films started and either completed or shooting, during 1950. Of the total for the year, 14 will be in Technicolor.

First of the ten late starters to hit the line was "Abbott and Costello Meet the Invisible Man," which went before the cameras shortly before mid-month. Charles Lamont is megging for producer Howard Christie, with Nancy Guild cast in a featured femme spot. Others scheduled to start before the end of the year are: "Air Cader!" (Gail Russell-Stephen McNally-Richard Long), with Joseph Pevney directing for Producer Aaron Rosenberg; "Don Renegade" (Ricardo Montalban-Cyd Charisse), in Technicolor, with Jack Gross producing and Hugo Fregonese directing; "Bonaventure" (Chaudette Colbert-Ann Blyth) Michael Kralke producing and Douglas Sirk directing; "Cattle Drive," produced by Aaron Rosenberg; "Little Egypt," Jack Gross producing; "Son of All Baba," Gross again producing; "Fiddler's Green," to be produced by Rosenberg; "The White Sheep," produced by Val Lewton; and "Iron Man," produced by Rosenberg.

Any mention of U-I could not be complete without a word of praise for the magnificent job which Bill Goetz, et al., have done in bringing the Broadway comedy hit, "Harvey," to the screen. At a plush Carthay Circle preview a few nights ago, the jaded Hollywood press crowd was left limp by the truly finished job of acting, producing, writing and photographing. Universal has made an impressive contribution toward helping the industry as a whole to prove that "Movies Are Better Than Ever."

WARNER BROS.

3 NEW STARTERS BOOST

OCT. TOTAL ABOVE AVERAGE

WITH THE start of three new pictures around mid-month, Warner Brothers raised the total of films shooting simultaneously to eight — which is considerably above the average for the preceding months of the year.


Milton Sperling has announced he will make Sir Walter Scott's "Guy Mannering" as one of the top features on his United States Pictures' 1951 slate for Warner's release.

INDEPENDENTS

LIPPERT PRODUCTIONS

Robert L. Lippert and James Carreras, head of Exclusive Films, Ltd., in London, have entered into a reciprocal production deal whereby Lippert will make two pictures in England during 1951 in association with Carreras,透过 Everett exec-ecutive producer for Lippert, will co-produce films with Carreras. Film of the films to go will be "The Velvet Glove," which will be partially financed by Lippert from frozen coins. Under the terms of their contract, Lippert will send, and "Goodbye American stars to England for each picture, with the rest of the cast, directors and all technicians to be British.

GREATNESS in motion pictures comes from great directors!

...3-TIME

ACADEMY AWARD

WINNER

watch for

JOHN FORD'S

greatest triumph

coming soon
The gambling nether-world in three cities, Chicago, Los Angeles and Las Vegas, forms the basis for the melodrama Hal Wallis has chosen to introduce his latest discovery, Charlton Heston. The latter is seen as a member of a Chicago gambling syndicate who involves a young stranger, Don DeFore, in a crooked card game. When his losses cause DeFore to commit suicide, Heston and his two gambling partners become the prey of DeFore's vengeful, mentally deranged brother, Mike Mazurki. The stalker, who isn't seen until the final scene, kills off the others and finally comes to grips with Heston in a climactic struggle that almost completes his mission. Elizabeth Scott has the role of a nightclub singer attempting to pull Heston away from his unsavory companions; Dean Jagger is seen as a tough police captain and Viveca Lindfors has the "other woman" role as the suicide's widow attracted to the handsome Heston. William Dieterle has directed the John Meredyth Lucas-Larry Marcus screen play.
Hal Wallis is in a class by himself as a producer with a nose for star potentialities. His "finds" when he was executive producer with Warner Bros., included such b.o. powers as Errol Flynn, Bette Davis, Humphrey Bogart, John Garfield and Olivia de Havilland.

More recently, as an independent producer releasing through Paramount, he uncovered Lizabeth Scott, Kirk Douglas, Burt Lancaster, Wendell Corey and the Martin-Lewis comedy team, to mention a few.

Now comes his latest discovery, Charlton Heston, touted as the most exciting new actor to hit the screen in years. Picked from the TV screen, Wallis and Paramount gave him a gala introduction to the press and trade critics, with special rushes from his first picture, "Dark City." Apparently Wallis' faith was justified, for the reaction was immediate and impressive — here was a star with a tremendous potential.

The exhibitor now has "Dark City" and the magnetic Mr. Heston as an excellent exploitation possibility and the opportunity to make the most of both. He can whip up a healthy curiosity about the new star with the type of romantic personality to hit the screen in years; factor and the batch of come-on copy concocted by Max Youngstein's staff of boxofficers is admirably suited to this purpose.

Angle No. 2 is the tense and action-filled story. Here the tack is "the new underworld" represented by the title. Based around murder and violence in the gambling and bookie syndicates, "Dark City" builds to a suspense-ridden climax as Heston and bulling Mike Mazurki tangle in a death battle. Another Wallis' discovery, Lizabeth Scott, as Heston's co-star, is also good for blow-up copy as she displays eye-catching assets in her role of night-club singer.

As the ad says, "Take a good look at this man . . .

Hal yho Paramount has lined up in its press book. Blowups of his head or figure with montage of stills showing him in various action and romantic scenes from the film will make an impressive lobby display — and a tie-in with the imposing list of Wallis' other discoveries should be a must in the star build-up. The ads, too, are angled at the "everyone wants to see the most rugged star" angle.

STUNTS

Several stunts are suggested in the press book that require little expense and make strong impressions. Such ideas as a midnight premiere to tie in with the title; a device rigged up in the lobby to stimulate a crackling five-wire throwing off sparks and accompanying copy reading: "Danger — high voltage! You'll find what shock is when you see 'Dark City'!";

A dramatic idea is offered to introduce your trailer. Black out the house and screen just before the trailer goes on. In the darkness, the manager announces: "Now is a good time to tell you about a movie that is coming next week that is full of excitement and violence in the "New Underworld". It is called 'Dark City' . . ." The trailer follows and good timing is necessary, of course, for the stunt's full effect.

NEWSPAPER ADS

The teaser ads featuring Heston in both romantic and violent mood have the catchline: "A new kind of love and violence hits the screen." At left, several of the larger display ads. Note the two-column, 36-inch copy devoted to the Heston build-up.
**NEW PRODUCTIONS**

**HURRICANE ISLAND**
Adventure - Started October 10
Cast: Joie Hall, Warner Archive, Romo Vincent.
Director: Lew Landers
Producer: Sam Katzman
Story: Adventure in the South Seas.

**MARK OF THE WINTER**
Adventure - Started October 9
Cast: John Derek, Jerry Lawrence, Anthony Quinn.
Director: William Phipps
Producer: Hunt Stromberg
Story: Not available.

**TWO OF A KIND**
Drama - Started October 10
Director: Henry Levin
Producer: William Dozier
Story: Romance against an underground backdrop.

---

**PRODUCTION & RELEASE RECORD**

In the Release Chart, the date under "Details" refers to the issue of the Press, director, plot, etc., appeared. "Rel." is the national release date. "Rev." is the release number.

**COLUMBIA**

1949-50 Features
Completed (70) In Production (3)
Completed (2) In Production (0)
Completed (22) In Production (0)

---

**NEW PRODUCTIONS**

**EAGLE-LION-CLASSICS**

Completed (43) In Production (1)

---

**CAITLIE QUEEN**

Acme Reprints - October 9
Cast: Maria Hart, Drake Smith, Douglas Wood.
Director: Robert F. Tansey
Exec. Producer: Jack Schwarz
Story: Not available.

---

**NEW PRODUCTIONS**

**DALTON'S last RAID**

Adventure - Started October 10
Cast: Preston Foster, Jim Davis, Jim Spaulding.
Director: Sam Newfield
Story: Not available.

---

**LIPPERT**

Completed (43) In Production (1)

---

**FILM BULLETIN**
NEW PRODUCTIONS

IN PRODUCTION

Title - Running Time

Humphrey 12-5

Details

Ladd-Calvert

Producer: Proctor Berman

SEQUEL TO "The Father of the Bride"

RELEASE CHART

IN PRODUCTION

Title - Running Time

In Search of the White Mountain Man (90)

Mack

Details

Lawrence

Outlet: Stahl

11254

Producer: Morgan

PARAMOUNT

1945-46 Features Completed (68) In Production (0)

LADD-CALVERT

Producer: Burnette

LADD-REED

MacDowell-Donnell

11-23

5-27

114

100-104

352

229

108

113

107

502

100-104

8-29

292

6-5

Lift

11-21

1942-43 Features Completed (36) In Production (14)

NEW PRODUCTIONS

ATHER'S LITTLE DIVIDEND

A comedy. Started October 9

Cast: Spencer Tracy, Elizabeth Taylor, Joan Bennett. Don Taylor

Director: Vincente Minnelli

Producers: Proctor Berman

LADD-REED

Producer: Proctor Berman

RELEASE CHART

IN PRODUCTION

Title - Running Time

COMPLETED

On the Loose (75)

William-Johnson

Details

Ladd-Calvert

Producer: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

MANNING

DeCuire-Quillan

Powell-Montalban

In Search of the White Mountain Man (90)

Mack

Details

Lawrence

Outlet: Stahl

11254

Producer: Morgan

PARAMOUNT

1945-46 Features Completed (68) In Production (0)

LADD-CALVERT

Producer: Burnette

LADD-REED

MacDowell-Donnell

11-23

5-27

114

100-104

352

229

108

113

107

502

100-104

8-29

292

6-5

Lift

11-21

1942-43 Features Completed (36) In Production (14)

NEW PRODUCTIONS

ATHER'S LITTLE DIVIDEND

A comedy. Started October 9

Cast: Spencer Tracy, Elizabeth Taylor, Joan Bennett. Don Taylor

Director: Vincente Minnelli

Producers: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

RELEASE CHART

IN PRODUCTION

Title - Running Time

COMPLETED

On the Loose (75)

William-Johnson

Details

Ladd-Calvert

Producer: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

MANNING

DeCuire-Quillan

Powell-Montalban

In Search of the White Mountain Man (90)

Mack

Details

Lawrence

Outlet: Stahl

11254

Producer: Morgan

PARAMOUNT

1945-46 Features Completed (68) In Production (0)

LADD-CALVERT

Producer: Burnette

LADD-REED

MacDowell-Donnell

11-23

5-27

114

100-104

352

229

108

113

107

502

100-104

8-29

292

6-5

Lift

11-21

1942-43 Features Completed (36) In Production (14)

NEW PRODUCTIONS

ATHER'S LITTLE DIVIDEND

A comedy. Started October 9

Cast: Spencer Tracy, Elizabeth Taylor, Joan Bennett. Don Taylor

Director: Vincente Minnelli

Producers: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

RELEASE CHART

IN PRODUCTION

Title - Running Time

COMPLETED

On the Loose (75)

William-Johnson

Details

Ladd-Calvert

Producer: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

MANNING

DeCuire-Quillan

Powell-Montalban

In Search of the White Mountain Man (90)

Mack

Details

Lawrence

Outlet: Stahl

11254

Producer: Morgan

PARAMOUNT

1945-46 Features Completed (68) In Production (0)

LADD-CALVERT

Producer: Burnette

LADD-REED

MacDowell-Donnell

11-23

5-27

114

100-104

352

229

108

113

107

502

100-104

8-29

292

6-5

Lift

11-21

1942-43 Features Completed (36) In Production (14)

NEW PRODUCTIONS

ATHER'S LITTLE DIVIDEND

A comedy. Started October 9

Cast: Spencer Tracy, Elizabeth Taylor, Joan Bennett. Don Taylor

Director: Vincente Minnelli

Producers: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

RELEASE CHART

IN PRODUCTION

Title - Running Time

COMPLETED

On the Loose (75)

William-Johnson

Details

Ladd-Calvert

Producer: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

MANNING

DeCuire-Quillan

Powell-Montalban

In Search of the White Mountain Man (90)

Mack

Details

Lawrence

Outlet: Stahl

11254

Producer: Morgan

PARAMOUNT

1945-46 Features Completed (68) In Production (0)

LADD-CALVERT

Producer: Burnette

LADD-REED

MacDowell-Donnell

11-23

5-27

114

100-104

352

229

108

113

107

502

100-104

8-29

292

6-5

Lift

11-21

1942-43 Features Completed (36) In Production (14)

NEW PRODUCTIONS

ATHER'S LITTLE DIVIDEND

A comedy. Started October 9

Cast: Spencer Tracy, Elizabeth Taylor, Joan Bennett. Don Taylor

Director: Vincente Minnelli

Producers: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

RELEASE CHART

IN PRODUCTION

Title - Running Time

COMPLETED

On the Loose (75)

William-Johnson

Details

Ladd-Calvert

Producer: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

MANNING

DeCuire-Quillan

Powell-Montalban

In Search of the White Mountain Man (90)

Mack

Details

Lawrence

Outlet: Stahl

11254

Producer: Morgan

PARAMOUNT

1945-46 Features Completed (68) In Production (0)

LADD-CALVERT

Producer: Burnette

LADD-REED

MacDowell-Donnell

11-23

5-27

114

100-104

352

229

108

113

107

502

100-104

8-29

292

6-5

Lift

11-21

1942-43 Features Completed (36) In Production (14)

NEW PRODUCTIONS

ATHER'S LITTLE DIVIDEND

A comedy. Started October 9

Cast: Spencer Tracy, Elizabeth Taylor, Joan Bennett. Don Taylor

Director: Vincente Minnelli

Producers: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

RELEASE CHART

IN PRODUCTION

Title - Running Time

COMPLETED

On the Loose (75)

William-Johnson

Details

Ladd-Calvert

Producer: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

MANNING

DeCuire-Quillan

Powell-Montalban

In Search of the White Mountain Man (90)

Mack

Details

Lawrence

Outlet: Stahl

11254

Producer: Morgan

PARAMOUNT

1945-46 Features Completed (68) In Production (0)

LADD-CALVERT

Producer: Burnette

LADD-REED

MacDowell-Donnell

11-23

5-27

114

100-104

352

229

108

113

107

502

100-104

8-29

292

6-5

Lift

11-21

1942-43 Features Completed (36) In Production (14)

NEW PRODUCTIONS

ATHER'S LITTLE DIVIDEND

A comedy. Started October 9

Cast: Spencer Tracy, Elizabeth Taylor, Joan Bennett. Don Taylor

Director: Vincente Minnelli

Producers: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

RELEASE CHART

IN PRODUCTION

Title - Running Time

COMPLETED

On the Loose (75)

William-Johnson

Details

Ladd-Calvert

Producer: Proctor Berman

LADD-CALVERT

Producer: Proctor Berman

MANNING

DeCuire-Quillan

Powell-Montalban

In Search of the White Mountain Man (90)

Mack

Details

Lawrence

Outlet: Stahl

11254

Producer: Morgan

PARAMOUNT

1945-46 Features Completed (68) In Production (0)

LADD-CALVERT

Producer: Burnette

LADD-REED

MacDowell-Donnell

11-23

5-27

114

100-104

352

229

108

113

107

502

100-104

8-29

292

6-5

Lift

11-21

1942-43 Features Completed (36) In Production (14)
SOON IN THE INDUSTRY SPOTLIGHT!

THE BATTLIN' BOZOS OF COMPANY B-FOR-BRUISER

Breakthrough

FROM WARNER BROS.

...when the mug of a mud-spattered doughfoot was the prettiest sight in the world!
Exhibitors: Put Away Those Crying Towels — and Behave Like Showmen!

EDITORIAL BY MO WAX
Page Five
You can plan your future with 20th's 3
November
All About Eve
The Talk of the Nation!

The Jackpot
Jimmie Stewart Hits Again!

Two Flags West
A Sensation South, North, East & West!

December
For Heaven's Sake
Belvedere's New Comedy Hit!

American Guerilla in the Philippines
TECHNICOLOR
Ty Power's Now in Action!

Halls of Montezuma
TECHNICOLOR
A Smash in Red, White and Blue!

ALITY PICTURES A MONTH!

January
The Mudlark
The Command Performance Picture!

Fourteen Hours
A New High in Suspense!

The Man Who Cheated Himself
Lee J. Cobb's 1st since "Death of a Salesman"!

February
The Scarlet Pen
Darnell Allure! Boyer Triumph!

I'd Climb the Highest Mountain
TECHNICOLOR
Story of a Love That Moved Mountains!

The Sword of Monte Cristo
The Favorite of Young and Old!

There's No Business Like 20th Century-FOX Business!
And now dozens of first dates prove

COPPER CANYON

Color by
TECHNICOLOR

is the outdoor hit doing business as big as all outdoors...and delivered by

Paramount
Put Away Those Crying Towels!

Individuals, industries, empires have lost their way on the road running through Time because they failed either to see or, seeing, to heed the omens that stood boldly defined as sign-posts directing them to change their course. They came to a crucial fork in the road and turned neither to right nor to left, but plunged on blindly ahead, straight to oblivion.

Unwillingness to "face facts" is a perversity of man. Much worse is man's refusal to do something about a situation when he does face the facts. That is sheer stupidity, an unforgivable offense against the human mind.

We are witnessing something of the latter delinquency in our motion picture industry today. Thinking film and theatre men are facing facts — these facts: that television is the most potent competitor the industry has ever known; that installment buying in recent years reduced the public's entertainment purchasing capacity; that there has been a recoil from moviegoing following the long war years when no other form of entertainment was readily available; that film fans have "grown up" and are more discriminating in their tastes.

These facts are obvious enough to all of us. What, then, is being done about the situation?

Sad to relate, except for a handful of aggressive industrymen with vision and with faith, little is being done to counter those factors that threaten the welfare of our business. For each exhibitor who is both standing up to the facts and fighting to overcome today's adversity, there are hundreds merely sitting on the curbstones weeping bitter tears for the days of yesteryear.

Those happy days of easy prosperity are gone, Mr. Exhibitor. You didn't have to be a genius in the era of the plentiful buck when it flowed to your boxoffice from a steady stream of moviegoers who had "the habit." Today, the stream has dried up to a slow trickle of those who go to the movies through force of habit. This is a new era. You are engaged in an intensely competitive fight to bring people to your theatre. This is an age of real showmen, and these alone will survive.

20th Century-Fox's great advertising executive, Charles Einfeld, told the TOA convention in Houston last week that television advertisers are spending more in newspaper to sell their free shows than exhibitors are spending to exploit their films and their theatres. He recalled the days when his company sold 5,000 to 10,000 24-sheets on a picture, whereas today they find it hard to give away three hundred. Sales of advertising accessories have plummeted to the lowest point in history, Mr. Einfeld declared. Illustrating the shallow cbb to which the tide of industry showmanship has flowed — that same showmanship that once built motion pictures into one of America's foremost industries.

* * *

Put away your crying towels. Start thinking BIG about your business. Start thinking in terms of going out after your audience, instead of sitting sadly and waiting for them to come to your theatre. Go into their homes after them with circulars, with phone calls, with door-to-door solicitation, go after them through their radios and their television screens.

You know the facts, Mr. Exhibitor. Deal with them intelligently. You have come to that fork in the road in our industry's history. This is the point at which you must make a decision to pursue a new, albeit an old, course. Once again, you must exhibit the foresight, the daring, the courage of the pioneers who raised motion pictures from a flickering infant to a worldwide giant of entertainment.

Don't be a Weeping Willy! Behave like showmen!

MO WAX
EVERYBODY’S SHOWING Those Wonderful SHORTS!

WARNER’S LOEW’S RKO FOX WEST COAST ROXY N.Y. INTER-STATE SKOURIS
BRANDT SCHINE ROBB & ROWLEY COMER FORD SHEA BALABAN & KATZ ASTOR N.Y.
JEFFERSON
TRI-STATES
MALCO
CENTURY N.Y.
RAND FORCE
RICHARDS NACE
CRESCE
LONG

MONOGRAM’S Little Rascals
The KIDS Who Made the Whole World LAUGH!

FARINA • JACKIE COOPER • DICKIE MOORE
SPANKY MacFARLAND • SUNSHINE SAMMY
JOE COBB • MICKEY DANIELS

DISTRIBUTED BY MONOGRAM THROUGHOUT THE WORLD!

Ask the man who plays’em!
"YOU CAN'T SHOW THAT MOVIE!"

Who, If Anybody, Is Qualified To Guard
The Public Morals By Censoring Films?

By LEONARD COULTER

Issuing a ruling by the Atlanta Appeals Court that the local censors were fully entitled to bar "Lost Boundaries," or any other film which incurred their displeasure.

That was that. Or so it seemed, until the MPAA got to hear of a case down in Marshall, Texas which seemed to have unusual opportunities. Mr. W.L. Gelling, manager of the Paramount Theater there, booked "Pinky" for February 12 (Lincoln's birthday) 13 and 14. A "color problem" picture of high merit, artistically and morally, it was advertised in advance. To Gelling's surprise he was asked on February 11 to give the picture a private screening for the local board of censors. Never having heard of any such board, he made inquiries and discovered it had been set up only the day before—February 10—under an ordinance adopted some 29 years earlier. He gave the screening and was promptly informed that "Pinky" couldn't come to town, liberately, without fuss. Gelling decided to ignore the order. "Pinky" went on.

For days later Gelling was arraigned, and at his subsequent trial was convicted on three of 15 counts and fined $100. Technically he stood branded as a "criminal." He has now been notified by the MPAA that it will back his appeal, and will if necessary carry the case to the Supreme Court. The Gelling affair is considered important because, for the first time, it has a solid base for litigation rather than for text-book argument.

When the "Lost Boundaries" appeal failed, Kenneth Clark, Director of Information for the Motion Picture Association, said bluntly: "We will try another case and another case, and never give up until we at least have arguments before the Supreme Court, and a definitive ruling." That "other case" it now has, thanks to Mr. Gelling.

Eric Johnston, President of the MPAA, believes that if the motion picture and the radio had existed when the Bill of Rights was drawn, they would have been included as agencies of free expression. "Our founding fathers," he says, "assumed that the majority of people possess good common-sense. That was, and is, the basic theory of democracy, then as now. No one but people with common-sense deserve democracy, and no people without it can preserve it very long. We think that if people can be trusted to read what they like, and say what they like, they can also be trusted in their choice of films or in stations on the dial. The one thing a democracy can't tolerate for very long is an official that arrogates to itself the right to say what we shall read, see and hear. You may have your reservations about the motion picture's right to the untrammeled freedom of the Press...but I'm sure you subscribe to the premise that no medium of expression is entirely safe in its liberty when any other medium is not."

Johnston, never a man to mince words, though he can talk like a dove when necessary—calls censorship of motion pictures "a damnable, stupid, stupid insult to the intelligence of the moving picture audience, and the nibbling at our fundamental freedoms that is all too prevalent today.

"The fact is," he says, "the motion picture has taken on an assignment to win friends for America and influence people for democracy all around the world, and it can't do a decent job if it has to run the sniper's fire of censorship at home. "Communists hate our pictures, and that's the proudest rosette the American motion picture industry can wear in its lapel. Do we want more 'Pinky' cases hawked abroad as evidence that our talk of freedom is so much double-talk?"

These are brave words, and most of them are good words, but they present the censorship picture in colors much too simple. Censorship must, of course, inhibit a producer. It must affect his choice of story and govern his treatment. But that is one of the restraints.

(Continued on Page 20)
M-G-M'S 'MUSIC HALL' QUALITY

Studio's Industry Faith Reflected In
Loosened Pursesstrings, More Quality Films

The greatest theatre in the world, New York's lush and awesome Radio City Music Hall, has earned—and justly—a reputation for booking only quality pictures. So solidly has this been established that film companies often merely point to an engagement of one of their pictures at the Music Hall as proof of the film's high standard of entertainment.

So perhaps the best indication of the consistency of quality which has characterized the product of Metro-Goldwyn-Mayer is the fact that the roaring lion has graced the famed showplace's feature screen program no less than 40 per cent of the time in the last 12 years. With the opening week of "The Miniver Story", M-G-M has chalked up a total of 55 feature pictures with a total running time of 210 weeks to have played the Music Hall. Of these, 34 films have run for four weeks or more, the high point of 11 weeks being reached by "Random Harvest" in 1943.

Carrying the Music Hall gauge for quality a step farther, the future is even brighter — following "Miniver", three M-G-M films in a row are already set for the house, "King Solomon's Mines", "Kim", and "The Magnificent Yankee", giving M-G-M a monopoly on the Music Hall's playing time well into 1951.

The story behind this "quality program" is a story of optimism and faith in the industry's future despite calamity howling and a tobogganing box-office. While most of the other film companies were tightening belts, slashing budgets and instituting drastic "economy" moves, M-G-M's leaders started a long-range production program that reversed the usual procedure. Projected films were allotted even larger budgets than before, production staffs were increased, an unprecedented planning that encompassed a 24-month program was begun and the Metro sound stages buzzed with activity.

Running at virtual capacity, the studio lots were not enough to handle the increased output. Several films were tailored for overseas production and M-G-M launched a glorified "on location" program that took the personnel concerned to every part of the world. One of these, "Quo Vadis", filmed in Italy, will be the most lavish production ever made by the company.

The loosened pursesstrings, however, left little room for waste. The careful planning saw to it, for example, that more than 80 per cent of all scripts were utilized, quite an improvement on previous years when six out of ten properties that were bought never were put on film. Shooting schedules were rigidly observed, a situation insured by the pre-filming attention devoted to screenplays. And so it went, right down the line, so that despite the increase in quantity, production costs were actually lowered and a greater number of films were being turned out without sacrificing quality.

In 1950, M-G-M scheduled 41 releases for the calendar year, eight more than in the preceding year. In 1951, at least 12 films will be released from January through April, only one less than the number that went into release during the first four months of this year. Half of the 1951 dozen are in Technicolor, compared with two tinted attractions during the first third of '50. Thus quantity is being maintained, with the prospects of even higher quality better than just possible.

The long-range production and distribution setup adopted by studio chief Dore Schary and sales topper William F. Rodgers is undoubtedly due to pay dividends. Merchandising and promotion can go into full swing well in advance of release. The distributor, knowing exactly what he has to sell, is relieved of any qualms about delivery of product. Sales are also relieved of advertising and publicizing functions over to the advertising-publicity departments. These, in turn, are thus enabled to give each film a full-scale promotion initiated well in advance of the national release date, allocating a budget to each film that will be in no danger of slashing because a sudden injection of new releases forces dollars to be diverted.

Thus the well-rounded integration of production distribution and promotion achieved by Metro's long-range planning is bound to work to the advantage of the exhibitor as well as the film company. Vice-president Howard Dietz, head of advertising-publicity exploitation, just back from the studio, called the forthcoming line-up "the most impressive" in M-G-M's history.

On the following eight pages, twenty-four films, representing Leo's line-up from now until the end of April. The theatremen will do well to familiarize themselves with them. They could represent a sizeable portion of his meal ticket for the next six months.
TALK ABOUT MEAL TICKETS!

Get ready for M-G-M's BOX-OFFICE BANQUET!

(Dinner is served! Turn here!)
Thank heaven the industry listened to Leo the Leader. We not only preached ‏OPTIMISM‏ but we practised it. When others hesitated M-G-M forged ahead with huge investments in production—investments in your future! And now M-G-M is in the happy position of having more top product for theatres than any company. Take a look!
HOT AS A FIRE CRACKER!

NOW PLAYING!
M.G.M Presents
LANA TURNER MILLAND
IN
"A LIFE OF HER OWN"
TOM EWELL • LOUIS CALHERN
AINA DVORAK • BARRY SULLIVAN
MARGARET PHILLIPS • JEAN HAGEN
Written by Isabel Lennart
Directed by GEORGE CUKOR
Produced by VOLDENAR VELUGUN

NOW PLAYING!
M.G.M Presents
"DEVL'S DOORWAY"
STARRING
ROBERT TAYLOR
LOUIS CALHERN
PAULA RAYMOND
MARSHALL THOMPSON
JAMES MITCHELL
EDGAR BUCHANAN
Written by Guy Tabor
Directed by ANTHONY MANN
Produced by NICHOLAS HAYFACK

NOW PLAYING!
M.G.M Presents
KATHRYN MARIO
GRAYSON LANZA
DAVID NIVEN
"THE TOAST OF NEW ORLEANS"
with
J. Carrol NAISH • James MITCHELL
Richard NAGELMAN • Clinton SUNDBERG
COLOR by TECHNICOLOR
Written by Sy Gomberg and George Wells
Directed by NORMAN TAMROG
Produced by JOE FASBERG

NOW PLAYING!
M.G.M Presents
JUNE DICK
ALLYSON POWELL
RICARDO MONTALBAN
IN
"RIGHT CROSS"
LIONEL BARRYMORE
Written by Charles Schnee
Directed by JOHN STURGES
Produced by ARMANDO DEUTSCH

It keeps getting HOTTER! Turn
NOW PLAYING

M-G-M Presents
CLARK BART ANDERSON
GABLE - ELEANOR STANLEY
LYNCH
IN
"TO PLEASE A LADY"
ADOLPH MENJOU
WILL GEER
Screen Play by
Barry London and Morgan Decker
Produced and Directed by
CLARENDON BROWN

NOW PLAYING

M-G-M Presents
GREER - WALTER GARSON - PIGEON
GARSON PIGEON
IN
"THE MINIVER STORY"
CO-STARRING
JOHN - LEO HODIAK - DENNIS
CATHY O'DONNELL - REGINALD OWEN
and HENRY WILCOXON
Screen Play by Ronald Miller and George Seaton
Based on characters created by J. B. Priestley
Directed by H. C. POTTER
Produced by SIDNEY FRANKLIN

M-G-M Presents
"DIAL 119"
MARSHALL THOMPSON
VIRGINIA FIELD - ANDREA KING
SAM LEVENE - LEON AMES
Screen Play by John Koehn, Jr.
From a Play by
Hugh King and Dan McGuire
Directed by GERALD MAYER
Produced by RICHARD GOLDSTONE

M-G-M Presents
"KING SOLOMON'S MINES"
STARRING
DEBORAH KERR
STEWART GRANGER
with
RICHARD CARLSON
COLOR
TECHNICOLOR
Screen Play by Helen Deutsch
Based on the Novel by A. Rider Haggard
Directed by
COMPTON BENTLIE AND ANDREW MARLOW
Produced by SAM ZIMBALIST

M-G-M Presents
"RED SKELTON"
ARLENE - ANN DAHL - MILLER
"WATCH THE BIRDIE"
LEON AMES - PAM BRITTON
RICHARD ROBER
Screen Play by
Ivan Tors, Denis O'Herlihy and Ed Harris Fink
Based on a Story by
Marshall Jorden, Jr.
Directed by JACK DONOHUE
Produced by HARVEY ROSS

M-G-M Presents
"MRS. O'MALLEY AND MR. MALONE"
MARJORIE - JAMES MAIN - WHITMORE
ANN DVOVAK
PHYLLIS CUNNING - DOUGLAS KIRK - SUNBERG - FOWLEY
Screen Play by William Bowers
Based on a Story by
Craig Bar and David Palmer
Directed by NORMAN TAUBROG
Produced by WILLIAM H. WRIGHT

M-G-M Presents
"PAGAN LOVE SONG"
STARRING
ESTHER HOWARD
WILLIAMS - KEEL
COLOR
TECHNICOLOR
Screen Play by
Robert Nathan and Jerry Davis
Based on the Book "Jewish Love" by
William S. Stone
Lyric by
HARRY WARREN
Directed by ROBERT ALTON
Produced by ARTHUR FREED
THE SUN NEVER SETS ON LEO, THE M-G-M LION!

"KING SOLOMON'S MINES"

"KIM"

"PAGAN LOVE SONG"

"QUO VADIS"

Spanning the world, M-G-M sends great companies to authentic locations abroad to bring to your screen Great Technicolor Attractions filmed in natural beauty and glory.

ONLY ONE COMPANY HAS SUCH BIG ONES!

(And more to come. Turn)
M-G-M Presents
JAN. 5
VAN KATHRYN JOHNSON • GRAYSON
IN "GROUNDS FOR MARRIAGE"
PAULA BARRY RAYMOND • SULLIVAN
Lewis STONE • Reginald OWEN
A ROBERT Z. LEONARD Production
Screen Play by Allan Kuik and Gurnett Kerr
Directed by ROBERT Z. LEONARD
Produced by SAMUEL MARX

FEB. 16
M-G-M Presents
BURT LANCASTER
IN "VENGEANCE VALLEY"
CO-STARING
ROBERT WALKER
JOANNE DRI
SALLY FORREST
with JOHN IRELAND
RAY CULLING
COLOR
TECHNICOLOR
Screen Play by Dean Clarke
Based on an Idea by George Hogan
Directed by RICHARD THORPE
Produced by NICHOLAS HAYFACK

M-G-M Presents
JAN. 12
RUDYARD KIPING'S "KIM"
STARRING
ERROL FLYNN
DEAN STOCKWELL
PAUL ROBERT LUKAS • DOUGLAS
THOMAS GOMEZ • CECIL KELWALAY
ARNOLD MOS • LAURETTE LUEZ
COLOR
TECHNICOLOR
Screen Play by Charles Macarthur
Directed by VICTOR SAVILLE
Produced by LEON GORDON

FEB. 23
M-G-M Presents
LORETTA YOUNG
IN "CAUSE FOR ALARM!"
BRUCE SULLIVAN COWLING
MARGALO GILLMORE
COLOR
TECHNICOLOR
Screen Play by Nat Schachner
Directed by TAY GARNETT
Produced by TOM LEWIS

M-G-M Presents
MARCH 2
"THE MAGNIFICENT YANKEE"
STARRING
LOUIS CALHERN • ANN HARDING
Written by Emmer Louers
Based on the Novel produced by
Arthur Hopkin
Directed by JOHN STURGES
Produced by ARMAND DEUTSCH

M-G-M Presents
FEB. 9
JANE WYMAN • VAN JOHNSON
HOWARD KEEL • BARRY SULLIVAN
IN "THREE GUYS NAMED MIKE"
Screen Play by Sidney Sheldon
Story by Ruth Brooks Flippen
From the Novel "Three of a Kind" by Charles Wells
Directed by CHARLES WALTERS
Produced by ARMAND DEUTSCH

M-G-M Presents
MARCH 16
LASSIE
IN "THE PAINTED HILLS"
COLOR
TECHNICOLOR
PAUL KELLY • BRUCE COWLING
GARY GRAY
Screen Play by Tim Eardman
Based on the Novel "Painted Hills" by Alexander McCall
Directed by HAROLD F. KESS
Produced by CHESTER M. FRANKLIN
AND THEN SOME!

EXTRA!
No let-up at M-G-M. Did you read the news of expanded production, 63 feature films now in preparation or final production stages, a few of then listed below. New stars being developed as never before. Big promotion plans behind great product.

"IT'S A BIG COUNTRY"
Ethel Barrymore, Gary Cooper, Nancy Davis, Ann Harding, Jean Hersholt, Van Johnson, Gene Kelly, Janet Leigh, Fredric March, George Murphy, William Powell, S.Z. Sakall, Lewis Stone, James Whitney, Keenan Wynn

"SOLDIERS THREE"
Walter Pidgeon, Stewart Granger

"KIND LADY"
Ethel Barrymore, Maurice Evans

"SHOWBOAT" (Technicolor)
Kathryn Grayson, Howard Keel, Joe E. Brown

"FATHER'S LITTLE DIVIDEND"
Spencer Tracy, Elizabeth Taylor, Joan Bennett, Don Taylor, Billie Burke

"WELCOME TO PARIS"
Jane Powell, Vic Damone, Fernand Lamas

Now showing:
"STARS IN MY CROWN" and "THE NEXT VOICE YOU HEAR...

THE BIGGEST TO COME:
"QUO VADIS" (Technicolor)
Robert Taylor, Deborah Kerr, Leo Genn, Buddy Baer, Maria Berti, Patricia Laffan and Cast of Thousands.

P.S. — Don't forget our swell SHORT SUBJECTS

Something to sing about on the next page!
“Sing a song for showmen
From NOW till merry MAY
Four and twenty pictures
You’ll be proud to play—
The proof is in the product
It makes a fellow sing:
Isn’t this a pretty dish
To set before a King?”

24 M-G-M Hits

FALL- WINTER - SPRING

THE PROOF IS IN
THE PRODUCT!
HOW THE “FROZEN DOLLARS” HANDICAP WAS TURNED INTO AN ENTERTAINMENT BONANZA

American Film companies’ frozen dollars overseas have posed a gargantuan problem to our moviemakers. The thawing process involved several alternatives—they could invest in foreign holdings; they could show foreign-made films here and recoup an amount corresponding to their remittances; they could purchase foreign films outright; or they could put the dollars to use in production abroad.

The last course—going “on location”—was the one capable of yielding the greatest return—but it also represented a big gamble. It meant finding stories suitable to the area; transporting stars, technicians and equipment; hiring native players; quartering the personnel, and innumerable other details which demanded the combined talents of Einstein, Baruch, Kaiser and Job in addition to the know-how of movie-making.

A few of the film companies have tackled the foreign production problem and have come up slightly bruised but with a fistful of American dollars that had lain in cold storage to go back into circulation. None has come off better than M-G-M and the future seems to hold even better pickings for Leo.

Biggest of these is the spectacular “Quo Vadis”, filmed in Italy in the very areas where Nero once held his tyrannical sway. Starring Robert Taylor, Deborah Kerr and Leo Genn, directed by Mervyn LeRoy and produced by Sam Zinbalist, Leo’s leaders are visualizing in “Quo Vadis” the first worthy challenger to “Gone With the Wind.”
THE JACKPOT] HILARIOUS COMEDY WILL BE BIG B. O.

Rates ★ ★ ★ generally; less in action houses

20th Century-Fox
85 minutes

Directed by Walter Lang.

Twentieth Century-Fox seems to have hit upon a rich vein of story material in the NEW YORKER Magazine. Following on the heels of "Mister 880," Darryl Zanuck has delivered, in "The Jackpot," another NEW YORKER yarn, a toplight comedy that should have moviegoers laughing their heads off. A travesty on radio and TV, "The Jackpot" takes the season's highest comedy heights in the first half of the film. Priceless moments of both broad and subtle humor are registered herein by Walter Lang's direction and James Stewart's performance as a $24,000 jackpot winner. Although the latter portion crosses the line into some unflattering slapstick, and riddles that might have been dispensed with, the sum total in laughter engendered is extremely high and the overall consensus will rank the picture among the year's best.

Word-of-mouth, coupled with the Stewart pull, should set "The Jackpot" up for high-grossing returns in all but the action spots. It's ideal family fare that should leave any movie house better — and richer — for its showing.

Stewart is perfectly cast as the "lucky" guy whose bonanza of prizes almost wrecks his home, his job and his family. The story, revolving about the theft of a $24,000 jackpot, would last one minute if not for the Stewart pull. Stewart successfully avoids the answer to a "mystery voice" while a household of friends encourage the painful process of one of the funniest sequences in recent cinema history. Stewart's character, "Jackpot" turns in an excellent job as his wife, with correspondingly good portrayals registered by James Gleason, Alan Mowbray, Patricia Medina and Lyle Talbot. The lion's share of credit must go to director Lang and the ingenious screen play worked up by Phoebe and Henry Ephron from the Donald Ogden Stewart original.

STORY: James Stewart, department store executive in line for a vice-presidency, receives a telephone call advising him that he will be called that evening to give an "impressive voice" on a radio giveaway program. Finally he is convinced that it is not a gag. Stewart frantically attempts to ascertain the identity before he is called and decides the answer on the toss of a coin. He finds that he has won $24,000 worth of prizes. After cups of soup and hundreds of fruit trees begin to clutter up his lawn, his exultancy vanishes completely when he finds that the tax on the prizes is $7,000 in income taxes on money by disposing of the loot, he lands in jail suspected of attempting to fence stolen property, loses his job by selling his property to customers in the store, and estranges his wife by consorting with a comedy portrait painter (one of the prizes). The string of misfortunes end, however, and the tide turns the other way when a grateful gambler sends him $5,000, his wife is convinced he was not cheating and the boss returns his job.

BARN.

'BREATHROUGH' TALE OF BATTLE FOR NORMANDY BEACHHEAD

Rates ★ ★ ★ generally

Warner Brothers
91 minutes

Directed by Lewis Seiler.

Arriving in the wake of such superior war films as "Battleground," "12 O'Clock High" and others, this account of the battle for the Normandy beachhead does not shape too well by comparison, although it has its elements of excitement and suspense. Anyone expecting to find a film of the "Battleground" caliber, however, is bound to be disappointed.

"Breakthrough" misses out by trying to cram as much as possible into its running time; too many of those little incidents of human interest, most of which lose the intended impact because of their familiar tone. The well-worn army routines are brushed over lightly and lumped into one or two sequences; for example, typical G.I. wise-cracks and cliches rattled off in too much rapid succession. Nevertheless, most moviegoers, and particularly remembering ex-dogfaces, should enjoy this Brian Foy production; it makes the Normandy invasion more exciting.

When director Lewis Seiler's camera leaves the familiar and consequently less effective tale of an infantry platoon, this Warner picture reaches its peak, offering some exciting combat footage that provides enough tension to make up for any lack of originality. The cast, ineffectual as marquee value is concerned, is a thoroughly competent one. David Brian and Frank Lovejoy stand out as the battle-hardened captain and platoon sergeant, respectively, while John Agar, the only other name of any significance, turns in a good performance in the role of the green replacement who makes the grade as platoon leader. An amusing bit of sex interest is provided by Suzanne Dalbert, comely newcomer to the screen profession.

STORY: Fresh from OCS in Fort Benning, Second Lieutenant John Agar is made platoon leader of a group of veterans of the African and Italian campaigns. His predecessor, David Brian, now company commander, fears for his old outfit in the hands of the newcomer. Throughout the invasion in France and the actual landing in Normandy, Brian finds fault with Agar, taking every opportunity to ridicule the younger. Various love scenes between Agar and Suzanne Dalbert are spiced to smooth things over between the two officers, breaking up a potential fight over Brian's outward compliance regarding the death of one of the favorite G.I.'s in the outfit. The extremely difficult fight to conquer the hedgerows which the Germans have dug into for their defensive warfare proves Agar an able leader. When Brian finds he is about to crack under the strain of having to make too many difficult decisions, he names Agar to take his place. By now Argar understands why Brian was so anxious to keep aloof of his men, and is equally among his comrades as the company goes on to Berlin.

JACK SON.

'UNDERCOVER GIRL' SUSPENSEFUL MELODRAMA PROGRAMME

Rates ★ ★ ★★ as dueller generally; more in action houses

Universal International
85 minutes

Directed by Joseph Pevney.

Most of "Undercover Girl" is familiar stuff. Obviously, as everyone can tell from the plot, it's a take-off into a real-life story of a female police officer who poses as a member of the mob she is out to trap. However, this Universal-International offering has the benefit of able direction by Harry Essex and a taut directorial stint by Joseph Pevney. The plot moves along at a fast clip, and is punctuated by a gay, enjoyable giveaway show. As a whole, however, "Undercover Girl" adds up to little more than good program fare which the action fans are certain to support.

In addition to its competent staging and direction, this little thriller boasts some better-than-average performances turned in by a good cast. Alexis Smith is both as convincing in the title role, while her romantic interest Scott Brady is his usual rough-and-ready self as her superior on the police force. David Brian plays Redman, but Richard Egan, Gladys George, Edmon Ryan and Regis Toomey, who head up a strong supporting cast.

STORY: Alexis Smith, a New York detective, finds herself on the point of retiring when he accepts a bribe from a narcotics gang. Toomey changes his mind, returns the money, and is brutally killed trying to turn the mobsters. His daughter, Alexis Smith, becomes a policewoman in her determination to avenge him. She is sent to Los Angeles to help police lieutenant Scott Brady, poses as a member of the Chicago underworld and, aided by Royal Dano, a skid row character, worms her way into the gang's inner circle. Even the local chief of the dope ring, Dano exposes Miss Smith and when Ryan confronts her, she persuades to turn State's evidence. Brady arranges to meet Alexis in Ryan's club, but the big boss, Royal Dano, is still alive. After a terrific fight, Dano is killed, and Alexis and Brady find they have identical romantic inclinations.

COULTER.

FILM BULLETIN
THE GLASS MENAGERIE' FINE PRESTIGE PICTURE IS B. O. PROBLEM

Rates • • • in class houses; less generally; weak for action houses

Warner Bros. 106 minutes


Directed by Irving Rapper.

Warner Bros. has, in "The Glass Menagerie," a prestige film of fine caliber, but one that poses a difficult B.O. problems for most of the nation's theatres. It will do well in class houses about fair-plus generally, while action houses are likely to find it a very weak attraction.

Tennessee Williams' delicate and fragile stage drama, a wisplike character study distinguished principally for an inimitable portrayal by the late Laurette Taylor has been transferred to the screen with surprising effect. While still intrinsically defiant of screen translation, it comes to the moviegoer intact, but in a much more palatable form for the average guy and gal than the stage play. In place of the subtleties and obscurities that mark Williams' stage works, the author has wisely adapted the screen play to suit the broader film audience. The mother role, originated by Miss Taylor, receives a new slant in the portrayal by Gertrude Lawrence and while the critics may carp at the added comedy overtones in Miss Lawrence's characterization, it is certainly one that will appeal more to the mass audience than the original, which often screamed for comic relief from the sordid and pathetic surroundings and situations that characterized the play. Under Irving Rapper's sensitive handling, the four principals, Miss Lawrence, Jane Wyman, Kirk Douglas and Arthur Kennedy, are superb. But the film still retains the depressing quality, the lack of movement, the dearth of plot which made the stage play essentially a series of character studies. The exhibitor who plays "The Glass Menagerie" faces a selling problem that will undoubtedly be complicated further by mixed word-of-mouth, which won't be helped by an inconclusive ending that leaves the audience wondering whether the final reel had been omitted.

Consummate performances are delivered by each of the four principals. Miss Wyman, as the shy, introspective crippled girl living in a world of her own with her collection of tiny glass animals, is reminiscent of her "Johnny Belinda" deaf mute Oscar winner. Kirk Douglas as the "gentleman caller" and Arthur Kennedy as the mom-harried brother surpass anything they have done before in sensitive portrayals. The versatile Miss Lawrence is simply wonderful as the mother left only with memories of a glamorous girlhood and an obsession to find a "gentleman caller" for her daughter.

STORY: A former Southern belle, whose husband deserted her many years before, Gertrude Lawrence lives in a shabby St. Louis tenement with her two children, Jane Wyman, a painfully shy crippled girl, and Arthur Kennedy, a warehouse worker, unhappily chained to a job he hates and a miserable home existence in order to support his mother and sister. Nagged to desperation by Lawrence, Kennedy consents to bring to dinner an acquaintance from the warehouse, Kirk Douglas, as a prospective beau for Jane. Sicken by fear of meeting the young man, Jane is maneuvered into being alone with Douglas, who gradually draws her out of her shell, even to going out to a ballroom to dance. Realizing she is falling in love with him, Douglas is forced to reveal he is soon to be married. When Lawrence learns of this, she upbraids Kennedy for bringing home an engaged man, and the son, his patience exhausted, runs off to sea. Jane, however with a self-confidence implanted by the incident, begins the process of tossing off her shyness, foreseeing the possibility of many more "gentleman callers."

GREATNESS in entertainment comes from great writers!

watch for

JOHN FORD'S

greatest triumph

coming soon

James Warner Bellah's Saturday Evening Post Story

Read by Millions!
The trio of short stories by novelist W. Somerset Maugham that have gone into this British-made film being released by Paramount have the quality of delicate pieces of Dresden china. "Trio" will be admirably and enjoyed by moviegoers who appreciate such things, which indicates top business in class and art houses. For these same reasons, this film will mean little to action fans and theatre operators in rural areas. The excellent story telling power of writer Maugham, as evidenced in these three tales — "The Verger," "Mr. Knowall" and "Sanatorium" — has been brilliantly and beautifully translated into screen terms thanks to the superb direction by Ken Annakin and Harold French. However, though "Trio" is at times an accurate picture of what is meant by an adult picture, full of delicious subtleties and gentle humor, it is short on glamour and action, and therefore will not fare as well at the boxoffice as it deserves.

The cast, one that is virtually unknown to the star-minded American public, is quite wonderful in every respect, with special honors going to the winsome Jean Simmons as "Sanatorium"; James Hayter in "The Verger"; Nigel Patrick, who portrays so well a seemingly obnoxious character in "Mr. Knowall.

STORIES: "The Verger" is an amusing story of James Hayter, a verger who loses his job at a church just outside London because he cannot read or write. He goes into business as a retail tobacconist. His wife, Kathleen Harrison, his daughter, Lana Morris, and his son-in-law, subsequently piling up an impressive fortune in that line. His bank manager advises him to invest his money, and when Hayter confesses that he can't even read, the astonished banker remarks about the unbelievable success with which Hayter might have met had he been educated.

"Mr. Knowall" is a gently humorous story about pestiferous shipboard passenger, Nigel Patrick, who organizes fellow passengers to such an extent that they dub him "Mr. Knowall." He makes a pass at Anne Crawford, who is traveling with her jealous husband. After dinner one evening, the conversation turns to gems, a subject in which Patrick is an expert, he remarks on the beauty of Miss Crawford's pearl necklace, which she says she bought for only $25. Her husband, who doesn't know that they are actually worth $35,000, as Patrick has pointed out, bets Patrick ten pounds his wife's story is true. Realizing that proof would betray Anne's secret (That she actually paid much more than $25), Patrick deliberately loses the bet, showing that he isn't such an abominable character after all.

"Sanatorium," longest of the trio, features Jean Simmons as the curvaceous young lady undergoing treatment for tuberculosis in a Scottish sanatorium. Rakish ex-Army major, Michael Rennie, also a patient, falls in love with Jean. They decide to marry even though the doctor tells Rennie he will live only six months, and that marriage would have a harmful effect on Miss Simmons. Their quiet devotion, despite this warning, impresses another patient to the extent that he stops persecuting his wife, whose good health he had, until now, bitterly envied.

COULTER.
ALLIED LAUNCHES BIDDING PROBE IN ALL-OUT CAMPAIGN

National Allied plunged headlong into the competitive bidding fracas last week after months of waggling its regional toes in the forbidding waters. Never warm to the bidding solution offered by the Federal District Court and snapped up by the film companies Allied saturated its membership with an intensive investigation into the situation preparatory to the National Allied competitive bidding committee meeting scheduled Nov. 16-17 in New York.

With general counsel A. F. Myers spearheading the moves, the six-man council will coordinate and specify the findings evolved from the investigation, then present its recommendations for changes in the decree's competitive bidding provisions to the distributors and the Department of Justice. Myers explained that the latter must, of necessity, be included in any proposals for decree alterations since it is a party to the case and must give its approval to any changes in the edict.

Originally concerned primarily with the "or others" provision in the bidding clauses, Allied indicated that its drive would fan out in an attempt to halt the practice in all areas and situations where it is unnecessary and will work to the detriment of exhibitors. The Allied general counsel stated his willingness, after the proposals are submitted, to meet with any distributor to discuss the proposed remedies.

Currently, each of the regional units is questioning every member who has been involved in competitive bidding, who has been "forced" to bid by distributors, or who has been notified by a film company that he may have to bid for product.

Members of the committee, in addition to Myers, are H. A. Cole, Nathan Yamins, Jack Kirsch, Sidney E. Samuelson, and Ray Branch.

COMPO PROTEST ON NPA BIDDING BAN RILES EXHIBITS

COMPO ran into its first real snag with a portion of its exhibitor faction for an action taken on behalf of the entire industry.

The Council of Motion Picture Organizations, alerted for any moves that might act to the detriment of the industry, pounced on the Government's ban on new theatre construction. In a wire sent to Gen. W. H. Harrison, administrator of the National Production Authority, COMPO executive vice-president Arthur L. Mayer protested the NPA order restricting theatre construction activities to improvements not exceeding $5,000 in a year.

COMPO asked for a hearing before the NPA to present the industry's side of the problem before the order became effective.

The allindustry leadership, however, apparently did not reckon with the exhibitors' element of the matter. A large proportion of theatremen were heartily in accord with the NPA order, pointing to its alleviation of the threat of overcrowding the theatre field and, of course, safeguarding present situations from additional competition.

There were utterings at the TOA convention in Houston last week that COMPO had exceeded its authority. Opponents of the all-industry organization seized upon the incident to press for a negative vote on continued participation in COMPO.

The building ban, which went into effect October 27, provides a ceiling of $5000 in any 12-month period for new construction, modernization or improvements of theatres as well as other amusement or entertainment facilities such as ball parks, dance halls, bowling alleys, race tracks, etc. Any buildings currently under construction may be completed, however, it was stipulated.

The $5000 limitation, it was pointed out, does not extend to studios, or exchanges as was the case during the last World War.

Defending Mayer's action, before the TOA meeting, in protesting the ban, COMPO president Ned E. Depinet claimed that many exhibitors planned new theatres to meet the population switches occasioned by new housing and that the $5000 restriction would "do violence" to many exhibitors' development programs. "Overall," he said, "we resented being classed as a non-essential, frivolous business to be bracketed with pool rooms, saloons and race tracks."

He added, however, that "this particular issue" may not be in COMPO's province and "it is for you to tell us if our action was unwarranted or improper."

ASKS ANOTHER STAY ON PV TEST FOR LACK OF PRODUCT

Old McDonald had a pea, Ee-yi, Ee-yi, O. And on this plea he asked a stay, Ee-yi, Ee-yi, O. With a PV here, PV there, PV stationed everywhere. But old McDonald had no pix Ee-yi, Ee-yi, O.

The mournful dirge seems to have become the theme song of Zenith's E. F. McDonald. Having postponed the starting date of his Chicago Phonevision test from October 1 to November 1, the Zenith head and the Federal Communications Commission pushed the date back to December 1 because "we simply do not have enough good, first quality feature pictures to conduct the test properly through its full schedule of 90 days." He requested more time to "conclude negotiations" with unnamed major producers.

Apparently puzzled at the "reluctance" of major producers to supply Zenith with films for the test, McDonald straightforwardly pointed out that "it is self-evident that our 500-family test can have no effect upon attendance at Chicago theatres."

The last statement evoked chuckles from some exhibitors, left others wondering if it was naive, McDonald or the theatremen.

RHUBARB AND RESOLUTIONS

MARK TOA'S BIGGEST CONFAB

In its three-year existence, Theatre Owners of America had never had such a turnaround for a convention—nor one so full of sound and fury and backroom politics.

Tailed in the sumptuous hotel rooms of Houston's famous Shamrock and on the convention floor during the four-day confab beginning last Monday (30th), were such subjects as television, competition, censorship, exhibitor relations, legislation, arbitration, and the internal mechanism that was to guide TOA for the next year.

Representatives from every distributor and several producers were on hand to detail their sales policies and to tell exhibitors what they had to offer in the next year. In addition, there was such a grand display of equipment and refreshment supplies as to lead one speaker (a distributor) to wonder whether this was a film or a cereal convention.

Grabbing the spotlight, however, was the television discussion which resolved itself into a full-scale support of a countrywide system of over-the-air television. The theatre TV, endorsed the "efforts of the pioneer exhibitors in theatre television for their value in leading the way for the industry," and recommended video programs for theatres, with distributor and exhibitor co-operating in the TV trailer campaign.

Continued participation in COMPO was another hot item. The bloc that had fought the TOA endorsement of the allindustry organization seized upon the COMPO protest against the construction ban as a powerful weapon for their cause. Hardly adjusting his prepared speech before the organization, COMPO president Ned E. Depinet, while defending the COMPO action, attempted to placate the

(Continued on Next Page)
News and Opinion

(Continued from Preceding Page)

dissenters with an offer to "work out" a formula for a more equitable territorial and quantitative representation at the COMPO board meeting Nov. 16, and a plea for a "complete definition of jurisdictional".

TOA recorded strenuous objections to competitive bidding, calling it "unnecessary" in a great number of areas. It also went on record to approve formula tion of an arbitration system and invited the heads of the film companies to attend a meeting to draw up such a system.

Heading the new TOA slate, after a vigorous and exhaustive behind-the-scenes campaign in "smoke-filled hotel rooms," was the incumbent, Sam Pinanski, who was named for another term. Pinanski's nomination was a compromise selection after a dark horse, Denver's Robert Seig, failed to muster enough support despite backing by top echelon leaders Ted R. Gamble and George Skouras. Miami's Mitchell Wofson replaced Boston's Arthur H. Lockwood as chairman of the board. Myron Blank of Des Moines and Sherrill Conn of Los Angeles were named vice-presidents, with Russell Hardwick of New Mexico, secretary, and James J. O'Leary of Scranton, Pa., succeeding Skouras as treasurer.

Gael Sullivan continues in the $25,000 per year post as executive director and Herman Levy remains as general counsel.

Heading the distributor contingent at the convention were 20th Century-Fox's big four, president Spyros P. Skouras and vice-presidents Al Lichtman, Andy W. Smith and Charles Einfeld. Other salesmen were MGM's William F. Rodgers, RKO's Robert L. Missouri, Warner's Mort Blumenstock, Universal's David Lipton, Republic's James R. Grainger, Monogram's Steve Brody, Columbia's Abe Montague and Robert Lippert, head of Lippert Productions.

ALLIED UNIT VOTES NO PARTICIPATION IN COMPO

The local autonomy of Allied's regional organizations was pointed out when Eastern Pa. Allied Board of Governors repudiated the national group's acceptance of COMPO and voted unanimously against participation in the all-industry organization.

The Board's action received tacit approval at the regional unit's meeting last week when the membership raised not a single dissenting voice to the Board's resolution ratifying the negative vote taken by general manager Sidney E. Samuelson at the national convention, and "recommending" to its members that they pay no dues to COMPO. It was noted, however, that any exhibitor who wishes to participate in COMPO has that choice.

Samuelson also reported charges that some film companies were attempting to "coerce" exhibitors to pay money to COMPO — "with the usual thinly veiled threat that unless the exhibitors paid these bills, the Exchange would not 'cooperate' with the exhibitors on some other important matter." He urged Allied members to notify the organization of any such attempts.

SCHWALBERG DELIVERS ON ALLIED WORK SHEET PLEDGE

Al Schwalberg's promise of work sheets to exhibitors, delivered at the National Allied convention in response to exhibitors' requests for the listings as a means of halting forcing of films, became an actuality. The printed forms were on hand at all the Paramount branches along with a letter from account distribution topper instructing his branch managers to put it into effect immediately.

(An Allied resolution requested each of the film companies to furnish work sheets as evidence of good faith in the sales chiefs' avowals that they would not permit forcing. Thus far, only Paramount has complied.)

Although there are no direct charges against Paramount, Schwalberg told his field men, the complaints centered on two points: (1) salesmen were forcing sale of features by insisting that the exhibitor had to purchase picture "A" if he wanted picture "B", and (2) original quotations for a group of films were adjusted upward when an exhibitor refused to purchase certain of the group.

Urging his sales personnel to put full sales efforts into each film, the sales executive noted that "such efforts will be on a positive, constructive and persuasive basis. They must never be on the basis of 'You cannot get A unless you take B'." He added that Allied officers pointed out that practically all complaints received were from very small accounts, which points up the importance and advisability of concentrating on our Security Service programme. Schwalberg referred to the new group selling contract aimed to aid low grossing theatres.

NEW KRAMER-KATZ COMPANY PLANS 20-PICTURE PROGRAM

Long rumored as stepping into the ex-Warner Bros. majors major slots, Stanley Kramer, the flops producer, decided to utilize his talents in his own film company. The young moviemaker teamed up with Sam Katz, an industry veteran with plenty of experience in production and exhibition, and $2,000,000, to inaugurate the new production-distribution outfit. The pair Kramer as president and Katz as board chairman and vice-president, immediately announced a program for 1954 that would include twelve releases, production beginning with "Sailor Beware," due to reaching a 20-picture program annually.

Other executives in the new company are George Glass, vice-president; Carl Foreman, story chief and the fourth board member; and William Pro- ductions sales head, will be distribution topper, and Myer P. Beck will be ad- vising-publicity director.

Although Kramer indicated that he will, as president, supervise the production end, the type of film that has zoomed him to top rank producer will form the bulk of the Kramer-Katz product, i.e., modest-budgeted pictures with unusual angles.

DAFF HEADS U'S GLOBAL SALES, SCULLY CONSULTANT

For thirty years, Alfred E. Daff worked his way up the ladder in Universal's foreign department to reach the top rung, executive vice-president of Universal-International Films, the company's foreign sales subsidiary. No mean feat, but the foreign department of a film company is still a step-child.

About a year ago, however, Universal president Nate J. Blumberg recognized the trend of film distribution on a global aspect and Daff's star twinkled brightly. It became the center of a major constel- lation when he was named Director of World Sales, top distribution post, with the full flowering of U's "global distribution" policy.

William F. Scully, who has held the position of vice-president and general sales manager for the past 13 years, be- comes domestic sales consultant under a new four-year contract beginning Janu- ary 1, 1951, immediately upon expiration of his present pact. The 56-year-old Scully, at a press conference, professed he has been waiting for the opportunity to spend more time with his family in their Florida winter home. He modestly accepted president Blumberg's accolade for his accomplishment in doubling the number of Universal accounts during his 13-year tenure, and "keen appreciation of the fact that his knowledge and ability will continue to be one of our major re- sources" in the advisory capacity.

Daff, whose youthful appearance belies his 48 years, will implement U's global sales policies with a "wealth of experience" in world economics and their rela- tion to the problems of the film industry, said Blumberg. "He is trained in the 'cabinet' method of operation which typi- fies the present sales structure in both domestic and foreign departments."

In the new regime headed by the world-wise sales topper, candidates for the general sales manager post were ex- pected to be drawn from Universal's pre- sent payroll.
COLUMBIA

FIVE BEFORE CAMERAS ALL MINOR LEAGUE STUFF

PRODUCTION is picking up somewhat around the Gower Street studio, this month, with five pictures before the cameras at the same time. Unfortunately, none of the five currently shooting is an epic film, but the studio is in the running, due to the high cost of the motion picture business, the entire lot being of minor league caliber.

To wit, in its efforts "The Mask of the Avenger" (John Derek-Tod Lyrene Lawrence), with Irving Pichel megging for producer Hun Stronberg; "Dick Turpin’s Bride" (Landing advertised), produced by the studio with Harry Joe Brown producing and Ralph Murphy directing; "Rookie in Korea," a Sam Katzman production, with Lew Landers directing; and "Two Of A Kind" (Elizabeth Scott-Edmond O’Brien), William Dozier producing and Henry Leven directing: Europe’s Barefootball Mullman."

One thing can be said for the studio: Harry Cohn is turning out product for less than any other major studio, here quality is secondary to cost at Columbia these days!

EAGLE - LION - CLASSICS

FULL OF HOPE, MACMILLEN PROMISES 60 FILMS FOR 1950

With a bold announcement, brimming with hope any fears that Eagle-Lion-Classics might be faced by a product shortage were "dispelled" by William C. MacMillen, Jr., ELC proxy, who promised a slate of 60 pictures for this season. MacMillen described the slate as "tops in quality as well as quantity" and pointed out that more than one-fourth of the program will be comprised of pictures budgeted at better than $400,000.

This announcement, coupled with news that Harry Cohn’s and Sam Spiegel’s Horizon Pictures had swung over to the ELC releasing company from United Artists, gave MacMillen’s organization a boost in its efforts to retain other independent producers away from UA.

The ELC president further declared that his organization is still interested in financing foreign pictures, will be considering the films they can come up with packages of sufficient interest. However, he pointed out that he could only guarantee them first money, is in the process of negotiations with Horizon Pictures.

12 FOREIGNERS

Of the total slate, 12 pictures will come from Europe. Six of them come from J. Arthur Rank in England, and others from Italy and France. Foremost on the list of foreign imports is "Volcano" (Geraldine Brooks and Ángel Anti), which William Dieterle directed. Another outstanding foreign film set for ELC release is "White Heather," a British film starring Ray Milland and Patricia Roc.

In addition to the foreign pictures, there will be 12 medium-budgeted domestic films. These include a western, "The Lost Riders and Jack Schwartz’s six Range Rider westerns.

Three additional pictures will be announced in the very near future, MacMillen announced.

Outstanding in the top and medium-budget groups are: Benedict Bogeau’s "The Tiger" (Mickey Rooney), Edward J. Leven’s "Second Face" (Ella Raines), Howard Hawks’ "The Big Cat" (Harry Joe Brown), and Hal Sherman’s "Tall Man From Texas." "Invaders From Mars," a fantasy in Cinicolor, to be produced by Arthur Gardner and Henry Leven under the banner of Allart Pictures Corp., "Rogue River" (Harry Callahan), "They Love To Kill" (Saba) to be produced by Dick Polimer, J. Barrett Mahon’s "South of Singapore" (Forrest Tucker-Movita), "Prehistoric Women," "Border Outlaws," "Korean Patrol," and Castle Queen.

METRO-GOLDwyn-MAYER

METRO NOT STINTING ON MONEY-GETTING MUSICALS

With all of the economy measures which Dore Schary has instigated at MGM to keep production costs at a level commensurate with present day box-office returns, MGM is determined to note that he is still catering first and foremost to public tastes, and avoiding the penny-pinching that’s become fashionable at some other studios.

Whereas most other companies in town have supplanted such costly types of film fare as musicals and epic-type spectacles with the less expensive variety of comedies and dramas, MGM continues to place strong emphasis on the production of musicals, which have been and still are the most consistently popular type of entertainment with the vast majority of motion picture audiences.

As a matter of fact, the Culver City company is setting a new peak in musical film activity, with five song and dance productions being prepared for shooting, three now before the cameras, and six others being edited or awaiting release. Those in work at the present time are: "Excuse My Dust" (Red Skelton-Sally Forrest-Macdonald Carey), "Show Boat" (Ava Gardner-Howard Keel-Joe E. Brown), and "Riev, Young and Pretty" (Jane Powell-Vie Damone-Danielle Darieux).

Five Ready for Release

Awaiting release are: "Two Weeks With Love" (Jane Powell-Ricardo Montalban), "Pagan Love Song" (Esther Williams-Howard Keel), "Mr. Imperium" (Lana Turner-Ezio Pinza), "An American in Paris" (Greer Garson), and "The Great Caruso" (Mario Lanza-Ann Blythe). Being prepared for future production are: "Belle of New York" (Fred Astaire), "Sunshine Finn," all Arthur Freed productions; "Loosy To Look At" (Marge and Gower Champion), to be produced by Jack Cummings; "I Love A Big Casi" (Mario Lanza-James Whitmore), Joe Pasternak, the producer.

But it is not alone in the musical comedy field that Scharzy is investing heavy coin, but also in every other type of production which he believes to have real customer appeal. For example, he has just authorized the purchase of a Burt Bachman original, "The Family Man," at a price of $40,000, by far the highest amount any original has drawn in the motion picture market for almost a year.

Then, of course, the multi-million dollar production of "Quo Vadis," offers conclusive evidence the Metro will not stint on that mightiest of all audience-getters the great spectacle.

MONOGRAM-AA

NINE FEATURES WITHIN TWO MONTHS SETS HIGH MARK

With the winding of two Allied Artists and seven Monogram pictures in the past two months, and with four new films being readied to go before the cameras in November, Monogram and its off-shoots are maintaining an unprecedented period of sustained peak production in their entire histories.

This month’s program includes: "Bowery Batallion" (Leo Gorcey-Huntz Hall), which Jan Grippi put before the cameras on November 1; "According to Mrs. Hoyle," a Barney Gerard production, set for a November 8 start; Lindsay Parsons’ production of "Rhythm Inn," on November 13; and "Flight to Mars," to be filmed by Producer Walter Mirisch in Cinicolor, starting November 24.


With Finishing Deal

A great deal of attention is being focused by other film companies — and particularly independents — on a deal currently being negotiated by Monogram treasurer George Burrows to secure full financing on the company’s entire production program for the next year from two Los Angeles banking firms. In the past, financing has been accomplished jointly through eastern and western banking houses, which have put up 60 percent of production costs on a revolving credit set-up. Other film enterprises are interested to see the outcome of the negotiations, inasmuch as local banking firms have become increasingly reluctant, of late, to finance motion picture production.

In another major development, Producer Paul Short has sold Allied Artists his interests in his completed and distributed film property. The deal involves "The Police Story," which he was to have made this winter with Audie Murphy in the lead; remaining roles to be cast, and another Murphy starrer which was made last year. Three additional short properties are still being negotiated for by prexy Steve Brody. They are: "Frog Men," "The Half Breed," and "Buckskin."
STUDIO SIZE-UPS

PARAMOUNT

PAR SHIFTS INTO HIGH
FOR LAST TWO MONTHS OF '50

After coasting along through much of 1950 with only two to three pictures shooting simultaneously, Paramount shifts into high gear for the final two months of the year. With nine features set to go before the cameras between now and the end of December, this will not only set a production peak for the year but will mark the busiest period in several years.

All of the scheduled pictures fall into the top-budget class, bearing out Film Bulletin's forecast of several weeks ago; namely, that Paramount will not only have a greater release slate for 1951 from a volume standpoint, but also from the standpoint of quality. The latest starters are: "Deer Brat" (Mona Freeman - Billy De Wolfe - Edward Arnold), "Quintrell's Raiders" (Alan Ladd-Wendell Corey), "It Will Only Take a Moment" (Hal Wallis Technicolor production, with William Dieterle directing and "Rendezvous" (Joan Fontaine - John Lund). On November 20, Nat Holt puts his Technicolor outdoor epic, "Devil's Canyon" (Sterling Hayden) before the cameras, with Ray Enright megging; on November 20, Producer-director Frank Capra launches "Here Comes the Groom" (Bing Crosby-Jane Wyman), and the same day Hal Wallis will roll "Night Man" (Burt Lancaster),

FOUR IN DECEMBER

December starters will be: Paul Jones' comedy, "My Favorite Spy" (Bob Hope-Hedy Lamarr), under Norman Z. McLeod's direction; George Pal's next science fantasy in Technicolor,"When World's Collide," and Hal Wallis's next Dean Martin-Jerry Lewis vehicle, "The Stooge.

The new William Perberg-George Seaton unit which has been drawing considerable attention in Hollywood, will tape off their production operations for the year with three properties which are now in various stages of preparation, "Anything Can Happen," is the first assignment which the studio has handed the unit, to be followed by the H. Allen Smith story, "Red Barb." The third picture on their slate, thus far, is "The Blossom Seeley Story," to star Betty Hutton.

REPUBLIC

PACE SLACKENS TO CLEAR WAY FOR FORD'S 'RIO GRANDE'

With a backlog of 12 pictures to prepare as a comfortable cushion for scheduling a steady flow of releases, and the decks being cleared for the most important picture in the company's history, John Ford's "Rio Grande," Republic continues to lope along, production-wise, at the rate of two to three pictures shooting simultaneously.

Late October saw the wind-up of the most recent Roy Rogers starrer, "Heart of the Rockies," and "Riders of the Pony Express," another Roy Rogers vehicle, which was followed by the start of Judy Canova's new starring vehicle, "Honeychile," and Rex Allen's "Silver City Bonanza." Bud Springsteen is handling the megging on "Honeychile." Blair Wragg is handling the same assignment of Allen's picture.

John Carroll accounted for some fresh activity around the lot, also, with the reaction to Hollywoodway Productions. As of this writing, he is huddling with Republic proxy Herbert Yates regarding "Oar," which he wants to make as his next major independent production. As reported here some weeks back, this is an original story of Carroll's.

Practice is practically completed on the first of three television productions, "Buckaroo Sheriff of Texas," starring the new moppet cowboy discovery, Red White, and those who have seen the rough cut are highly enthused over production. It is understood that plans are going ahead for an elaborate promotional campaign to get the series off to a bang-up start.

RKO

BIG RKO NEWS MADE BY WALD-KRASNA AND GOLDWYN

The eyes of all of Hollywood are turned, these days, toward the newly formed Wald-Krasna production company which are producing pictures faster than the corn in the automatic popper in your theater lobby. Each new development emphasizes the fact that here is a production unit that intends to do things on the grand scale.

One example is the announcement the other day that the entire initial slate of pictures will be shot in Technicolor. Krasna says that RKO will be filmed in color. Definite Technicolor commitments have been arranged for the first four pictures and plans are being made for the remaining eight to be filmed via the same color process.

At the present time, Wald and Krasna have 10 writers at work on eight stories, and at least ten more scripts are expected to be put into work within the next 30 to 60 days. From this total of 18, they will select the first four pictures which they will shoot at RKO during the first stanza of their five year deal.

Hughes Calls For Help

Despite these preparations, however, it now seems undeniably clear they will be unable to produce their program as early as originally planned as a result of Howard Hughes' request that they supervise a trip for his own company's productions. Hughes has asked that they supervise the filming of new scenes for "Where Danger Lives" and "Sons of the Musketeers," as well as the actual shooting on December 5 of Howard Hughes musical, "Two Tickets to Broadway."

Two projected Samuel Goldwyn productions for RKO are also worthy of special mention as a potential victory for the veteran producer, contracts were signed the other day with three of the stars of the famous Sadler's Wells Ballet company. These are the first American motion picture under the Goldwyn aegis. The stars, Margo Fonteyn, Molla Shearer and Robert Helpmann, have been approached with movie offers by practically every major producer both here and in Europe. Goldwyn plans to star them in "The Story of Hansel and Gretel," in which he has owned since 1937. Goldwyn's other recent addition to his production slate is "I Want You," an original by his son, which deals with the draft as it effects one American family.

20th CENTURY-FOX

EVERYTHING TOP-DRAWER FOR 'DAVID AND BETHSHEBA'

It's beginning to look like "David and Bethsheba" will be Darryl F. Zanuck's Metro-multi-million dollar spectacle, "Quo Vadis." As the production neared its mid-November start, Zanuck started working out a top-name executive story by Gregory Peck and Susan Hayward, which is expected to outclass any other cast appearing at a Fox picture this year. As a matter of fact, the entire production will be top drawer caliber in every department. With no expense spared in making it the kind of a spectacular production that has always kept the motion picture medium in a class to itself. And the major Fox spectacle, "Quo Vadis," epic to his credit, has proved that no producer in the business can surpass him in this grandiose type of filmfare. So Brissos is off to a bull run.

Another major development out Westwood way this month, was the disclosure that Frederick Brisson and his wife, Rose, husband of Elia Kazan, has been making a leasing contract with Fox for three pictures which they plan to film independently within the next twelve months. Brissos Trust of New York is expected to have supplied first money for the venture, although it is not definite at this time whether the pictures will be produced by Kazan's old Independent Artists banner. First to go will be "Embrace the Night," an original by Larry Marcus, to star Miss Russell, tentatively set for an early December launching.

Two important contracts were signed recently, one with Nunnally Johnson and the other with Frank Rosenberg. Johnson was handed a five-year exclusive writer-producer ticket, with "The Desert Rat" set for his first chore under the new contract. Rosenberg, with three Fox productions in preparation, also gets an exclusive producer pact.

UNITED ARTISTS

BACKLOG DWINDLING AWAY

FINANCIAL MUDGLE CONTINUES

With the backlog of completed pictures, nothing but natural bickering continuing unabated, the future looks anything but cheerful for UA, as of this writing. Paul V. McNutt, now Hollywood huddling with Mary Pickford and Charlie Chaplin, co-owners of the company, supposedly in an effort to get a revision to his original option structure, and for a lowering of the original purchase price of $5,400,000. Although none of the parties involved in the negotiations have reported that the outcome of the discussions was not altogether to McNutt's liking.

Meantime, Irving Allen has refused to take part in any color feature, "New Mexico" to the company — as per his contract agreement — until he feels that UA has been put on a sound enough financial basis to assure the picture adequate returns.

Still further clouding the stormy skies
over UA is the merger of the company's ace money-making producer, Stanley Kramer, with Sam Katz, in a new production-distribution setup. The unit's distribution plans are, at this moment, still vague, but the result seems sure to mean a loss in revenue to UA. Under his present contract, Kramer has only one more film to deliver to UA, following his current "Cyrano de Bergerac."

Incidentally, "Cyrano" will go out in 113-minute length for its regular release, the same playing time as that set for its road showings. It will be sold on a single-bill basis only, at Kramer's insistence.

UNIVERSAL-INTERNATIONAL

19 U-I FEATURES IN CAN, 4 SHOOTING, 4 MORE TO GO

The backlog at U-I hit its peak for the year this month, with 19 films completed and in the can. Of that number, seven are in Technicolor. In addition to the backlog, U-I has four high-budget productions currently before the cameras, and another quartet slated to go within the next two to three weeks.

The backlog consists of: "Harvey" (James Stewart-Josephine Hull), "The Milkman" (Donald O'Connor-Jimmy Durante), "Deported" (Marta Toren-Jeff Chandler), "Under the Sun" (Richard Conte-Audrey Totter), "Ma and Pa Kettle Back On the Farm" (Marjorie Main-Percy Kilbride), "Double Crossbones" (Donald O'Connor-Helena Carter), in Technicolor; "Undercover Girl" (Alexis Smith-Scott Brady), "Katie Did It" (Ann Blyth-Mark Stevens), "Frenchie" (Joel McRea-Shelley Winters), in Technicolor; "Prisoner of War" (Mark Stevens), "Tomahawk" (Yvonne de Carlo-Van Heflin), in Technicolor; "Bedtime For Bonzo" (Ronald Reagan-Diana Lynn), "Lights Out" (Arthur Kennedy-Peggy Down), "Apache Drums" (Stephen McNally-Colleen Gray), in Technicolor; "Mystery Submarine" (Marta Toren-Macdonald Carey-Robert Douglas); "The Fat Man" (J. Scott Smart); "Smuggler's Island" (Jeff Chandler-Evelyn Keyes), in Technicolor; "Kansas Raiders" (Audie Murphy-Brian Donlevy-Marguerite Chapman); and "The Prince Who Was A Thief" (Tony Curtis-Piper Laurie).

A Glenn Ford package deal, involving the Charles Bennett yarn, "The White Road," is now under negotiation here, and if completed, will be filmed in England and France. The story deals with an American investigator who is sent abroad to track down a group of art treasures hidden during World War II.

WARNER BROS.

PRODUCTION RUSH AT WB

NOVEMBER was ushered in on the Burbank lot with a rush of activity the likes of which the studio hasn't seen for at least two years. With the start of Bryan Foy's production of "The Folsom Story" late in October, Warners had eight pictures before the cameras simultaneously—not to mention an additional 12 in the editing department.

Of the eight currently filming, four are on location. "Folsom" is shooting at the state penitentiary; "The Travelers" (Kirk Douglas-Virginia Mayo), at Big Pine, California; "Strangers On A Train" (Robert Walker-Ruth Roman-Farley Granger), shooting in Washington, D.C.; and "Streetcar Named Desire" (Marlon Brando-Vivien Leigh), winding in New Orleans. Shooting on the home lot are:

"Operation Pacific" (John Wayne-Patricia Neal), "Goodbye My Fancy" (Joan Crawford-Robert Young), "Jim Thorpe — All-American" (Burt Lancaster-Phyllis Thaxter), and "Lullaby of Broadway" (Doris Day-Gene Nelson).


INDEPENDENTS

LIPPERT PRODUCTIONS

Lippert Productions got back into full swing this month, following a reorganization of the format to eliminate mass production of low-budgeters and concentrate, instead, on a much smaller slate of high-budgeters. With the start of "The Steel Helmet," the company has three pictures shooting. Others in this group are: "Bandit Queen," and "The Dalton's Last Raid."

Interesting, also, is the disclosure this month that Lippert and Gary Cooper have entered into an equal partnership, under the film name of Mayflower Productions, to make a series of pictures. It is understood that Cooper's name will not be used on the productions, nor will he appear in them — preferring instead to stick solely to the business end of the venture.

An experiment worth watching is Lippert's use of television cameras to follow rehearsals on "The Steel Helmet." CAMERAS will televise all of the scenes during rehearsals, and Samuel Fuller, the producer, can view the action on a video screen set up for his use. Lippert expects to effect considerable savings via this method of viewing action before the motion picture cameras register it on film.

Loaded with GREATNESS

Herbert J. Yates presents

"RIO GRANDE"

starring

JOHN WAYNE • MAUREEN O'HARA

COMING SOON FROM REPUBLIC
A THREE-TIME directorial winner of the Academy Award, a star who ranks with the top boxoffice draws of Hollywood, and a story that is a natural for their talents comprise the three-pronged spear for the exhibitor's campaign on Republic's, "Rio Grande". John Ford, whose "The Informer", "How Green Was My Valley", and "Stagecoach", garnered the veteran director three Oscars, is teamed once again with the actor whom he made a star in the last-named, John Wayne, and whom he has since handled in "The Long Voyage Home", "They Were Expendable", "Fort Apache", and "She Wore a Yellow Ribbon". Their most successful efforts have stemmed from films that bore the "western" label. A "John Ford western" has become synonymous with the best in outdoor dramas. With the marque-heavy Wayne in the top role, the showman has a well-defined promotion path to tread.

The side-shows are there, too, in quantity. For Wayne's co-star, there is the beautiful Maureen O'Hara, a star of sizeable stature, and, significantly, playing a role that offers a lure to the feminine trade. As the wife of the heroic figure portrayed by Wayne, the green-eyed, red-haired Miss O'Hara injects the woman's angle with her characterization of the girl whose antagonism to her long-separated husband is turned to a rebirth of their love in the cauldron of the Apache wars. There are angles, too, in the colorful set of characters assembled by Ford (see next page). Ben Johnson and Harry Carey, Jr., as a pair of hell-for-leather troopers; Claude Jarman Jr. as Wayne's young son assigned to his father's cavalry unit in the bloody Indian battles; Chill Wills as a homespun medic; J. Carrol Naish in the role of General Sheridan, and Victor McLaglen, reunited with director Ford for the first time since "The Informer", as a tough sergeant. For additional bait in the sticks, the "Sons of the Pioneers", warble a quartet of tunes.

A press book well-laden with ballyhoo suggestions offers a host of stunts, gags, contests and other promotions to pique the exhibitor's ingenuity. Tie-ups with the famed artist, Frederic Remington, whose canvases of the western scene have won him acclaim as the master painter of the Old West, have been arranged in book stores and libraries for cooperation with theatremen. Stills taken from a published volume of his works are available for co-op displays. Another heavy co-op is ready for a special John Wayne promotion in apparel, novelties and buttons.

The wealth of other ballytaps in the press book makes its use a "must" for every theatremen who plays "Rio Grande".

One of the most effective displays for a film of this sort, and one that can be used over and over again, is a simulated log stockade front, correspoding to that used in the story. Stand a line of upright logs along your theatre front, with one section cut and arched entrance way. Behind it place life-size silhouettes of Wayne and his men (available in sticks) so they seem about to rush the fort. Stick Indian arrows into the logs to add to the effect. Loop-holes, with rifles pointing out, could add to the effect.

There are two special art stills of Wayne, such as those seen in the ads below, that are well suited to lobby and front displays. The figure, like-up and silhouetted, can be animated by rigging the sword arm at the elbow so that the sword swings up and down. Both stills are gratis on request from Republic's home office exploitation department.

For a character board display, the group shown on the opposite page, with special emphasis on Wayne's hazy-eyed, unshaven face, can be rigged up with captions as "He Put His Duty Before His Love" (Wayne); "She Was Torn Between Love and Hate" (O'Hara); "He Stole a Horse — A and Saved 30 Children (Johnson); "He Had To Be Twice As Brave As Anyone Else" (Jarman), etc.

Republic also offers gratis, a special still adaptable for blow-up purposes, showing Wayne in some of his most memorable roles.

**FEATURE MATS**

Five special feature mats, tailored for newspaper papers and for heralds, has been prepared by the exploitation department, and are available without cost merely by writing to the New York exploite office. Well illustrated, each is interesting to readers of the average newspaper and the exhibitor should have no difficulty persuading editors to spot them in their publications. A four-column mat, featuring John Ford, "Hollywood's three-time jackpot winner," and scenes from his films, should be plugged particularly since the Ford label on a film has come to be known as a hallmark of quality.

The others feature a picture story of the film; a feature on movie stars' kids; Wayne in some of his best adventure roles, and a quiz on the U. S. Army Cavalry.

**STUNTS**

Series of slates aimed at the femme trade has been worked up in the press book — a highly important facet of the average theatremen's campaign. The "fearlessness" angle (in the film, Wayne attempts to return to the good graces of his long-estranged wife, Maureen O'Hara) has several good stunts worked up in the press book involving florists, woman costume, etc.

The "love or duty" slant, too, is worthy of attention.

**NEWSPAPER ADS**

Below, several of the larger display ads. Note the emphasis on the Ford-Wayne team, both in the larger ads and in the tear sheets at right which play up the "great" picture angle.
Director John Ford was the first to give “class” to the western drama with his production of “Stagecoach”, which won him an Academy Award in 1939. He introduced a new star in that film, John Wayne. Since then, Ford and Wayne have teamed successfully in four more films. Now, for their sixth picture together, the star-director team have the James Warner Bellah Saturday Evening Post story of an epic chapter in the history of the U. S. Cavalry. Based on the Army's struggle to halt marauding Apache outlaw bands who strike and run back to their Mexican refuge, the film casts Wayne as commander of the Cavalry fort on the border of the Rio Grande, faced with the problem of permitting the Indians to continue their forays, or breaking the Mexican-American treaty by crossing the border into Mexico. The military dilemma is further complicated by a personal problem when his son comes under his command as a rookie, and his long-separated wife follows the boy in order to buy the latter's way out of the Army. The Ford-Cooper Argosy Production is being released by Republic.

**RIO GRANDE**
ZANUCK'S 'EVE' DRAWS CRITICS' RAVES AS 'TOPS'

Superlatives seldom lavished on American motion pictures by New York newspaper columnists have been heaped upon "All About Eve," a single-sentence has written less than a rave notice. In fact, they unanimously proclaim greatness for the film, elevating it to the exalted status of "Sunset Boulevard," "The Asphalt Jungle," and "The Men" as one of the top-ranking pictures made in America this year.

Rating: "All About Eve" a mature, incisive, high-class entertaining picture for which all the advertising tumult and shouting was justified. Arthur Winsten, in the Post, credits writer-director Mankiewicz with having displayed an all-around mastery of movie making "such as few geniuses of the medium have had at their command." In summary, Winsten reaches a verdict (that) is overwhelmingly favorable.

The Herald Tribune's Otis L. Guernsey also praises Mankiewicz for a brilliant and "a bright, shining, brilliant, brilliant, brilliant" that has "lightened up the autumn screen." Guernsey's review, one of the more puffy raves, calls it "an entertainment bonanza" that rivals "Citizen Kane." Mankiewicz's and its mature pictures to emerge from Hollywood or anywhere else in years.

To Rose Felswick, in the Journal American, writing, direction and acting rate every superlative in the book. It has, she continues, "brilliant dialogue, a powerful story, devastating, accurate characterization, and polished handling."

In short, "tops in entertainment."

"A withering satire-witty, mature and wickedly been... " -- Alton, Y. N. WORLD TELEGRAM

"One of the triumphant movies out of Hollywood this year.

On the World Telegram, Alton Cook adds his applause for Mankiewicz and the cast in what he terms "a movie masterpiece... one of the monumentally satisfying achievements of Hollywood's art."

'THREE SECRETS'

Warner Brothers

"Single virtue is a certain amount of unintentional humor... Reminiscent of a skits act singing a blues song. An eerie sob story." -- GUERNSEY, N. Y. HERALD TRIBUNE

"True story romances are foreign to the genre nature of the film... and they definitely despoil a likely show. But the bits of real drama are striking. Those you might go to see..." -- CROWTHER, N. Y. TIMES

"Narrated with dignity, compassion and restraint plus a large budget of entertainment, it is valid. Deeply moving story... (Strand's) best picture in quite a few months." -- A.C, N. Y. WORLD TELEGRAM

"Union Station" covers a lot of ground and keeps you interested to the end. -- WINSTEN, N. Y. POST.

"Good, solid, popular Hollywood movie... It has, we think, mass appeal..."

"UNION STATION"

PARAMOUNT

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount

"'Trio' Paramount
DAVID A. LIPTON, Universal's boss publicity-adman, seems to be the first to point up the weakness in the "Are Better Than Ever" slogan: Not all movies are better than ever, and, human nature being what it is, the public is quick to detect the waver. Lipton puts it, "films of doubtful value." The result is an undermining of public confidence in the over-all campaign.

He appeared at the TOA convention last week, for the industry to "put its best foot forward" by periodically calling attention to its best pictures through national advertising paid for collectively by the companies who turn them out—"collective selling of specific products at a nominal cost for the industry at nominal costs since these costs would be borne by a group of companies."

"The time has passed," concluded Lipton, "when we can each concern ourselves solely with how we can get the greatest personal publicity. We have a responsibility to each other in maintaining the screen as the greatest form of mass entertainment yet devised."

MERRILL, LYNCH, FIERCE, Fenner and Beane, investment and securities brokers, (the name is imposing enough to strike a grinning respect) have gone on record as opining: "Going-to-the-movies is an American—a world-wide—habit that will not be displaced. Such rock-liked faith was pointed out to Wisconsin Allied's 1950 Convention by Mike Simon, assistant to Loew's public relations director, H. M. Richeney, as an example of the movie's "solidity. "Under the bright spot of renewed interest brought about by our own howls of pain, the subject of a letter of the writer of the motion picture theatre is a pretty good business—just as they thought it was," Simon declared, adding, "This interest in our business is certain of the showman who keeps it alive and hot by selling tickets to every last potential showgoer in his community. But, if he allows any segment of the public to turn elsewhere for entertainment, he may wake up any morning from now on to find that a more enterprise showman is filling the vacuum—and taking business away from him in the bargain."

As for alleged Hollywood extravagance, Simon points to the aforementioned MLPP & B findings that "what looks like extravagance to the idle onlooker, may be the only way of making a motion picture up to the standard required by American movie audiences."

MOST PIQUANT sentiment among the movie-legalities that followed Al Jolson's passing was Walter Winchell's closing tribute in a column devoted to the great entertainer: "Wait, you angels, you ain't seen nothin' yet!"

BROTHEWOOD WEEK, sponsored annually by the National Conference of Christians and Jews, has been set for the week of Feb. 18, with Eric Johnston as chairman of the motion picture division, and Max E. Youngstein named for the second straight year as ad-publicity director of the division. Keynoting the seriousness with which Johnston has undertaken the job was his address at the TOA convention last week devoted entirely to Brotherhood. Some of the simple truths in that speech are worth repeating: "Brotherhood Week doesn't mean that on the stroke of twelve o'clock one day in February we all start loving our fellow man like mad for seven days straight. It's easy to be big about brotherhood for one week out of fifty-two. Just like it is easy to keep the alley raked while annual clean-up week is going on. But if we start dumping the alley full of trash and tin cans on the following Monday, the alley looks dirtier than it did before, and we have missed the whole point of the campaign . . . There is hardly a ripple of surprise when Al Jolson's will reveals that he split his fortune with a fine, impartial hand among Catholic, Protestant and Jewish charities. It's one of those things people have learned to expect as natural in show business."

TWENTIETH CENTURY-Fox hits a new high in simultaneous showings on Broadway starting November 9, for the release of one of the company's films getting first-run Broadway play. The quintet: "I'll Get By" at the Paramount, "American Guerrilla" at the Phillipps, "Tallahassee's Dry Flag West" at the Rivoli, "All About Eve" at the Roxy, and "The Fireball" at the Palace.

ACADEMY AWARDS are the industry's "best ally" in the campaign to bring back to theatres the bulk of movie-going "the largest group of intelligent people" who range between the "child-minded" and the "arty," according to Charles Brackett, president of the Academy of Motion Picture Arts and Sciences. Guest speaker at the Associated Motion Picture Advertisers meeting, which he crossed the country specifically to attend, Brackett plugged the Academy's role in encouraging "fresh, alert, alive" movies and in sensitizing the public to such films through the annual Oscars. "When a picture of their particular sort is playing," he told the assembled admen, "make sure they know about it! For Flanking or guest Brackett on the dais were Bosley Crowther, N. Y. Times critic; COMPO's Arthur L. Mayer; Paramount's Max E. Youngstein; AMPA president Harry McWilliams, stars Celeste Holm and Denise Darcel.

THE TEMPEST that aroused London film critics over the selection of 20th Century-Fox's "The Mudlark" instead of a British film for the Royal Court's Performance was dispelled by the change from the same critics when the film had its showing last Monday (30) night before King George VI, Queen Elizabeth, the princes Princess Elizabeth and Margret, and a distinguished audience. The letter included a high quota of Hollywood royalty, among them Peter Lawford, who portrays Queen Victoria in the film, Tyrone Power, Jimmy Stewart, Marlene Dietrich, Claudette Colbert, Ray Milland, Glenn Ford, Spencer Tracy. Essentially, 20th-Fox flew a contingent of New York newspaper critics over to witness the festivities.

OF MEN AND THINGS: Alfred W. Schwalberg, Paramount distribution head, was back at his desk last week for the first time since the death of his wife on October 23rd. Paramount's Division sales meeting in Dallas, postponed in deference to the Paramount head's misfortune, was scheduled for Nov. 3-4, with Schwalberg heading a bdominate contingent of executives leaving New York on Nov. 2nd. Metropolitan's Mercury Goldstein has named New York branch manager Nat Furst to head the new Metropolitan District, with Jack Safer, formerly Washington branch manager, moving over to take over Furst's vacated spot. Milton Lipner comes in from Oklahoma City to head the Washington branch and W. G. Cormier, Louisiana City salesman, moves up to head the branch there. Universal's Far Eastern supervisor, Herbert Tonks, will absorb the oversown Eastern Division, formerly handled by Robert M. Lury, resigned. James Ashcraft, veteran M-G-M press rep in the Philadelphia area, has been fired. M-G-M, however, continues to have two full-time representatives headquarters in Philadelphia.

Short Subjects

By BARN

LIPTON, Best Foot Forward

U-J'S LIPTON

Not Just One in 52

M.P.A.'S JOHNSTON

Not Just One in 52

N O V E M B E R 6, 1 9 5 0
FORCING CASUALTIES
Allied of Indiana

Mr. Schwalberg, Mr. Rodgers, Mr. Smith and Mr. Moehrle told the exhibitors attending the Pittsburgh Allied convention without any exhibitors or reservations that they would not tolerate any illegal sales practices by their organizations. Of course, we know that distribution's thinking cannot be 100% changed overnight and that sometimes a company's policy is controverted as it is administered down through the chain of command. We can only understand the reluctance on the part of an exhibitor to really "go to the mat" when he is the victim of an outlawed sales policy.

But is that playing fair with those distributors that are completely respecting the law in both letter and spirit? If you accept a picture forced on you by company A it may mean the elimination of a program from company B that has honestly offered you picture by picture. Could you honestly be the latter and not begin to wonder if they were not simply penalizing themselves for no purpose if the violator is allowed to get away with his act? Unless the distributors militantly fight against any illegal practice they will be less ground already gained rather than continue to make further progress. And it isn't fair to the fellow who is playing according to the rules.

NIX ON COMPO
ATO of Eastern Penna.

(Eastern Pennsylvania members were previously advised to withhold any action on COMPO until further word from this office.

At the last meeting of the Board of Governors of Eastern Pennsylvania Allied, held on October 17, 1959, the Board voted unanimously against participation in COMPO. This took the Allied members by surprise. The National Allied Board Meeting in Pittsburgh, Pa., on September 30, 1959. Therefore, this Association will not participate in any COMPO activities except those which this Board might hereafter specifically approve; furthermore, this organization will not recommend to its members that they give COMPO any financial support.

"With the exception of COMPO mentioned above, the Board approves every other company with the resolution of the National Allied Board and the National Allied Convention held in Pittsburgh, Pa., on September 30 to October 4, 1959, inclusive, and takes this opportunity to point out to our members and to independent exhibitors generally throughout the country the importance of Allied. Allied is a truly great organization dedicated to the interests of the independent exhibitors, ever vigilant and tireless in the fight for protection of these interests; and that only in Allied, with its democratic procedure and its rule of local autonomy for Allied units, is there a minority so jealously guarded and protected."

"The Board pledges the support of this Association to the traditional and time-tested ideas of the independent exhibitors for the improvement and protection of the position of the independent exhibitor in the motion picture industry."

From this stand, every individual exhibitor the most important feature of the resolution is that there is no requirement to pay any money to COMPO. Payment must be made only upon the resolution being completely within the jurisdiction of the exhibitor. In the last few days I have received reports that some film companies and their contractors are attempting to coerce exhibitors to pay money to COMPO—most of the usual thinly veiled threat that unless the exhibitors paid these bills the Exchange would not "cooperate" with the exhibitors on some other important matter. In our opinion that is hardly the manner in which an organization dedicated to better public relations and better cooperation within the industry should function. Allied members are adequate protection against any attempt by any film company or its employees to secure money for COMPO by coercive methods, you should promptly notify this office of such coercion. It is important that the exhibitors might be taken to prevent such coercion."

B. O. PANACEA
Allied Theater Owners of N. J.

It must be evident that a much deeper comprehension of our difficulties is necessary before this motion picture industry in New Jersey is to cure its ills and become a sound business once more. Closing theaters, cutting out matinee and runnings and the like are symptomatic of a deep depression which we must weather together.

On the exhibitor's part, he must attempt to run every good picture available to him and on the part of the distributor, he must see to it that the exhibitor has an opportunity to run every top picture. For this formula to be successful, the present constraining policies of the distributor must be packed away. If the exhibitor has an opportunity to meet his expenses and keep his doors open.

The unsound attempts of metropolitan branches to keep their gross revenues up at a time when theaters can no longer pay the money so that these branches may reach their quotas is economically impossible. Pat home office formulas or allocations cannot apply. It's time the distributor stopped looking over his shoulder at the figures of previous years and looked forward to the establishment of an audience for his productions. The high sounding phrase "local branch autonomy" is the one word that answers why this is directed towards home offices and not the branches.

Putting the exhibitor through the wringer will achieve nothing else but feeling or non-playing of pictures. If the distributor and the exhibitor would stop treating each other like enemies and attempt to understand, perhaps one alinement which we encourage in our business could be done away with. Let's not close the door of the barn too late.

NEW 'EVE' POLICY
Allied of Indiana

Twentieth Century-Fox has abandoned its request that no patrons be seated after the feature "All About Eve" started. We believe that this was a wise change in policy because of refusing seating to latecomers would have been ill-advised and impractical in the vast majority of situations. Caravan has felt that a top allocation was justified in big cities and metropolitan areas, but that small towns should probably have the picture in about the third bracket.

CONVENTION CLIPPINGS
ATO Indiana

The recently concluded, very successful convention of National Allied that was held in Pittsburgh has been widely covered in the Trade Press. However, you may be interested in some incidental jottings of ours.

FRANCIS and MA AND PA KETTLE cost about $600,000 each to produce. The former will gross about 3 million and the latter $2,500,000. Happy to see production economies but it was their hope that some of the savings would be passed on to the exhibitors.

A theater in Eastern Pennsylvania paid $950 in taxes during the first year of its operation 25 years ago. Last year the same theater paid, including admission taxes, $23,000 or 3 months' total receipts. The net admission is less today than it was 25 years ago.

Metro's "incentive deals" may be a good idea provided the scale starts downward at a control figure which the picture would be expected to reach under normal circumstances. In other words, there is not much "incentive" in a reduced percentage after reaching a 40% control figure if 40% of the picture is a 30% calibre picture to begin with.

Some companies have percentage deals in steps—that is each higher percentage applies only to the gross over and above the next lower control figure.

When a distributor selects certain theaters in a city for moving up to an earlier availability, any increase in gross and rentals is at the expense of the theaters that have their positions unchanged. The latter generally need a downward revision in terms.

Many think that day and date multiple sub runs are bad for business and that more patrons would see a feature if it were filtered down through more runs with fewer theatres on each run.

There is nothing "un-American" or immoral about Allied buying theatre supplies and equipment co-operatively. Every person of a mutual insurance company is a member of a coop. Mr. Franklin organized the first co-op in 1752. Every state and the U. S. has laws regulating co-ops, but Russia outlawed co-ops in 1935.
There are substantial reasons why exhibitors all over America (and the subscribers in Canada, Europe, England, India and Iceland, too) are agreeable to pay more for a subscription to FILM BULLETIN than for any other of the regular film trade papers (only Variety and Harrison's Reports get more per copy). The answer is that thousands of theatremen do more than just subscribe to FILM BULLETIN... They absorb it from cover to cover... They buy product by its production information... They book by its frank reviews... They form their views of industry policies by its editorial pages... They have faith in it... They regard FILM BULLETIN as the trade paper with something Important to say!
**NEW PRODUCTIONS**

**SNARE RIVER DESPERADOES**
Western—Started Oct. 18
Cast: Charley Starrett, Smiley Burnett, Tommy Ivo
Director-Producer: Edward Siegel
Story: Not available.

<table>
<thead>
<tr>
<th>Cast</th>
<th>Director-Producer</th>
<th>Story:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charley Starrett, Smiley Burnett, Tommy Ivo</td>
<td>Edward Siegel</td>
<td>Not available.</td>
</tr>
</tbody>
</table>

**THE GLOBETROTTERS**
Comedy—Started Oct. 12
Cast: Navy Segal, Dorothy Dandridge, Edward Brown
Director: Bill Brown
Producer: Buddy Adler
Story: Not available.

<table>
<thead>
<tr>
<th>Cast</th>
<th>Director-Producer</th>
<th>Story:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Navy Segal, Dorothy Dandridge, Edward Brown</td>
<td>Bill Brown</td>
<td>Not available.</td>
</tr>
</tbody>
</table>

**DICK TURPIN'S BRIDE**
Adventure—Started Oct. 25
Cast: Louis Hayward, Pat Medina, Alan Mowbray, Barbara Stanwyck
Director: Ralph Murphy
Producer: Harry Joe Brown
Story: Not available.

<table>
<thead>
<tr>
<th>Cast</th>
<th>Director-Producer</th>
<th>Story:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis Hayward, Pat Medina, Alan Mowbray, Barbara Stanwyck</td>
<td>Ralph Murphy</td>
<td>Not available.</td>
</tr>
</tbody>
</table>

**ROOKIE IN KOREA**
Adventure—Started Oct. 25
Cast: Lon McAllister, Paul Landres
Director: Paul Landres
Producer: Sam Katzman
Story: Not available.

<table>
<thead>
<tr>
<th>Cast</th>
<th>Director-Producer</th>
<th>Story:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lon McAllister, Paul Landres</td>
<td>Paul Landres</td>
<td>Not available.</td>
</tr>
</tbody>
</table>

**EAGLE-LION-CLASSICS**

<table>
<thead>
<tr>
<th>Year</th>
<th>Features Completed</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948-49</td>
<td>11</td>
<td>1948-49</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Features Completed</th>
<th>Release Date</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>SMOKIN' TROUBLE</td>
<td>1948-49</td>
<td>11</td>
<td>1948-49</td>
<td>Powered by Wire (A)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Features Completed</th>
<th>Release Date</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>SMOKIN' TROUBLE</td>
<td>1948-49</td>
<td>11</td>
<td>1948-49</td>
<td>Powered by Wire (A)</td>
</tr>
</tbody>
</table>

**LIPPERT**

<table>
<thead>
<tr>
<th>Year</th>
<th>Features Completed</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948-49</td>
<td>11</td>
<td>1948-49</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Features Completed</th>
<th>Release Date</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE STEEL HELMET</td>
<td>1948-49</td>
<td>11</td>
<td>1948-49</td>
<td>Powered by Wire (A)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Features Completed</th>
<th>Release Date</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE STEEL HELMET</td>
<td>1948-49</td>
<td>11</td>
<td>1948-49</td>
<td>Powered by Wire (A)</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**

**THE STEEL HELMET**
Adventure—Started Oct. 17
Cast: Gene Edwards, James Edwards, Steve Brody, William Ching
Director-Producer: Sam Fuller
Story: Not available.

<table>
<thead>
<tr>
<th>Cast</th>
<th>Director-Producer</th>
<th>Story:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gene Edwards, James Edwards, Steve Brody, William Ching</td>
<td>Sam Fuller</td>
<td>Not available.</td>
</tr>
</tbody>
</table>
**UNITED ARTISTS**

1949-50 Features Committed (28) In Production (9)

**UNIVERSAL-INTERNATIONAL**

1943-50 Features Committed (36) In Production (4)

**NEW PRODUCTIONS**

BROTT AND CASTELLO MEET THE INVISIBLE MAN—Started Oct. 3

Cast: Bud Abbott, Lou Costello, Adele Jergens, Nancy Guild

Director: Charles Lamont

Producer: Howard Christy

Funny men meet Invisible Man.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NEW YORK MESSENGER SERVICE**

**THEATRE MANAGERS and OWNERS**

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

**HIGHPAY EXPRESS LINES, Inc.**

236 N. 23rd St., Phila. 3 — 1239 Vine St., Phila. 7

Member National Film Carriers
Sure it’s a GAG! ... but it’s NO JOKE, SON! ... if you “Soft-Peddle” your Product ... Shut Up your Showmanship ... Muffle your Boxoffice!

The “Holler Guy” sells the tickets in this Business! ... the guy who PROCLAIMS his product from the Marquee-tops! ... SHOUTS about it from his SCREEN! ... BOOMS it forth from his LOBBY, FRONT and STREET! ... and TELLS the whole, wide, world-full of Patrons about it ... with the Advertising, Publicity and Exploitation that creates the BIG NOISE! ... wherever there’s a Patron to See ... and to Hear ... and to Listen! ... to your Big Story about Great Pictures!

So take the Clamps off your Hullabaloo! ... Loosen up your tonsils ... and start to YELL! ... Remove the GAG ... and start to BRAG! ... that ...

MOVIES ARE BETTER THAN EVER!
JOE EXHIBITOR SPEAKS

Distributors Must Behave Like Showmen!

Page Three

THE UNITED ARTISTS STORY

Pickfair's Revolving Door

By LEONARD COULTER, Page 5

REVIEWS IN THIS ISSUE

CYRANO DE BERGERAC • RIO GRANDE • KANSAS RAIDERS
HIT PARADE OF 1951 • WEST POINT STORY
HE'S A COCKEYED WONDER

Pages 7 and 8
THE PROOF IS IN THE PRODUCT

IT'S BIG! IT'S TECHNICOLOR! IT'S M-G-M!

"KIM"

One of the year's biggest pictures is "Kim," M-G-M's giant Technicolor production of Rudyard Kipling's famed spectacular adventure story. M-G-M sent a whole company abroad to film it against authentic backgrounds in mystic India. Errol Flynn at his dashing, romantic best, Dean Stockwell in a never-to-be-forgotten performance as the impish Kim, and a cast of thousands bring the immortal drama to the screen in all its color, excitement and magnitude.

WORLD PREMIERE • RADIO CITY MUSIC HALL

Fun! Romance! Songs! M-G-M! "GROUNDS FOR MARRIAGE"

At every Preview there are cheers when Van Johnson dances the newly revived craze, the Charleston, and there's a new type of romantic comedy role for beautiful songstress Kathryn Grayson. And new faces for the public: Paula Raymond and Barry Sullivan lend gay laughter and excitement to a mad and merry mix-up that's a happy surprise all the way! "Grounds for Marriage" is a pajamaboree of fun, love and music!
JOE EXHIBITOR SPEAKS

DISTRIBUTOR SHOWMANSHIP

November 13, 1950.

Mr. Mo Wax, Editor
Film Bulletin

Dear Sir:

Bravo! Your editorial in the November 6th issue of FILM BULLETIN hits the nail squarely on the head — but I must take issue with you because it fails to drive the spike all the way in.

When you tell the exhibitors to “Put Away Those Crying Towels!” and to return to basic, high-powered showmanship, you are giving sound advice. I am proud to say that I am not one of those who needs the advice, because I am spending more in these hard times to exploit my pictures and theatres than I ever spent in the “good old days” of three or four years ago. It seems plain horse sense to me that you have to put on extra selling pressure when buyer resistance is toughest. But I know what you said in that editorial is true, terribly true. The average exhibitor with whom I come in contact is a sad, dejected, wailing creature who talks and acts like he is sinking for the third time. He is hardly lifting his little finger to overcome the adversity that has struck him in the last year or so.

The truth is that all these gues don’t deserve sympathy. I earnestly urge you in your worthy publication to beat their ears off editorially until you awaken them to the realization that they’re in show business. They had better get the callouses off their backsides and put some on their feet and on their brains. If we are going to lick all the competitors we face today, we’ll do it only by exploiting our pictures and our theatres.

Where I take issue with you is in your failure to give the same hell to the film distributing companies. With the exception of a couple outfits like Fox and Metro, they are doing next to nothing to lift the industry from the slump into which it has slipped.

The thousands of little exhibitors all over the country need guidance in showmanship, and they’re not getting it from the film companies. Whether it’s the fault of the film advertising men themselves, or of the top executives who control the pursestrings, I don’t know. But it is pitiful to see how little is being done by them to get the exhibitors steamed up about the new pictures being released.

You made a wise observation in one of your editorials once to the effect that every time a theatre opens a new picture it is like starting a new business. Don’t the film companies realize that? They seem to think that it is enough to plug their trade mark. But it isn’t. Every time they have a new picture to sell the exhibitor, they’re in a new business, too, and it doesn’t make much difference whose label is on it; if the exhibitor is convinced that he can make a dollar with it, it’s a picture he wants. Further than that, it is vitally important that the film companies show the exhibitors what kind of showmanship will sell the pictures to the public. In the last few years, they have been miserably inadequate in that respect. They like to blame the exhibitors for all the weaknesses in the business, but they ought to look at a little more closely for the mote in their own eye.

Crying towels are no more appropriate or useful to film men than they are to exhibitors. Both must behave like showmen, if we’re going to lick this slump.

Here’s to happier days.

Sincerely yours,

JOE EXHIBITOR.
"...and so I tell him—Book 'FOR HEAVEN’S SAKE' lover boy. You can't miss with that BELVEDERE man bringing that Yuletide cheer!"

"...and wait'll I tell him about 'HALLS OF MONTEZUMA'—I really go for those marines...and that Widmark! It's red-white-and-blue...Technicolor Too!"

"Mmmm a real white Xmas! White ermine, white diamonds—I'll be the envy of every Exhibitor's wife in town!"

"But like I told him...what about 'THE MUDLARK'? All that Command Performance publicity! Book-of-the-Month!...Irene Dunne!"

"Jingle Bells at the Box-Office! Anyway you play it—it's gonna be a VERY MERRY XMAS—and a HAPPY NEW YEAR!"

"Maybe a warm Xmas would be better...a cruise...Florida...Bermuda...Mmmm-m-m!"

"But like I told him...what about 'THE MUDLARK'! All that Command Performance publicity! Book-of-the-Month!...Irene Dunne!"

There's No Business Like 20th Century-Fox Business!
By LEONARD COULTER

John Barrymore in "Vagabond Lover," Eddie Cantor in "Kid Midnight." He followed smash hit on the schedule of United Artists releases. Samuel Goldwyn dished up a long series of UA successes. Joseph M. Schenck was Chairman of the Board. Budgets went up and, under the sales generalship of the dynamic Al Lichtman, revenues rocketed. "Robin Hood" cost the staggering (for those days) sum of $3,000,000. 

No one knows what this did to the bank accounts of Miss Pickford and Mr. Chaplin, but the records suggest that when Mary Pickford was hitting it rich with Paramount between 1914 and 1917 her annual income was around $150,000. By 1924, with UA in its heyday, she was taking away $1,200,000. Everyone flourish except the unlucky Korda, who took Hiram Abrams to court, Abrams died in 1928.

CHAPLIN, LICHTMAN, PICKFORD AND GOLDWYN in '35

Great Names, Great Days

Consider the record. United Artists was hatched in the fertile brain of Ben Schulberg way back in 1919. An ex-book reviewer, Schulberg was hired by Adolph Zukor as head of Famous Players' scenario department. When Zukor bought control of Paramount, Schulberg was made General Manager and Hiram Abrams became President. A few years later Zukor himself displaced Abrams. Schulberg loyally followed Abrams into the wilderness and it was there, at the end of World War I, that they conceived the formation of a new distributing organization which the great stars of the day would own themselves. They took over Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith, who became founder-members of United Artists and shared the stock.


Comes The Plague

The studio was sold to Twentieth Century Pictures and it continued to prosper. But then began the plague which has been weakening United Artists ever since. Darryl Zanuck shook the dust of UA from his feet. So did Joe Schenck. They joined the newly-formed Twentieth Century-Fox outfit. Griffith left in 1935. Alexander Korda was hailed as a partner in 1935. Sam Goldwyn was admitted to partnership in 1936. A year later A. H. Giannini of the Bank of America was elected President. But they all walked out. Goldwyn and Korda tried to stop the rot. In 1937 they offered $5,000,000 for an option on the Pickford-Chaplin shareholdings. The prodigiously wealthy Prudential Assurance Company was behind them. But Miss Pickford, at the last moment, exercised the feminine prerogative. She thought that even after the sale was clinched she ought to be allowed to put her name in. Goldwyn promptly abandoned the project. Disgusted, he later severed his connection with the company and its temperamental bosses altogether. By that time Giannini had gone too. Even he admitted "differences on policy matters." Korda also dropped out after a brief flirtation.

The main entrance to Pickfair, Miss Pickford's lovely Hollywood home, was swinging like a revolving door. As the old familiar figures went out, new faces came in. "The World's Sweetheart" was photographed with Charles Chaplin in 1941, welcoming a new lamb to the fold; David O. Selznick, whose cheek she pecked in motherly fashion, remarking "There's a million dollar kiss" as Selznick signed the contract for the late Douglas Fairbanks' one-fifth stake in th-topsy-turvy empire. But Selznick couldn't stand it. When he joined the long procession he told an inquisitive reporter in 1946: "Pushed out? Not me. I jumped!"

Amid all these comings and goings Miss Pickford and Mr. Chaplin, whose own movie-making exploits had become somewhat sporadic, were frequently having beautiful pipe-dreams. Once they decided they would go back into film production (Continued on Page 19)
 Paramount WILL BE THE BIG GUN IN ’51 right from January 1st, which has been designated general release date for Cecil B. DeMille’s “Samson and Delilah,” the top grosser of our time.

Echoing millions of femme fans, Louella Parsons, in her widely syndicated column, has called Charlton Heston “most promising personality of ye... in Hal Wallis’ exciting film, “DARK CIT.”

Dates on Betty Hutton and Fred Astaire in “LET’S DANCE” (Technicolor) are challenging the Thanksgiving booking record at Paramount exchanges.

“Life Is So Peculiar,” one of 9 tunes Bing Crosby sings in “IRISH MUSIC” is climbing to top of “songs most played on the rad.”

“BRANDED,” which will be released in January brings Alan Ladd back to his boots, saddled in color by Technicolor, for the first time since his big boxoffice hit, “Whispering Smith.”

Martin & Lewis, click team of Hal Wallis’ “Irma” comedies soon co-starred in “THE STOOGE,” have been voted by exhibitors of America the No. 1 Stars of Tomorrow in Fame’s pin

Here’s welcome news; the first “Road” picture since 1947, in preparation. It’s “THE ROAD TO PARIS” that Bing Crosby, Bob Hope and Dorothy Lamour will take off on set.

A celebrated trio of Academy Award winners—Director William Wyler, Laurence Olivier and Jennifer Jones—has just completed “CARRIE,” based on a famous Theodore Dreiser novel.
United Artists (Stanley Kramer) 95 minutes


This is the movie perfection Hollywood has long been striving for. At once a woman’s picture, a man’s picture, and a ‘teenager’s picture, “Cyrano de Bergerac” will unquestionably make motion picture history, setting a pattern for many great films for a long time to come. In every respect this United Artists offering of Stanley Kramer’s most ambitious undertaking is absolutely magnificent. Hitmaker Kramer has never produced anything better. Possessing all the elements of greatness—superlative acting by an unusually fine cast, production and direction of the highest standards, and a screenplay based upon a classic play—“Cyrano” should become a “must-see” at the boxoffice for a musical comedy. It is a movie which, though adult in conception, combines vivid action, including some of the most stirring dueling scenes ever put on celluloid, a wealth of rare, subtle humor, and an excellently tender

'CYRANO DE BERGERAC' WILL MAKE MOVIE HISTORY

Rates ★★★★ for class houses; less elsewhere

Republic

85 minutes


This latest entry in Republic’s “Hit Parade” musicals falls short of the standard set by previous ones in the series. As a matter of fact, it can hardly be classed as a musical comedy, being more a comedy with several musical interludes. The comedy and the music both lack originality or distinction. Basing its plot on the original, the scenario is supplied by Mikhail Rasumny and Frank (John L. C. Savony) Fontaine; glamour by Marie (“The Body” McDonald; heartthrobs by John Carroll, and music by Bobby Ramos and his rhumba band and the Melody Masters. “Hit Parade of 1951” is a year which has produced half-a-dozen smash-hit melodies, the tunes which decorate “Hit Parade of 1951” sound tame, and the picture will need support to benefit the boxoffice take.

The performances, in general, are little more than ordinary. Carroll, doubling in the parts of a gambler and a radio crooner, handles that chore fairly well. As the singer’s sweetie, Miss McDonald’s presence is unnecessary to the story, while Miss Rodriguez, Rasumny and Fontaine are adequate in their important supporting assignments. The direction by John H. Auer, who also produced the picture, is just routine.

STORY: John Carroll, a devil-may-care gambler, loses $200,000 in a Las Vegas casino to Grant Withers, the proctor. In order to meet his losses, he goes to Los Angeles and impersonates a radio singer, who is also played by Carroll. The gambler—completely fools singer Carroll’s girlfriend, Marie McDonald. Singer Carroll is whisked away to Las Vegas by gambler Carroll’s henchmen, Mikhail Rasumny and Frank Fontaine. Aided by the gambler’s unsuspecting local flame, Estellita Rodriguez, the singer makes a killing at the casino and clears gambler Carroll’s I.O.U.’s. Estellita, fearing trouble, packs the singer off to Los Angeles just as gambler Carroll is about to kill the singer, but singer and gambler finally meet and agree to a double wedding: the gambler to Estellita and the singer to Marie. Neither man is very good about being married — until the singer solves the riddle by bursting into song. COULTER.

'HIT PARADE OF 1951' MILDLY AMUSING COMEDY WITH MUSIC

Rates ★★★ + as dueller

Columbia

77 minutes


Mickey Rooney fans are in for a disappointing experience and, all others may expect a dismal 77 minutes in “He’s a Cockeyed Wonder.” Battered and beaten by a script that belongs on television reruns, youth is hard put to exercise his crowd-pleasing talents in the far-fetched melodrama of incidents that pepper a picture, “Rooney’s adept timing and mugging are responsible for the few laughs generated in the film. As an orange-packager who falls into an inheritance of magic tricks, becomes involved in a robbery and extiricates himself, in a series of impossible endings, the star flounders through the misfortunes in his old Andy Hardy style, though without the benefit of that character’s wit that can be relied on for far returns as a dueller in small towns and lesser neighborhoods, principally on the Rooney name.

A potentially good supporting cast also flounders on story shoals. The cute girl, pretty Marie McDonald, is too much beset by hector-stereol type nonsense to register the pleasant pertness that has characterized her past efforts. The girl opposite is a flinty-scowling self, and the talents of Charles Arnt, Douglas Fowley and Mike Mazurki can’t help anymore. The screen play gives director Peter Godfrey a hard time maintaining order, much less assembling an entertaining film.

STORY: Mickey Rooney, working in an orange packing plant, is in love with Terry Moore, daughter of the foreman, William Demarest. The latter manages his romance with Rooney, wants her to marry Ross Ford, nephew of plant owner Charles Arnt, but switches to Rooney when it is learned that he has come into an inheritance. This turns out to be a mess of magic paraphernalia and $167 in cash, so Rooney attempts to learn the tricks for a stage career. Going to the deserted plant at night to practice, he is actually hi-jacked by robbers, plans to kill Rooney and keep Moore with him, but with the aid of his trick housekeeper and a trained crow, Mickey rouses aids and lawmen, Rooney is married and go on a tour with their act. BARN.

NOVEMBER 20, 1950
'RIO GRANDE' GOOD WESTERN IN THE JOHN FORD TRADITION

Rates • • • in action houses; slightly less in class 500s

Republic...
105 minutes.

Directed by John Ford.

Here is a typical John Ford western, which means "Rio Grande" is top-flight and destined to enjoy a healthy boxoffice career. Ford's initial effort for Republic Pictures is in his tradition, with horses, guns, dust and Apache Indians providing plenty of action and excitement on screen. Based on an incident in the Indian Wars, this offering builds suspense steadily with a wealth of dramatic moments. This is a veritable Duddy Kravitz "West Point" story, but is not a new one for Cagney, who did these same chases most successfully in "Yankee Doodle Dandy". "West Point Story," however, is not another "Yankee Doodle" and Cagney's action fans, who may have forgiven him for stepping out of character in that prior musical, may not show such forbearance in this one. Generally, it should register satisfactory grosses on basis of cast and music. The graphed outdoor scenes of Indian fighting and a chase across the Rio Grande into Mexico. In addition to this abundance of action, this Merian C. Cooper-Ford collaboration for Argus Pictures is done well enough to bring to the fore more than an eyeful of tears, a strong selling point for feminine audiences.

The leading roles are handled quite well by John, U. S. Army colonel, and Maureen O'Hara, who makes it as Wayne's estranged wife. Performing ably in support are Claude Jarman, as Wayne's trooper son, and J. Carroll Naish, as an Indian general. Harry Carey, Jr., Chill Wills, Victor McLaglen and Grant Withers round out the cast, with the Sons of the Pioneers popping up occasionally to render a sentimental ballad or two.

STORY: John Wayne has been estranged from his wife, Maureen O'Hara, since their first meeting. When Wayne, of course, he threatened to cross the Mexican border and smoke the Apaches out. However, the Indians attack the wagons and seize the children, but Wayne and Claude gallantly rescue them. Wayne, badly wounded, is "punished" by being made military attaché in London, and with their marriage still estranged, O'Hara leaves for England on a second honeymoon.

WEST POINT STORY' CK MUSICAL, BUT NOT 'YANKY DOODLE'

Rates • • • — on names

Warner Bros.
107 minutes.

Directed by Roy Del Ruth.

This is a musical that belongs to Cagney. Older and heavier since his hoofing days, his translation from tough guy roles to that of a down-at-heels Broadway musical director is not hard to take nor is it a new one for Cagney, who did these same chases most successfully in "Yankee Doodle Dandy". "West Point Story," however, is not another "Yankee Doodle" and Cagney's action fans, who may have forgiven him for stepping out of character in that prior musical, may not show such forbearance in this one. Generally, it should register satisfactory grosses on basis of cast and music. The Cagney name will make this a better-than-average musical attraction for the action spots.

West Point forms the background for the new music by Jule Styne and Sammy Cahn. The tunes are topnotch, catchy, and plentiful, with Doris Day and Gordon MacRae cooing the lyrics exceptionally well. The story is overlong and dated with every song to make the running time seem twice as long.

Virginia Mayo and Doris Day, who plays the attractive starlet of pulse-rhythm, Doris Day and Gordon MacRae register well as a singing team and help put spark into the new music.

STORY: A former hooper, James Cagney is in love with his assistant, Virginia Mayo, but can't get a break — except from Roland Winters, success of Broadway producer, whom he distrusts. Virginia persuades him to accept an offer from Winters to produce the 100th Night Show at West Point Military Academy. Winters' idea is that his nephew, Gordon MacRae, one of the cadets, is a potential star whom Cagney may be able to lure away from West Point.

By introducing Virginia into the all-male show, and persuading film star Doris Day to make a personal appearance, he succeeds in breaking MacRae's resolve not to concentrate on a military career, and to violate the discipline of the Academy. The Commandant, Frank Ferguson, discovers the infraction of West Point rules and orders the show to be cancelled.

On the strength of his own wartime record, Cagney gets the cancellation lifted, and the show is an all-time hit. Winters, who thinks he can grab the Broadway rights and launch his nephew on the big time, is chagrined when the cadets, in gratitude for Cagney's help, make him a present of the book and music. As for MacRae: he gets Doris Day, who decides to quit Hollywood forever.

'KANSAS RAIDERS' GIVES ACTION FANS WHAT THEY WANT

Rates • • • in action houses; less elsewhere

Universal...
90 minutes.

Directed by Ray Enright.

A violence-filled western, featuring all of the Old West's badmen as the central characters, plus the oft-portrayed Quantrill's raiders, "Kansas Raiders" should more than satisfy the blood-thirsty hearts of action fans. Apparently the story is an attempt at justification of the lawlessness to which the James boys, Kit Dalton and the Youngers were soсходed after their homes had been ravaged in the Civil War. As such, it misses the mark, but otherwise it makes for solid action fare. Story material is interesting, acting is uniformly good, production is lavish, photography first-rate, and from opening shot to closing scene, action follows action. There may be a little too much Technicolor gore for the ladies or for squeamish stomachs, and love scenes are kept at a minimum, but in houses where action is demanded, boxoffice returns should be above average. Elsewhere, it is just a fair dueler. Brian Donlevy turns in a competent kind of performance which has come to be expected of him, in the role of Colonel Quantrill, leader of the guerilla band which is supposedly fighting for the Confederacy, and Audie Murphy, as Jesse James, manages to produce just the right degree of hero-worship, becoming somewhat awed. In the only major female role, Marguerite Chapman makes the most of the few opportunities she has.

STORY: John Wayne and Richard Long are Jesse James and Frank James, Anthony Curtis as Kit Dalton, and James Best and Dewey Martin, as the Younger brothers. The film is to join the Quantrill guerillas who are looting Union towns. Although Quantrill's housekeeping—er, Marguerite Chapman, tries to prevent these from joining, they refuse to share her disunionism with the leader, Brian Donlevy, and after a thrilling knife fight in which he kills Donlevy's lieu-tenant, Murphy is named in command. At first thrilled, but later sickened at the butcher, arson and pillaging, by the inane Murphy protests but becomes too deeply involved with Donlevy to leave, particularly after the latter saves his life. He falls in love, too, with Chapman and when Donlevy is hanged in battle, Murphy takes command. The "butcher brigade" dwindles in numbers, and the band is finally trapped by Union forces under Col. Arlen. They make a break for freedom, leaving only Murphy and Donlevy, the latter being shielded by Richard Long. In a final gesture, draws the pursuers fire is killed, allowing Murphy to escape. Persuaded by Chapman that she is too old for him, Murphy and the other outlaws ride off in search of new adventures.

COULTER.
from the great director who has given you the industry's greatest hits...

JOHN FORD

...3-TIME ACADEMY AWARD WINNER
Never in the history of the motion picture industry has a Director-Actor team given you so many big money hits as JOHN FORD and JOHN WAYNE...

"Stagecoach" "The Long Voyage Home" "They Were Expendable" "Fort Apache" "She Wore A Yellow Ribbon"!

and now their greatest—from REPUBLIC!

presents
Ford's

AND DE

QUEEN O'HARA

RY CAREY, JR. • CHILL WILLS

ITHERS • SONS OF THE PIONEERS

or a Saturday Evening Post Story by JAMES WARNER BELLAH

ARGOSY PRODUCTION

by JOHN FORD and MERIAN C. COOPER

TURE

es, President
ANNOUNCING -

THE SPECTACULAR WORLD PREMIERE OF JOHN FORD'S "RIO GRANDE" AT THE MAJESTIC THEATRE (INTERSTATE CIRCUIT) SAN ANTONIO, TEXAS, WEDNESDAY, NOVEMBER 1, IMMEDIATELY FOLLOWED BY SIMULTANEOUS PREMIERES IN 32 BRANCH CITIES FROM COAST TO COAST.
COLUMBIA

STEP-UP IN PROFITS
GIVES COL. SHOT-IN-ARM

MORALE seems to be on the upswing around Columbia's Gower street studio. Several factors undoubtedly contribute to this outlook. First and foremost, of course, was the surprising financial report which Harry Cohn made to his company's shareholders recently. Despite the number of strictly second-rate films which the company has been turning out, Cohn revealed an all time high record in profits for his organization, for the year ending June 30, which might prove that Columbia is the best answer to today's film situation.

Further contributing to the improved outlook is the enthusiastic response with which the Hollywood preview audience greeted Cohn's multi-million dollar production of the year, "Born Yesterday." And perhaps the final contributing factor to the high morale of the mill-of-the-run studio workers, is the spirit of cooperation which prevails on the lot, for the first time in many a year. From the front office right on down the line, there is a new wholesome spirit that bodes well for the future of the company.

Packards 5-Film Deal

Fred Packard returned this month from Europe and immediately launched preparations for a new five-picture program which he will make for Columbia. All of the pictures will be filmed in Technicolor within a two-year span, and all will fall within the category of adventure-romances on the order of "Rogues of Sherwood Forest." First to roll will be "Adventures of Lochinvar," tentatively set for January.

A deal whereby George Raft would star in and co-produce three pictures for Columbia release at the rate of one annually is in the process of negotiation as of this writing. Under the plans being discussed a separate company would be formed, with at least partial financing to come from Columbia. Raft, in addition to starring, would also get either producer or associate producer credit.

Paul Henreid has been signed for the male lead in "Thief of Damascus," which Sam Katzman will roll in January. This film will utilize Cinicolor's new 3-color process.

HOLLYWOOD EDITORIAL

There's Always Hope

Once again the motion picture industry has been reaping a harvest of good will as a result of the most recent personal appearance justifiably billed as the No. 1 ambassador, Bob Hope. Probably no star in the history of show business has ever had such an enormous volume of favorable publicity — all of which, fortunately, reflects credit on movie business as a whole. Judged from a cold business standpoint, it is worth millions of dollars.

Certainly, no one can deny that Hope, personally, has earned every single line of praise that has been written about him by doing a magnificent, unselfish job. That's why it is GOOD publicity; it's based strictly on facts; it contains no exaggerations.

For ten years he has responded to every appeal for a personal appearance, if it could possibly be squeezed into a schedule that is always as crowded as a glamour girl's clothes closet. During World War II he put up and down more than 3,000,000 service men, approximately one-fourth of Uncle Sam's entire armed forces. On his latest tour of Korean bases, he added several more thousand, making eight and ten appearances a day — even hopping from ship to ship on a helicopter to give a lift to Navy morale.

Is it any wonder that a Bob Hope picture is sold box-office in any theater? Every man who's ever seen Hope on the big screen, front, or back, is hailing the master of ceremonies, the master of the man-thing in the movie business. Now that Hope has gone to the movies, he is making his debut in "Hope's latest release will be a dyed-in-the-wool Hope movie fan from that day on. And the same goes for the families and friends of these men. In any circle of acquaintances one can find friends who have dropped the movie-going habit, but still make it a point to catch each new Bob Hope comedy.

Perhaps there have been greater comedians in the history of entertainment business. But for genuine worth as a human being, and as an invaluable source of generating good will for the industry he represents, it's doubtful if Hope has had any peers. JAY ALLEN.

ELC PLANS 54 FEATURES FOR '51; 12 IN 'A' GROUP

WILLIAM MacMILLEN, Jr., presy of Eagle-Lion-Classics has notified his staff in Hollywood that the company will handle some 54 features in 1951. Of that number, 12 are slated to fall in the "A" budget group, and are expected to gross $1,000,000 or more per picture on the domestic market. Another group of 12 will be budgeted slightly lower, perhaps between $500,000 and $300,000, and are expected to gross just under a million dollars each. Another dozen films will be imports from England, including those for which J. Arthur Rank is committed, and the remaining 18 will fall in the low budget class, and will come mostly from Jack Schwarz's slate.

MacMillen, meanwhile, is known to be lending an attentive ear to a pitch being put up by Benedict Bogeaus for two further pictures from his stable. Bogeaus has completed coming on "The Tiger" (Mickey Rooney), which was shot in Mexico on a one-picture deal with ELC, and is expected to turn it over to the company some time next month. It is expected that any new contract would be along the lines of the one covering the "Tiger" production, by which ELC put up a portion of the financing.

ELC is planning to enrich its coffers by renting more of the studio space to independent producers. A rental deal was culminated early in the month with Nat Holt, for the shooting of interiors on the lot. Several other such deals are known to be in various stages of discussion. Samuel Goldwyn is moving the equipment which he has been storing on the lot, with the result that three new soundstages are being made available for rentals.

METRO-GOLDWYN-MAYER

QUO VADIS', AT $6,500,000
SHOWS LEO'S FAITH IN MOVIES

A MILESTONE in motion picture history was passed this month, when MGM completed shooting "Quo Vadis," in Rome, setting a new all-time high for a single production budget. The negative costs on the picture, according to the best estimates available at this time, reputedly will reach $6,500,000. With an additional $500,000 earmarked for publicity, the total budget will hit the $7,000,000 mark — exceeding the previous record on "Gone With the Wind," by more than $2,000,000.

If the production is the great triumph which some of the MGM executives seem to think it is (in view of the rushes they've seen) undoubtedly the public will register the final verdict in the affirmative. However, it must be more than good — it must be GREAT — to be a profitable, venture for Metro.

Merits Applaud

Whatever the final verdict will be, this must be said for Metro: it took great courage to undertake so costly a production at this time, and the entire industry owes Leo the Lion a vote of thanks for the lift a "Quo Vadis" will give to movies in general. This is the big-scale type of entertainment that TV or any other medium cannot match. It is an expression of Metro's faith in our industry and, as such, is worthy of applause.

Several new contracts of importance were signed at the Culver City studio this month. Stanley Kramer has landed a new direct-to-theatres feature, following a showing of "Royal Wedding," and assigned the meagling tasks on "Love Is Better Than Ever" (Elizabeth Taylor-Larry Parks). Ed Knobloch was given his first directorial chore on "The Law and Lady Loverly." Greer Garson's next picture, and Fred Quimby signed a new term deal to continue as head of the short department.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

N O V E M B E R  2 0,  1 9 5 0

13
MONOGRAPH-AA

NEW BANK LOAN GIVES
MONOGRAPH REVOLVING CREDIT

Despite a loss of $175,000 for the first quarter of the new fiscal year, Monograph should not be strapped for capital, due to a new one-year revolving loan calling for a direct bank credit of $1,200,000, plus the right to guarantee bank loans up to $500,000 to its producers. This new loan agreement, which virtually underwrites the entire production slate for the year, was negotiated with the Security First National Bank of California, although the California Bank of Los Angeles, the Guarantee Trust Company and the Bank of Manhattan are also known to be participating in the deal.

Under the revolving feature of the credit, the combined Monograph and Allied Artists companies are expected to use for production purposes in the current fiscal year somewhere between six and eight million dollars of bank funds.

Insofar as the first quarter loss is concerned, Steve Brody points out that it is directly attributable to the amortization of negative costs on two pictures which the company produced for United Artists release, and was, therefore, anticipated in advance. The pictures, both high budgeters, were "Red Light," and "Gun Crazy."

QUERY BROYD ON TV

As was to be expected, most of the stockholders attending the annual business session in Los Angeles, this month, lost no time in pressing Steve Brody for details on his previously announced plans to lead the company into television production. Asked herewith are just the facts. However, they received little enlightening information, inasmuch as Brody points out any plans on the subject are still very abstract. In other words, it seems safe to assume that no established producer-distributor in the business — even despite Monograph's previous statement — is yet too close to making the break into TV.

Production-wise, Monograph is in the midst of a pick-up in tempo, with six writers readying a total of seven screenplays. One of these properties, "The Police Story," will be an Allied Artists production. On the Monograph slate are: "Rhythm Inn," "Casa Manhattan," "According to Mrs. Hoyle," "Flight To Mars," "The Ottawa Story" and "Father Flies High."

PARAMOUNT

PERLBGER-SEATON DEAL
CONFIRMS REPORT ON INDIES

The fact that Paramount was enter-taining deals with several independent production units was reported in FILM BULLETIN on several occasions during recent months, and each time was emphatically denied by studio officials. Now comes the announcement by studio boss Y. Frank Freeman that a deal has been consummated with producer William Perlberg and director George Seaton, whereby the two will make an unsecured number of pictures for Paramount over a period of years. The pair will also co-produce pictures by other writers and directors. The world premiere will be "Ricochet," from A. Aiken Smith's yarn about a cat that inherits a baseball team. For February shooting, it will star Ray Milland and Jan Sterling. Arthur (Frank) Seaton will direct.

The second scheduled Perlberger-Seaton effort will be "Anything Can Happen," from the Book-of-the-Month novel, which will introduce Met Opera star Robert Merrill. Another project of musical story for Blossom Scely, starring Betty Hutton.

The anxiety as to how their company would fare under divestiture was finally dispelled for the men and women at Paramount this month, when they were informed that the first year of independent operations for the production company seemed destined to show a net in excess of 100 percent above the production-distribution earnings of last year. On the basis of strong third quarter grosses and anticipated strength in the final quarter, studio topers have set a $7,000,000 goal for the 12-month period, as compared with only $5,261,000 last year.

The producing firm netted $1,441,000 in the first quarter, and climbed to $2,826,000 for the half due largely to the success of DeMille's "Samson and Delilah," on 2,000 un-released engagements. According to latest returns, "Samson" has now piled up a total gross of better than $5,500,000 and is still going strong in the foreign markets.

3 NEW STARTERS

Three pictures got underway within the past week at Paramount, and a fourth is set to roll on December 4. "Rendezvous" got the go signal November 12, with Mitchell Leisen directing and Harry Turegond producing, and Joan Fontaine, John Lund and Mona Freeman heading the cast. Nat Holt's "Devil's Canyon" was next to go, with Ray Enright megging the cast headed by Gail Russell, actor Jory and Sterling Hayden. On November 20 Frank Capra's "Here Comes the Groom" (Bing Crosby-Jane Wyman-Franchot Tone) was given the green light, with Irving Pichel as assigned as director. "Junior," Hal Wallis' production starring Dean Martin and Jerry Lewis, starts December 4, with writer Cy Howard serving as associate producer.

Paramount suffered quite a loss in the departure of producer Charles Brackett, who, in association with Billy Wilder, delivered some of this studio's brightest hits of recent years. Brackett goes over to 20th-Fox.

REPUBLIC

STUDIO PERSONNEL SWITCH
DOES NOT HAMPER REP. PACE

The realignment of top echelon personnel at Republic within the past fortnight has little, or no effect on the stepped up production pace which was hit last month. No less than twelve pictures have been released within a six-weeks' period. Included in this list are: "Fighting U. S. Coast Guard," to be filmed with the cooperation of that branch of Uncle Sam's armed forces; "Missing Woman," a suspense yarn based on records of the Missing Persons Bureau to be directed by Phil Ford for producer Stephen Auer; "Alaska Frontier," "Night Riders of Montana," and "Tenderfoot of the Trail."

The personnel realignment was made necessary by the resignation, early in the month, of Allen W. Coot, vice president in charge of studio operations. Wilson, who has been with the company for 15 years, is taking a full year's vacation, and possibly may retire from active business. Replacing him is Jack E. Baker, another oldtimer with Republic, having served with the company and its subsidiaries for 25 years. For the past six years he has been in charge of the production department.

Robert V. Newman, formerly assistant to Wilson, has been appointed studio executive assistant to President Herbert Yates, with the responsibility for all of Republic production activities identified with independent and outside producers. Yates has indicated that Newman may receive still additional duties so that he may be free to devote more of his time to worldwide activities of the company.

RKO

QUARTET OF TOP-BUDGET FEATURES ROLLING AT RKO

Four top-budgeters produced under the RKO aegis rolled during the first three weeks of this month, headed by the long postponed "Two Tickets To Broadway" (Tony Martin-Janet Leigh). On the 15th, Robert Sparks put "High Frontier" before the cameras, and a couple of days later, Edmund Grainger launched "Flying Leathernecks" (John Wayne-Robert Ryan), with Nicholas Ray directing. The final entry in the November shooting schedule is "The Return of Zorro," which may launch a whole new series based on the old Douglas Fairbanks adventure films.

In a move that indicates they plan to bring in top-flight directorial talent to head up their productions, Wald-Krasna have started negotiations with Mark Robson to replace their vice-president-gone-director. By the time this reaches print, Robson probably will have his name to the test in a picture called "Strike A Match," bringing him back to the RKO lot where he got his early start in picture making—long before he became one of Hollywood's wonder boys with the Stanley Kramer production of "Champion." As for Ferrer, any contract will have to wait until one of the RKO musicals is completed.

Musfilm on Berkeley

One of the most exciting projects announced by Wald-Krasna is the life story of Bussy Berkeley, the film dance director. To be filmed in Technicolor, under the title "All That Beautiful Girl," the picture will deal with the problems of making a screen musical.

Samuel Goldwyn will produce four pictures this year, a continuance of his intensive production drive in 1948, but failed to start any new ones in 1950, although "Edge of Doom" lapped over into January of this year after
starting late in '49. The quartet for 1951 will be selected from the following group of seven properties which he now has in production: "The Legend of Little Joe," "I Want You," "Hans Christian Andersen," "Linnett Moore," and three untitled yarns. Moira Shearer, ballooned as the "princess" in the "Andersen" tale, to be filmed in Technicolor, starting next October.

Ida Lupino and Faunia Granger will be starred in "Day Without End," to be made for RKO release by Filmmakers, Inc., the Collier Young-Lupino unit.

20th CENTURY-FOX

ZANUCK HAS REASON TO CELEBRATE THANKSGIVING

DARRYL F. ZANUCK has a great deal to be thankful for this Thanksgiving - more, perhaps, than any executive moving into the film business. For example, he has a picture in "All About Eve" that can't fail to cop at least a couple of Academy Awards. Furthermore, "Eve" is only one of many outstandingly fine movies which Fox will be circulating in the nation's theaters within the next few months. And, as if that wasn't enough to make his Thanksgiving a happy one, he just made one of the brightest personnel acquisitions that could be made, by signing Charles Brackett to a straight seven-year Fox pact. The producer of such great Paramount hits as "Lost Weekend" and "Sunset Boulevard," among others, will move on to the Fox lot December 1.

In another contract development this month, Zanuck promoted Harmon Jones, long-time Fox film editor, to a director's status and handed him a term ticket. His first assignment will be "Will You Love Me In December," with Lummis Trotti producing.

Among the new story properties announced this month, particular interest is focused on "Streetcorner Story," a biopic of the ex-cardinal baseball immortal, to star Dan Dailey. Jules Schermer has been handed the assignment as his first production chore on the lot.

UNITED ARTISTS

THREATENED LOSS OF KRAMER NEW BLOW TO UA

CHANCES that United Artists will be able to hang onto its No. 1 source of revenue, Stanley Kramer Productions, dimmed considerably this month, with the formation of Kramer's new company, in which Sum Katz figures as a full partner on the basis of his contribution of $250,000 for a 50% interest. The Kramer-Katz combo is aimed at eventually developing into a full scale production-distribution organization, although the district operating on the "Philadelphia Story."" UA, it's generally conceded, will doubtlessly be rather slow in shaping up. Nevertheless, it now appears that the only chance UA has to retain the Kramer product, is for Katz to buy out United Artists - as has frequently been rumorred in recent weeks.

At any rate, Kramer has assured FILM BULLETIN that no decisions will be made on the future distribution of his product until after the first of the year. Meanwhile, the studio is concentrating on the development of a slate of 20 pictures per year, with Kramer bowing out of active executive producer capacity of executive producer. He feels that the experience he will receive in handling the distribution of "Cyrano de Bergerac" on a road-show basis will help point the way toward the best possible solution of future distribution problems.

The Kramer-Katz unit will either acquire an existing distribution outlet, make some kind of a special arrangement with one of them, or develop their own marketing program. When then the company gets rolling, they should have no trouble obtaining an advantageous distribution deal.

As for Katz buying into the company, FB hears that Mary Pickford notified Paul V. McNutt that she is not interested in the production, that he either sell or pour more money, to the company to keep it operating.

And, as if UA didn't have enough troubles as is, Howard Hughes has filed suit against asking for a full accounting of their money allegedly due him for distribution of "The Outlaw."

UNIVERSAL-INTERNATIONAL

U-I EXPECTS MERRY XMAS WITH ITS INVISIBLE RABBIT

UNIVERSAL is looking forward to having an invisible rabbit make this Christmas merry indeed. With extended key-city runs at not too distant a day, "Harvey" is only a couple of weeks away from an engagement in New York. The other big thing launching forth for the New Year is the studio's biggest advertising campaign in history. The ad spigot will water trade publications, 27 leading magazines with a combined coverage of 205,000,000 readers, Sunday supplements of major metropolitan newspapers, and fan magazines.

Undoubtedly by giving the picture a campaign that befits its high entertain-

'HEINY V' IN COLOR

It was reported in Studio Size-Ups, issue No. 23, that United Artists will release "Heiny V" for popular price engagements in black and white rather than color, as originally presented. This is incorrect, according to UA director of advertising and publicity Howard LeSieur, who adds:

"United Artists has no intentions of printing this Technicolor picture up in black and white, and it is not in black and white. And we have to explain that your statement is not true."

ment values, U-I can expect "Harvey" to set new records for the company in dollar grosses; no other picture other than "Mighty Joe Young" has received the breaks it deserves in the Academy Awards competition, there is no telling what the total grosses will mount up by the time the all runs have been completed.

3 More Show Promise

Furthermore, there should be some hefty grosses in the offing on at least two of the trio of new productions which went before the cameras this month. Cernanely there are no executive audiences ready and waiting for "Francis Goes to the Races," a sequel to the talk- ing mule comedy that captured the movie-going public's fancy a few months ago. The draw of Claudette Colbert's name, and that of the studio's best supporting talent, put before the cameras in a long time, should assure "Bonaventure" an equally receptive audience. "Little Egypt," the tiny black, is the picture most promising of potentialities. Although the boxoffice draw of Mark Stevens and Rhonda Fleming may not be immediately obvious, it does actually exist. It's a yarn about a phony Egyptian princess at the Chicago World's Fair in the early 1900's.

With these three new productions, U-I has hit a peak of 33 films launched during the first 11 months of the year.

WARNER BROS.

ORIGINAL BASIS FOR WB LONG-RANGE PRODUCTION PLAN

CULMINATING the search for new and uncharted sources of story material launched a few months ago, Jack L. Warner this month began planning a long-range production program to utilize this storehouse of fresh material and, at the same time, provide a wider scope for the company's stellar talent. Story analy- 

ists are still combing through the vast stores of scripts which have been hauled to the studio and, according to insiders, the results have surpassed even their wilder hopes.

Because most of these scripts are from new writing talent, they offer completely new and fresh approaches, and Warner is of the opinion that he may have the makings for pictures so completely off the beaten path that audiences of lost patrons may come flocking back into the movie theaters. For that reason, he is making no effort to establish a ceiling on the number of pictures which his company will make. Instead, he is going ahead with a plan to decide how many pictures to allow for as many good pictures as can be made, in keeping with future public tastes.

Front office executives are waxing enthusiastic these days over the daily rushes on "Lullaby of Broadway" (Doris Day, Gene Nelson), and "Jim Thorpe - All American." And with six and seven pictures shooting simultaneously most of the time, this enthusiastic outlook is being shared by the mill and run of workers around the lot.

INDEPENDENTS

LIPPERT PRODUCTIONS

As of mid-November, Lippert Productions has six pictures in various stages of preparation, with one shooting, two being edited and three in the final stages of preparation for the cameras. They are: "The Steel Helmet," starring Lippert's new stock company; "Three Sailors and a Girl," produced and directed by Roy Ormand; "Little Big Man," shot in Technicolor, with plot writing and directing and Carl K. Hittleman producing; "Lost Continent," produced by Sig Neufeld and directed by Sam Fried; "Buffalo Queen," and "Three Outlaws."
Short Subjects

The mass audience for movies never was. So argues Mike Simons, MGM's exhibitor relations assistant director. Speaking before the Illinois theater owners in St. Louis, Simons let several gems of wisdom sink in concerning how to sensitize small-town audiences. "The small-town exhibitor who thinks there's a mass audience that will go to the movies just because they're movies is waiting on the smallest pail of ticket buyers in his town."

"Each program must be merchandised in the way to appeal to the maximum number of people in its special audience. That's why the small-town exhibitor, often playing as many as four change a week, must vary his selling approach from change to change."

"It is popularly supposed that men go to the movies to please their womenfolk, but plenty of women go because it's a show their menfolk want to see."

"It is not practical to put on a different promotion campaign four times a week. It is for the whole audience."

"The only way to create a dependable day-after-night, night-after-night audience for the movies is by leveling on the different types of audience, regularly and repeatedly, with the ultimate purpose of making them all true moviegoers."

BIGGEST SHOT in the arm given shorts and newsreels in recent years is the spread of kid shows, the international situation and expansion of drive-ins, according to Oscar A. Morgan, head of Paramount short subjects and Paramount News. Currently on a nationwide survey tour of branch cities, Morgan finds that theaters, forced to devise specials programs to counter TV's grip on youngsters, are depending on shorts as an integral part of these programs. In addition to stimulating revenue, he points out, these exhibitors are doing an essential job of maintaining interest in movies and creating new customers. The ticklish foreign situation, Morgan says, has revived the demand for newsreels and particularly foreign coverage. The public feels that the world is going to be an awkward limp for the next decade and is anxious to know what is going on. The family attraction of drive-in movies, it is reported, has proved a decided factor in the expanded demand for shorts of all kinds, including musicals, comedies and cartoons as well as newsreels.

STORs BOB SAVINI scored a beat with his acquisition for American release of a short featuring the late George Bernard Shaw. Produced last year in England by United Motion Pictures, Ltd., the tale, "The Singing Village," shows some intimate glimpses of the great dramatist's life. Danny Kaye, who directed this year, is seen clowning with the 94-year-old Shaw in an impromptu playlet.

CAMPAIGNING: "Harvey" is destined for the most extensive magazine and newspaper coverage ever accorded a U-I film. Nat ad-publicity director David A. Lipton, in charge of the ad campaign after home offices conferences with U-I salesmen. Some 27 national mags, with a combined circulation of more than 63,000,000 and a view of keeping deals with 100,000,000 readers, will be utilized for the campaign in the next few months. Metro's ad-publicity vice president, Howard D. Eis, has initiated one of the most intensive national teaser campaigns in movie history for "King Solomon's Mines." Scheduled to open on approximately 100 key situations on or about Thanksgiving, the series of newspaper tear-aways is planned to reach close to 150,000,000 readers.

Warner's "West Point Story" is set for what is claimed to be among the most ambitious and unusual ad campaigns for a WB film in several years. Twenty-five national mags with a readership of 140,000,000 will carry full page and double spread ads throughout November and December. A unique feature of the ad program has been a version of the ad running simultaneously in two parts, interlaced with the publication's regular editorial text material.

NOT SINCE "Battleground" made its Broadway bow did the Main Stem see so much brass and military hoopla as bombarded the Great White Way when Warner's "Breakthrough" had its invitational premiere at the Strand. The debut of the film, which glorifies the fighting exploits of the men of the First Army and the 1st Division, was featured by a reunion of the latter's commanders and veterans, including some of the Army's most highly decorated heroes, a display of some of the latest Army weapons and a guest list just chock full of the elite. The military was headed by Lt. Gen. Willis D. Crittenberger, commanding general of the First Army; Gotham's society blue book read like a who's who, and Hollywood's contribution was Suzanne Dalbert, the Denise Darcel of the "Breakthrough" cast. Most impressive of the guests, however, were some 500 members of the 1st Division Society, ex-G.I.'s who dusted off their Army uniforms and came out in full force to make khaki the most predominant color in the atrium.

THURSDAY, NOV. 9, was a big day for young producer Darcel Blank, whose first production, "Mister 880," was released after serving six months of a two-year term. S. Barret McCormick, RKO advertising director, succeeds Columbia's Arthur A. Schmidt as chairman of MPAA's Advertising-Publicity Directors Committee. Allied president Trueman T. Rembusch and RCA execs E. C. Cahill, Barton Kreuzer and Jack O'Brien have been bickering on the outlook for adoption and programming of television by independent stations. Milton Silver, executive assistant to Steve Edwards, Repulic ad-publicity director, has shipped Tom McCabe to newspaper, syndicate, and television to DIale Sleip to fan and national TV contact and special features duties...

KRAMER & LINDSTROM "Courageous, Realistic" and realistic approach in pictures, which have broken new ground in presenting controversial issues, a sequel, made by Dr. Jan Gunnar Lindstrom, acting director of the United Nations Film and Information Division, in ceremonies held at the United Artists private screening room, where Kramer's new "Cyrano de Bergerac" was shown to One World Award Committee members. Kramer's selection for the citation was unanimous after delegates to the One World meeting in San Remo last August viewed his "Home of the Brave" and "The Men." The meeting, first of its kind, was attended by notables from political, cultural and social organizations representing nine countries...

OF MEN AND THINGS: Jock Lawrence, v.p. in charge of public relations, publicity and advertising for Samuel Goldwyn Productions, has resigned after serving six months of a two-year pact. S. Barret McCormick, RKO advertising director, succeeds Columbia's Arthur A. Schmidt as chairman of MPAA's Advertising-Publicity Directors Committee... Allied president Trueman T. Rembusch and RCA execs E. C. Cahill, Barton Kreuzer and Jack O'Brien have been bickering on the outlook for adoption and programming of television by independent stations. Milton Silver, executive assistant to Steve Edwards, Republic ad-publicity director, has shipped Tom McCabe to newspaper, syndicate, and television to DIale Sleip to fan and national TV contact and special features duties

CZINNER & MORGAN Hypodermic Readers

FILM BULLETIN
TOA PLAN, ALLIED VETO, GIVE COMPO NEW HEADACHE

The Executive Committee of the Council of Motion Picture Organizations came into the Nineteen Ways room of New York’s Hotel Astor figuratively armed with Geiger counters. Due to be uncovered at the meetings last Thursday and Friday (16-17) was a new atomic bombshell that could blow the young all-industry organization sky-high.

The threat was coined at the recent TOA convention where it was decided to request larger TOA representation on the COMPO committee. Immediately came the word from A. F. Myers, board chairman and general counsel of Allied, that his organization would veto any plan to reorganize COMPO’s executive board. Allied, he said, had approved COMPO as it stood, and any change would have to be approved by the Allied executive board.

“Unquestionably the regional representation idea is to give TOA more influence,” Myers counseled. “You will be sure Allied will be against any proposal to upset the present balance or give TOA or any of its people domination in COMPO.”

Even if the TOA regional representation plan meant a corresponding increase in Allied’s voice in COMPO, he said, it would start friction since other COMPO members would want “more yells” on the Board.

Ted R. Gamble, named at the TOA convention to head a committee to work out the new plan, was due to start the fireworks with its presentation at the meeting.

Also due for consideration by the COMPO board were reports by executive vice president Arthur L. Mayer; Nathan Yamin, chairman of the Program and Planning Committee; Robert W. Coyne, special counsel; Robert J. Donnell, treasurer and chairman of the membership committee, and Sam Pinanski, chairman of the finance committee.

NSS Faces Nationwide Trust Suit in Penna. Action

National Screen Service was faced with an anti-trust action that threatened to fragmentize hundreds of concurrent damage suits by exhibitors all over the country. The suit, filed in Philadelphia U.S. District Court by Allentown exhibitor Max M. Korr, was a “representative class action” on behalf of all exhibitors in the nation. Under such litigation, any theatreman may intervene in the case and seek redress in the same manner as the original plaintiffs.

National Screen and the distributors are charged with monopolizing the film advertising industry in violation of the anti-trust laws. Rather than pay critical damages, exhibitors are paying excessive prices for trailers and advertising accessories. Plaintiffs ask triple damages, in an amount to be determined during trial, and seek injunctive relief.

B. C. Bordano of Oleon, N. Y., and J. E. Pennington of Topeka, Kans., joined with Korr in the action to form the “National Independent Motion Picture Exhibitors Protective Committee,” which is currently petitioning independent exhibitors throughout the country to intervene. The committee has already been forthcoming from theatremen, according to plaintiffs counsel, Gray, Anderson, Schaffer & Rome.

MAYER ‘CLARIFICATION’ OF NPA PROTEST SOOTS EXHIBITS

The tempest among exhibitors generated by COMPO’s protest against the theatre construction ban petted out. It’s not only gentle zephyrs after a “clarification” of his wire to the National Production Authority by Arthur L. Mayer, executive vice-president of COMPO.

Mayer clarified his position in a wire to L. S. Hamm, president of California Theatres Ass’n. “It is my understanding that exhibitors took issue with COMPO’s stand and insisted the NPA ruling should be ‘loyally supported by our industry,’ warning that a hearing would create an unfavorable public reaction.

The protest, explained Mayer, was against the specific part of the NPA order that restricts structural repairs and renovations to $3000 annually and put motion picture theatres in the same classification as dance halls, gambling establishments and night clubs. The $3000 restriction, he said, “might inflict serious hardship on many theatres without any compensatory benefit in the saving of critical materials for the purposes of national defense.”

Pointing out that the Government often called on the film industry to disseminate information in the national interest, Mayer felt that films at least should be given the “same privilege now being extended to television and radio interests of arguing about regulations before, rather than after, they had been issued and making a study of what the savings in critical materials proposed by the order would amount to.”

Hamm’s reply came back promptly: “Your telegram satisfactorily clarifies your protest filed with the National Production Authority and we are in accord as per the information set forth in your telegram.”

NPA officials throw a little more light on the matter last week when they pointed out that the $3000 limit applies only to modernization, additions, improvements or new construction. For repairs or other work required for public safety or to meet demands of building codes, there is no limit, they said. Theatremen, however, were still uncertain as to the dividing line between “necessary” construction and “modernization.”

JACKSON PARK NET DOUBLED UNDER CHICAGO RUN DECREE

What a difference a run makes was pointed out in Chicago last week. The renowned “Faces” film, Jackson Park, limit- ing Loop houses to a two-week run and giving the outlying Jackson Park Theatre first-run status, resulted in better than doubled profits for the latter house, in each of the two years following the change.

This was revealed in testimony by the manager of the Jackson Park, Richard Salkin, during hearings on the Balaban and Katz chain’s petition to amend the decree on the two-week restriction. The $124,000 earned in 1946, when it was a “C” house, shot up to $286,000 by 1948.

(Continued on Next Page)
News and Opinion

(Continued from Preceding Page)

Salkin testified, if it was a first-run. He also contended that films are "milked dry" by extended runs. "Under the present setup," he added, "pictures are still new when they play outlying houses, people are still interested in them, and they benefit from the advertising given them. Extended runs mean less pictures from the Loop and therefore less product for outlying houses."

For the petitioners, Harry Lustgarten, B & K's booking head, claimed distributors didn't have enough "suitable" films to supply the circuit's five Loop first-runs on the two-week limitation. One theatre, the Garreck, was forced to close, he said. He also argued that a longer Loop run "builds up interest in a movie because advertisers will spend more money to promote a film destined for a four- or five-week run than on one which they know is booked for only two weeks."

CBS COLOR TV HELD UP AS COURT MULLS INJUNCTION

There will be no commercial color television for another month, at least, to add to exhibitors' boxoffice problems. This became apparent last week when a three-judge Federal Court panel decided that it needed more time to decide whether to approve or override a Federal Communications Commission order authorizing use of a color system developed by the Columbia Broadcasting System.

Scheduled to begin Nov. 20 with FCC blessing, the CBS process was attacked by Vista,Inc., the National Broadcasting Company, as an "inferior" system that would result in damage to the public, and a temporary injunction was sought to block the CBS color broadcasts. The three-judge panel called it "unthinkable that we can decide this issue in a day, a week or a month," issued a stop-gap order that would retain the status quo until the court makes its decision.

AID TO EUROPE LOOSENS FOREIGN FILM COIN—BALABAN

"Exhibition is no part of our present thinking."

The extent to which Paramount has realized diversification was indicated in Barney Balaban's reply to a question as to whether the company planned to engage in exhibition abroad. The Paramount president had just returned from a month's tour of Britain and the Continent. He seemed optimistic about American film companies' foreign returns in the foreseeable future and the worth of Paramount product on a worldwide scale. But exhibition, as it concerned his company, was considered purely on a customer basis during the press interview which met him upon his return to the States.

The rosy foreign outlook, Balaban said, was due largely to the Marshall Plan and increased munitions purchases from European countries. "There has never been any question as to boxoffice overseas," he said. Currency restrictions were the barriers, he added, and the European Reconstruction Program, which helped put the devastated countries back on their feet, has widened the slit through which dollars trickled back to American film companies.

Paramount's present job is to "improve the making and marketing of pictures on a world-wide basis," Balaban observed. The trip was made, he added, to acquaint foreign distribution head with Paramount increased "quality" program, nine more than the 20 released in 1950.

As to Paramount production overseas, Balaban averred that the company intends to film abroad only when stories lend themselves particularly to foreign locales. Hal Wallis' "September Affair," made in Italy, was cited as an example.

Balaban's itinerary included England, France, Italy, Belgium, Germany, Greece and Israel. His verdict: "American pictures lead the screens of the world."

RKO DISTIRUB PIC BRIGHT WITH $608,000 39-WEEK NET

A third quarter net of $191,000 brought RKO's 39-week profit to $608,000, about a third of which came from sales of capital assets (divorced theatre holdings).

The third quarter net, which included a loss of $84,000 on sale of capital assets, indicated a solid improvement in the film distribution financial picture over last year, when in the comparable quarter, RKO showed a consolidated net loss of $287,000 despite a profit of $5,000 on sale of capital assets.

ONE-YEAR LIMIT SET FOR EXCLUSIVE AD FILM PACTS

The big four distributors of advertising films felt the sharp edge of the Federal Trade Commission axe on their "exclusive contract" deals. The FTC order prohibit- ed Reid N. Ray Film Laboratories, Alexander Film Co., United Film Service, and Motion Picture Advertising Service, Inc., from entering into exclusive contracts with exhibitors for more than one year.

The action was initiated in August, 1947, when the FTC found that 76 per cent of the 12,750 theatres using advertising films were under exclusive contracts to one of the four defendants, some pacts running as long as five years. The long-term exclusive deals, it was claimed, froze out smaller companies which attempted to place advertising films with these theatres and resulted in unfair competition.

COLOSSEUM SAYS SALES MEN NOT TO BLAME FOR 'FORCING'

"Sanctimonious finger pointing" by sales executives toward their field men as the "villains" in forcing of films was given a severe going-over by David Bez- nor, general counsel for the Colosseum of Motion Picture Salesmen.

Citing the stands taken by the sales managers at the National Allied convention in Pittsburgh when confronted by charges of forcing in various exchanges, Beznor claimed the execs attempted "by means of some very shifty footwork, to sidestep responsibility and point a sanctimonious finger at the salesmen," at the same time said it a "sad commentary on the loyalty of the sales managers toward their own personnel (with one notable exception, Mr. Robert Mochrie)," and claimed that the charges, if valid, could not be blamed on the salesmen.

"No commissions or bonuses are given to film salesmen who sell to exhibitors," Beznor pointed out. "It makes no difference in his paycheck whether he sells the exhibitor one picture or ten. So why should the salesman engage in 'forced selling?'"

He voiced his belief that the salesmen "were maligned less out of malice than thoughtlessess." In the future, he added, "political expediency" should foresee another such "intermediate censure of the very men upon whom rests so much of the burden of each firm's financial suc- cess.

Beznor also revealed another missive to distribution chiefs in which the Colosseum was asking increased "on the road" expenditures for their district to sky-rocketing travel costs, which now "far exceed the $8 per day maximum" allowed under the agreement negotiated last November.

PAIR OF OUTSIDE RELEASES PUTS MONOGRAM BACK IN RED

A pair of high-budget pictures produced by Monogram, but released by another distributor, was responsible for the company's going $175,566 into the red for the first quarter of the current fiscal year. Last year, Monogram showed a profit of $101,400 for the corresponding year.

The reason for the loss was pointed out by president Steve Brody at the annual stockholders and directors meeting, which re-elected all officers and directors. He said the loss was "not unexpected," as explained in the company's annual financial statement for the year ended July 1, 1950. It was noted therein that a large part of the loss resulted from the two films are being amortized on the basis of the company's own amortization schedule in view of the limited experience in releasing through the outside distribu-
TWO-WAY STREET
ATO of Iowa-Nebraska

We have said before, go along with a company that gives you a fair deal and attempt to liquidate as many pictures as possible, but with the company that is unfair to you, give them a kick in the pants. While you can't win even if it is one picture per year. Let us take an example: An exhibitor is playing Paramount and has a fair deal that is making him or her money. Along comes THE HEIRESS. It is our opinion if Paramount is treating you right that you owe no obligation to try and liquidate the picture. It is our understanding that Paramount will date THE HEIRESS on any playing time on terms...that will at least bring this Academy Award picture to the people in your town that do want to see it. On the other hand, if Paramount has been giving you a bad time, I would never play THE HEIRESS. In fact, I wouldn't play anything except the top pictures and I would make Paramount sell these without gimmicks to me which is my right under the court's decision. My motive of putting the top pictures exorbitantly to circumvent selective buying. It is a two-way street; we can't expect to make it 100% our way. On the other hand, we can give to the fair companies and we can keep from the unfair companies.

"STOP" PICTURES
North Central Allied

If you get out your magnifying glass and take a gander at your current printed contract forms, you will find a clause in which you agree to play the pictures covered by the agreement in order of general release in the Exchange territory. Because of this clause, the distributor can use any picture as a "stop" picture, and force you to date any and all prior releases under contract on which play dates have not been set. This keeps you from playing the really big pictures hot.

One of our members recently and innocently, negotiated for a top picture, giving Paramount what he requested thinking he could make a go of it by setting the picture in for a hot date. He was turned down on the early date because of undated prior releases which he had under contract.

If you are sharp, you will protect yourself under circumstances like these by insisting that a play date be inserted in the contract, or by putting in a clause to the effect that the print will be made available "on or before" a specified date, "any other provision of this contract to the contrary notwithstanding." Don't let them fool you. If you stand pat, you can win your point.

BIDDING SUICIDAL
Eastern Pa. Allied

Charles Niles, National Allied director from Iowa-Nebraska, recently had this to say about bidding:

"It has come to my attention that certain small exhibitors are going into bidding. Please, please, whoever plans to bid, before you start—shoot yourself. That way you avoid the skimpiness to the insurance company. If you get into bidding, you will just starve them to death; and starving is such a slow, painful way to die. We will predict that any small town which starts this competitive bidding will be wiped out of the market by excessive film rentals. Maybe our advice to shoot yourself is a little heartless; just surrender and give yourself up to the nearest nut-house. They will probably have a nice padded cell in which to while away your hours."

Charlie was addressing some exhibitors who are initiating bidding; but there are some helpless situations which are being forced to bid by the distributors in order to secure suitable pictures. Those unfortunate Allied members must and will be protected from the evils of competitive bidding.

WORK SHEETS
Eastern Pa. Allied

The language of the Supreme Court is absolutely plain. Distributors cannot force independent exhibitors to take pictures which they do not want in order to secure padding for which they do want. But the slick distributors have very many ways of skimming a cat. Despite public protests by the General Sales Managers who talked to the exhibitors at the Pittsburgh National Allied Convention, only one exhibitor made the request made by Allied to furnish work sheets to exhibitors while salesmen were negotiating a deal. All of the General Sales Managers said that they would discipline any employee who violates the law, but only Al Schwalberg of Paramount immediately agreed to furnish a work sheet. Mr. Schwalberg is to be congratulated on his forthright position.

Pickfair's Revolving Door

Continued from Page 3

Production. They bought Walter Wanger Productions Ltd. and formed United Artists Productions Inc., hoping to replace the money-spinners with which producers like Goldwyn had once led them. Presumably they feel that this radical change of policy might do something to allay the criticism which some producers were voicing, that United Artists' owners were taking much more out of the pot than they were putting in.

Out of the Red

One result of the reorganization was the introduction of Edward C. Rafferty as President, Gradwell L. Sears as General Manager and Arthur W. Kelly as Vice-President. Henceforth, it was said, the owners would concentrate on production while Rafferty, Sears and Kelly were to worry about the administrative problems. Said Kelly in 1941:

"The encouragement of the film industry's leading independent producers for making only the finest films will be, as it was originally the primary function of United Artists. Quality rather than quantity will be the keynote. At least the worry 'rather than quantity' were more prophetic than Mr. Kelly knew at the time.

Unfortunately, as quantity declined, so did quality. UA's release lists were free-
EXPLOITATION PICTURE

SHOWMEN GET A PRIZE

Tie-Ins Offer Special Selling Aids

THE FAMILY picture that will appeal to moviegoers from the smallest whistle stop to metropolitan sophisticates is a producer's dream and an exhibitor's prayer. "The Jackpot", 20th Century-Fox's riotous comedy that kids radio's giveaway shows and depicts what can happen to a "lucky" recipient of those fabulous prizes, is just that kind of entertainment. Exhibitors could ask for nothing better in the way of all-around appeal in a comedy, and in "The Jackpot", they have a special angle to help them sell the film in extraordinary manner.

The obvious exploitation gimmicks are, of course, star Jimmy Stewart, uproarious comedy, and the appeal of a theme to which virtually everyone in America can claim some identity. The hypnotic draw of the giveaway shows has touched every nook and cranny of the country, and everyone who has ever listened to these, and has pictured himself as a winner, is in for a treat. And that, friend, takes in more potential moviegoers than have ever attended any movie show.

The unique opportunity, however, presented by the film to every showman who will get up off his seat and sell, is the jackpot of merchandising tie-ins for local level Ballyhoo. In addition to the title, the theme and the natural tie-ins, a host of products used in the film as the prizes, are available to theatre men for sure-fire eye-compelling displays. Imagine a deluxe, fully equipped trailer parked outside your theatre to plug the film, or a huge food display in the local supermarkets urging everyone in town to go see the picture. These and many more have been set for exhibitors' use by the 20th-Fox ad-publicity-exploitation departments under chief huckster Charles Einfeld. They can form the keystone for an exploitation campaign.

TIE-INS

Several tie-ins adaptable to local level merchandising are naturals for the title and theme of the film. It should be possible to line up aggressive merchants in any community for co-op newspaper advertising, special sales and other stunts, all timed to your playdate.

Get these merchants to contribute to the building of a giant jackpot by offering to display merchandise they contribute—with full credit—in your lobby. The Jackpot can go to the holder of a lucky number or to the winner of a major contest run by your theatre in conjunction with the film or to a deserving citizen selected by organized charities of your community. In setting up the jackpot or arranging for co-op newspaper ads, window displays, etc., take advantage of the many products shown in the film as part of the story's jackpot. Dealers of such items as International Silver, Sherwin-Williams Paints, Westinghouse appliances, Campbell's Soups, Ford Station Wagon, Prairie Schooner Trailer, etc., have been alerted for the tie-ins and will offer full cooperation to the exhibitor in most communities.

All wholesale and retail distributors of these products in your community should be contacted well in advance of premiere. Show these merchandisers the film in advance, if possible, to encourage their cooperation. Through identification of the film with every conceivable kind of consumer goods in the town's stores, you achieve on a local level a ready-made waiting audience for the film that covers practically the entire population of your community.

NEWSPAPER ADS

Below, some of the display ads and two of the teasers.
John McNulty's short story in The New Yorker, based on an actual case of a jackpot winner on a radio giveaway show, has been embellished by 20th-Fox and turned into a hilarious satire on the new American institution, the giveaway program. Producer Samuel G. Engel's choice of Jimmy Stewart to handle the role of the jackpot winner was an inspired one, and the rest of the cast has been deftly chosen to enact the Phoebe and Henry Ephron screenplay under Walter Lang's direction. The result is a very funny film that will be enjoyed by the entire family.

Beginning with Stewart's "normal" existence as a promising department store junior executive in a moderately-sized Indiana town, the film traces the events that lead up to a phone call from a radio giveaway show that dumps $24,000 worth of assorted prizes into the delighted Stewart's lap. How this stroke of fortune leads to some of the most horrendous experiences that can befall an innocent American citizen forms the rest of the story and should be a sure cure for the giveaway show addicts—but it won't, of course.

First inkling that all is not well comes in the guise of a tax collector who informs Stewart that he must pay $7,000 in income taxes on the prizes. With a bank account totaling $496, Stewart sets about trying to raise the tax money by selling some of the prizes. He gets into trouble at the store by peddling the loot to customers, becomes involved in a domestic fracas when a sexy French portrait painter arouses wife Barbara Hale's jealousy, gets thrown into jail when he is found in a bookie joint trying to sell a diamond ring to a shady prospect, has his comfortable home turned into a mausoleum by an interior decorator, and experiences a host of sundry other misfortunes before Dame Fortune takes pity and straightens things out.

Prominent in the supporting cast are James Gleason, Alan Mowbray, Patricia Medina, Natalie Wood, Lyle Talbot and Tommy Rettig.
"glossy" Lurid. The Whole Y. batch vacuum-a. Both rather... Even Uncomplicated Thrills Soap Satirical. Assemblage, gamble. Nearest Conclusion One. Reminiscent straight GUERNSEY. Indelicate plains is all. Hackneyed, verse. myCUR "In THE 'ADMIRAL WAS A LADY' UNITED ARTISTS "Supposed to be one of those gay, light-hearted comedies full of the simple joys of living... Conclusion reached... is down right... BARSTOW, N.Y. HERALD TRIBUNE. "Since it obviously was intended as a light variant of the what-happens-after-boy-meets-girl, little can be listed as meeting specifications. It is light. Generates surprisingly few loud laughs for the prodigious amount of energy expended." — A. W. N. Y. TIMES. "There's freshness and fun... but improbability somewhat reduces the audience participation." — WINSTEN, N. Y. POST. "TO PLEASE A LADY" MGM "In director and players, this picture has a rich budget of talent. The story is a waste of their precious time." — COOK, N. Y. WORLD TELEGRAM. "Clark (Gable) is getting to be an awfully big boy for midget auto-racing." — PECK, N. Y. COMPASS. "Of the auto racing fans and nobody else." — W. WINSTEN, N. Y. POST. "Offering fits Clark Gable like a tailor-made glove... Spins a rough and ready yarn. Auto racing action, one vehicle that will not disappoint the Gable fans, and it is loaded with excitement for all." — GUERNSEY, N. Y. HERALD TRIBUNE. "Unashamedly hackneyed melodrama... Thrills and spills... is the kind of stuff that makes a movie really move and leaves us all exhausted and happy." — PRYOR, N. Y. TIMES. "Worked around... romantic sparring are the automobile racing sequences and these, offering spills and crack-ups and plenty of speed, provide the picture's action." — PECK, N. Y. JOURNAL-AMERICAN. "'OUTRAGE' RKO "Loses a great deal of its effect by lapsing into run-of-the-mill plot lines... Lacks style and conviction." — WEILBER, N. Y. TIMES. "Serious and thoughtful in theme... Dull and even a bit sentimentally melodramatic." — PECK, N. Y. JOURNAL-AMERICAN. "A little bundle of misery. Lurid handling, a chronic lack of damnation and redemption... Has the taste of overstatement in an agonized but unmovie motion picture... An unrelieved dirge... Whole thing has an air of hysteria rather than tragedy." — GUERNSEY, N. Y. HERALD TRIBUNE. "Topic is as sensational as they come... Both unlikely and contrived... Whole thing verges on the ludicrously inexplicable." — WINSTEN, N. Y. POST. "Has small chance of duplicating the warm welcome that greeted Miss Lu- plina's first picture... Wanted's making a picture with untired people always is a gamble. This time it simply did not pay off." — COOK, N. Y. WORLD TELEGRAM. "Produced in pretty lurid melodramatic fashion... so implausible and illogical that the entire movie verges on the ridiculous." — PECK, N. Y. COMPASS. "'STATE SECRET' Columbia "Fairly absorbent bundle of thrills and suspense... Reminiscent of the fine old Hitchcock thrillers... The chase, swift and ominous, is the life of 'State Secret.'" — PECK, N. Y. COMPASS. "Sensuous and craggy charade... Runs through the eerie, if artificial, landscape of a police chase... Never pretentious and exhibiting an occasional sense of humor... Exciting, comic, and diverting." — GUERNSEY, N. Y. HERALD TRIBUNE. "A humdrum film... with both color and excitement... A picturesque and tingling chase film." — CROWTHER, N. Y. TIMES. "Another slap at dictatorship... You won't miss much if you leave it alone, and you won't suffer if you see it." — WINSTEN, N. Y. POST. "Corking melodrama... really a chase picture... An English-made thriller and a corker." — CREEELMAN, N. Y. WORLD TELEGRAM. "Thriller right out of the top drawer... Suspensefully written and spun out for the taking." — PIHODNA, N. Y. HERALD TRIBUNE. "Is no work of art, granted, but neither is it as eyesore... Pendantly whole-some as a batch of home-made fudge... They aren't nearly as lumpy... Modest but astutely handsome production... remarkably trim job... rather nice little picture has come from unhackneyed handling of standard situations... Unpretentious, sure-footed outdoor yarn hard to take." — H. T. S. N. Y. TIMES. "Excitement and color of early pioneer days are captured here." — WINSTEN, N. Y. POST. "'HE'S A Cockeyed Wonder' COLUMBIA "Misses on all counts... Witless farce... Tires hard to be sprightly and only succeeds in being limp." — A. W., N. Y. TIMES. "Mildly funny... Never stops thinking, and Mickey (Rooney) tries harder than anyone, but he's brained grade stuff." — WINSTEN, N. Y. POST. "Hardly series did a natural death several years ago... Therefore, to see Mickey Rooney back at the same old stand." — BARSTOW, N. Y. HERALD TRIBUNE. "'I'LL GET BY' 20TH-CENTURY-FOX "The songs are interrupted occasionally for bits of dialogue... Story is rehash of about six other musicals about song writers." — RAYFIELD, N. Y. COMPASS. "One of those 'Can't go on like this' dramas... Assemblage of weepie shots... Merely another slick star vehicle which has no spark left even as a tear jerker." — GUERNSEY, N. Y. HERALD TRIBUNE. "Chicles... lush inanities... vacuum-sealed presentation in Technicolor... Two-bit emotions of one dame... Difficult to believe such a film had been made in this year, 1950." — CROWTHER, N. Y. TIMES. "Radio serial style... Even illicit love shouldn't look that bad." — WINSTEN, N. Y. POST. "Built around the physical charms of Miss Lana Turner... Soap opera to start with and not too good soap opera at that... A talkative story..." — CREEELMAN, N. Y. WORLD TELEGRAM. "Beats down heavily on its true-con feision type dramas... Morality frequently." — PECK, N. Y. JOURNAL-AMERICAN.
INDEPENDENT EXHIBITORS, INC.

will hold its

ANNUAL CONVENTION

at the

COPLEY PLAZA HOTEL

on

DECEMBER 5, 1950

ACTIVITIES CONSISTING OF

Business Meetings • Film Clinics
Open Forum on Trade Problems
Cocktail Party • Luncheon
Banquet • Reception to the Stars

REGISTRATION ONLY $10.00

MAKE YOURS NOW

Write: INDEPENDENT EXHIBITORS, INC.
36 Melrose Street
Boston 16, Massachusetts
Telephone: Liberty 2-9144
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number.

**SMUGGLER'S GOLD**

**Drama - Started Nov. 9**

**Cast:** Cameron Mitchell, Amanda Blake, Blake Thompson

**Director:** William Berke

**Producer:** Milton Feldman

**Story:** Intrins in Arabia

**RELEAS CHART**

**CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Rev</th>
</tr>
</thead>
<tbody>
<tr>
<td>Across the Endimends</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At Jent of Oklahoma (T)</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beauty Be Parade</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breeze of Blondes (60)</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blinding Sun</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Birth Yesterday</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brave Bulls, The</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jasper Girl</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chain Gang</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cowhands, The</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cowpuncher's Code</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Across the Endimends</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At Jent of Oklahoma (T)</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beauty Be Parade</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breeze of Blondes (60)</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blinding Sun</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Birth Yesterday</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brave Bulls, The</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jasper Girl</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chain Gang</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cowhands, The</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cowpuncher's Code</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Across the Endimends</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At Jent of Oklahoma (T)</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beauty Be Parade</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breeze of Blondes (60)</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blinding Sun</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Birth Yesterday</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brave Bulls, The</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jasper Girl</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chain Gang</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cowhands, The</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cowpuncher's Code</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Across the Endimends</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At Jent of Oklahoma (T)</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beauty Be Parade</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breeze of Blondes (60)</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blinding Sun</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Birth Yesterday</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brave Bulls, The</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jasper Girl</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chain Gang</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cowhands, The</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cowpuncher's Code</td>
<td>4-21.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
1949-50 Features Completed (28) In Production (9)

**NEW PRODUCTIONS**

**SONVANTURE**

Drama—Started Nov. 9
Cast: Claudette Colbert, Ann Blyth, Robert Douglas, Philip
Friend, Gladys Cooper
Director: Douglas Sirk
Producer: Michael Kralke

**IN PRODUCTION**

Title—Running Time
Cost Cast

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast

**RELEASE CHART**

1949-50

**IN PRODUCTION**

Title—Running Time
Cost Cast
WARNER BROS.

DALLAS

COLOR BY TECHNICOLOR

This is the biggest attraction ever to come out of America's biggest State.

GARY COOPER RUTH ROMAN

A MAN WITH A CHIP ON HIS SHOULDER—AND A BORDER LADY ON HIS MIND...

ALSO STARRING

STEVE COCHRAN

DIRECTED BY STUART HEISLER

WITH RAYMOND MASSEY BARBARA PAYTON

PRODUCED BY ANTHONY VEILER

Written by John Twist

Music by Max Steiner
Television Showmanship

HAS VIDEO STOLEN THE MOVIES' ART OF BALLYHOO?

By BARNEY STEIN

Page Five
National Boxoffice Survey
Trade Continues Upbeat; 'Grande' Soars to No. 1 Spot; 'Eve' Second; 'Breakthrough' Third

"Rio Grande" (Rep), which showed enough to land fifth money last week, is soaring to No. 1 spot nationally on the basis of some 17 dates covered by VARIETY correspondents. In these alone, not including Atlanta, Milwaukee or New Orleans where also playing, the John Ford production is chalk ing up nearly $240,000, real coin for current conditions. Individual key showings range mainly from nice to great or terrific, the film enjoying top biz in virtually all situations.

Second place is going to "All This, Ru

Herbert J. Yates presents
John Ford's

RIO G
ESS EVERYWHERE!

ook, line and sinker...

SOLID - Cincinnati

TOPS - Kansas City

FINE - Boston

WHAM - Seattle

LUSTRY - Buffalo

SMOOTH - San Francisco

SOCKO - Chicago

WOW - St. Louis

STRONG - Los Angeles

USH - Denver

FANCY - Detroit

GRAND - Philadelphia

STUCK

JOHN WAYNE - O'HARA
A BIG M-G-Musical
Ravishing Technicolor
Esther Williams' curves
Howard ("Annie Get Your Gun") Keel's torso
Filmed in dreamy South Seas
Song hits on the air-waves
Cast of Thousands
Terrific Technicolor Trailer
Teaser Trailer too
Exploitation gold-mine
Eye-stopping ads
Giant promotion campaign
Perfect for holiday joy!

"PAGAN LOVE SONG"

Screen Play by Robert Nathan and Jerry Davin • Based on the Book "Tahiti Landfall" by William S. Stone • Music by Harry Warren • Lyrics by Arthur Freed • Directed by ROBERT ALTON • Produced by ARTHUR FREED
TV's Super-Showmanship

Is Television Stealing the Movie Hucksters' Thunder?

By BARNEY STEIN

THE TRUTH, gentlemen, is that Television is pushing the motion picture industry off, and most vital selling medium—the newspaper.

The words are those of Charles Einfeld, chief huckster of 20th Century-Fox. The fact is cold, hard—and frightening.

Mr. Einfeld's statement was not intended as a bugaboo. An alarm clock can scare the hell out of you, but that is not its intention, nor its function. It may rouse you out of a snug, cozy bed, but it is meant to start the conscious and productive processes working that enable you to exist, to support your family and to contribute to the world's moralism. And to do so before it is too late.

Here are some of the bells on Mr. Einfeld's alarm clock:

1. "This year, TV has become the Number 1 retail advertiser in this country."
2. "One out of every ten lines of newspaper advertising today is in behalf of Television. One out of every ten lines in effect, telling your patrons, 'Stay Home Tonight, Save Your Money Tonight, Sit Back and Relax, and Enjoy Wonderful Free Entertainment.'"
3. "The local TV stations and dealers are spending comparatively more to merchandise TV shows and are beating our industry on the local level."

To theatremen already reeling from TV's impact on their boxoffices, the new medium's preponderance in the newspapers' advertising columns—once the movies' domain—should offer a cue as to why this new youngster gets his Wheaties. It may dawn upon him that video is spending more time, energy and dollars on Showmanship for its FREE entertainment than the exhibitor is for the show he must SELL for an admission price to his public.

Framing this page are some of the newspaper ads culled from just a few days of copy appearing in the dailies in four major American cities. These ads, incidentally, are only the ones pertaining to shows telecasts that day. Not displayed herein are the many advertisements placed by television dealers in the same papers during those days.

Dealer advertisements are competition, too, possibly in an even more serious sense. In addition to selling TV sets—each of which means a few less regular moviegoers (at least until the novelty wears off)—the copy sells the entertainment factors of TV, illustrates cozy family groups happily settled around a set, and sells and sells and sells and sells and sells the idea of staying at home. It is aimed directly at the very people who were once the backbone of the regular movie audience because of a tremendous selling job. It has succeeded by hacking away at that backbone until one day, one more tap will snap it and there just won't be a "regular" movie audience.

INDICATIVE of the all-out promotion drive pressed by these eager beavers of TV is the series of full page ads in newspapers and innumerable spots on radio, part of a $2,600,000 institutional campaign, sponsored by the American Television Dealers and Manufacturers. Designed to sell TV to the public, this campaign kicked off five weeks, when, in its fervor to get the public to buy television sets, the advertising agency stupidly went beyond the bounds of ethical advertising, striking at parents with a scare campaign designed to prove that their children's personality will come to an "ill and inhibited" if they do not have a television set. A full-page newspaper ad bearing the ominous heading, "There Are Some Things a Son or Daughter Won't Tell You," and radio spots on the same theme, brought a storm of protest from parents and educators, and the threat of action by the Federal Trade Commission. Seeing it had blundered, the sponsors' group quickly changed the tack and continued the campaign in a more acceptable manner.

The point, however, is that this demonstrates how video is employing every

(Continued on Page 15)
FOR HEAVEN'S SAKE AMUSING COMEDY ON SUPERNATURAL THEME

RATES ⋆ ⋆ ⋆ in metropolitan areas; much less for action and rural houses

20th Century-Fox

Clifton Webb, Joan Bennett, Robert Cummings, Edmund Gwenn, Joan Blondell, Gigi Perreau, Jack La Rue, Harry Von Zell, father and friend.

Directed by George Seaton.

The supernatural theme, so successfully employed in "Topper," "Here Comes Mr. Jordan" and "Blithe Spirit," serves as a solid basis for this enjoyable Clifton Webb laughfest from 20th Century-Fox. Boasting a cast of considerable marquee value, "For Heaven's Sake" should rake in good receipts in the metropolitan deluxe and naborhoods, but it will fare so much better in them.

It is liable to encounter censorship difficulties because of its spicy plot and more suggestive romantic sequences. It is questionable whether the numerous organizations dedicated to the protection of the public's morals will take lightly the attempts to encourage the conception of a child by the eight-years-married, childless couple in the film. While it is all in good taste, one cannot help but remember that author-director George Seaton had employed a basically similar theme in "The Ghost and Mrs. Muir." The writer's wife's career is foremost in her husband's eyes, Joan Bennett turns in a sticky performance that adds little to the fun, while Robert Cummings makes little of the role of the husband-director who requires supernatural assistance in performing a function that a wife would have done in every walk of life. Edmund Gwenn, an old hand at this sort of thing, is whimsical as Webb's "superior angel," and Gigi Perreau is appealing as the little girl awaiting birth.

STORY: Angels Clifton Webb and Edmund Gwenn are shown from above to convince Gigi Perreau, who has been on earth seven years, awaiting birth to return the Mel Epstein production of a screenplay by Mrs. Berg and N. Richard Nash.

THE GOLDBERG'S FAMILY SHOW WILL DELIGHT RADIO AND TV FANS

Paramount

83 minutes


Directed by Walter Hart.

This excellent translation to celluloid of the highly-rated radio and video comedy program of Jewish family life should prove a strong attraction for urban theatres generally, and especially for naborhood situations. The strong exploitation values inherent in the perennial popularity of the radio and, more recently, television shows, assure this Paramount product of a hearty response by film fans. Although the only marquee value of "The Goldberg's" lies in its title, the radio cast had very much liked the show with its entire. Thus, though a slow pace of some and scenically dull, all "Goldberg" devotees are certain to enjoy it. The situation, full of possibilities, has been complicated by circumstances complicating the amusing and the dialogue singularly funny, and there is sufficient romantic interest in the story to make it a good attraction for the younger feminine set.

The performances are topsnotch, with special applause for Gertrude Berg, as Molly, Philip Loeb, as Jake, and Eli Mintz, as Uncle David. A touch of the exotic is contributed charmingly by Barbara Rush, and Peter Hansen is adequate in the juvenile lead. Eduard Franz is also quite good as Molly's old flame and Jake's financial backer. Walter Hart directed the Mel Epstein production of a screenplay by Mrs. Berg and N. Richard Nash.

WATCH THE BIRDIE TYPICALLY SILLY RED SKELETON PROGRAMMER

MGM

70 minutes


Directed by Jack Donohue.

"Watch the Birdie" is a zany, slapstick comedy that could possibly amuse anyone but an avid Red Skelton fan. Apparently the Man with the Bartlett-topped star plays three (count 'em) generations simultaneously—as a bungling photographer, his in-past-seventy-grandad with an eye for the opposite sex. The goings-on are of the meat-axe comedy variety, about as heavy-handed as any corn-fod hick could desire. It will serve adequately as a dueller in family naborhood houses and in the rural areas.

In his triple-role assignment, Skelton is kept busier than a sky-writer on a windy day, running through his familiar assortment of gags in his usual craktop style. Arlene Dahl is a building contractor, who is for some reason enamored of the comedian, and this luscious lady adds some eye-feeding beauty and little more to the scene. Ann Miller is strangely miscast as a feather-brained model who does not know a chimp from a crook. Jack Donohue capably handles the directorial chores for this Harry Ruskin production of a dumpy screenplay by Ivan Tors, Dewey Freyman and Harry Ruskin.

Review Ratings

FAIR

POOR

GOOD

TOP

FAIR

GOOD

TOP

STORY: Up to his ears in debt in the photography shop operated by his father and himself, Red Skelton gets into further trouble by losing a $1200 movie camera left in his care. He meets Arlene Dahl, wealthy heiress to a building firm, who tries to help him get out of his financial difficulties by hiring him to photograph her firm's building project. Skelton accidentally films, with sound, a walk between Arlene's manager, Leon Ames, and the skilful crook, Richard Rober. Since the film is incriminating to Ames and Rober, they try to stop the camera from Skelton, leading to a dizzy chase in which Skelton and Miss Dahl try to reach the police in a lumber car while followed by Ames and Rober in a helicopter. The chase ends with Skelton hoisting the midget car into the under portion of the lumber car, delivering the crooks to the police. This film is a charming and the winner of Arlene's fair hand. JACK- SON.
'DALLAS' ROUTINE TECHNICOLOR WESTERN
Rates 3 & + generally on names; more in action spots

Warner Bros.
91 minutes
Gary Cooper, Ruth Roman, Steve Cochran, Raymond Massey, Barbara Payton, Leon Errol, Antoni Moreno, Karen Cohn, Reed Hadley, Gil Donaldson, Zon Murray, Will Wright, Monte Blue.
Directed by Stuart Heisler.

"Dallas" offers less excitement than most in the series of higher-budget, name-star Technicolor westerns that have surfaced moviegoers in recent months. With Gary Cooper and rising stars Ruth Roman and Steve Cochran in the top roles, all of the usual props, plenty of gunpowder and some good-looking tinted scenery, the "Dallas" script by John Twist unfolds with few surprises, and a bit more confusion in its detailing than most other opuses. A strong opening and some high-powered action sequences are the principal assets, enough of them to satisfy the addicts of this type of screen fare, but it's all been done too many times before to arrest the interest of those who are not avid western fans. The three top stars plus a strong supporting cast aren't called upon for any-thing beyond the usual requirements -- and Gary Cooper's name alone will make the difference that should result in slightly above average returns generally. Best grosses, of course, will secure for simulating and manip-ulating with his guns expertly. He uses all three expressions, including the shy little "Mr. Deeds" smirk, and his tall, lean lankiness wears well with the Cooper-Fahey-Baylor Hollister. In a purely routine romantic role, Ruth Roman has little oppor-tunity to demonstrate the talent, other than the one of the most promising female stars, Steve Cochran, Raymond Massey and Zon Murray are appropriately vile in the principal heavy roles. Barbara Payton, the blonde corner of "Kiss Tomorrow Goodbye," pouts briefly as a western gun moll, Stu-art Heidler's direction is undistinguished for the most part. The Technicolor pho-tography is high grade.

STORY: Cooper is on the trail for his guerilla activities following the Civil War, former Confederate Army colonel Gary Cooper goes to Dallas to hunt down three brothers, Raymond Massey, Steve Cochran, and Zon Murray, who have burned down his name Coilege. En route, he engages in a fake gun battle with his friend, Wild Bill Hickok (Reed Hadley), and is ostensibly killed, and spirited out of town by a rich rookie U. S. Marshal from Boston, Leif Erickson, al-so on his way to Dallas, where his flan-ked by a girl who lends him his father, Antonio Moreno. Cooper as-sumes Erickson's identity and apponts the latter his deputy, with only Roman Crawford's trust, that his brothers ravaging Moore's cattle to force him to sell the land, Cooper sets and trapping the apparently respecta-ble Marshal. He meets her when the latter unsuccessfully attempts to ambush him, later gets Cochrain in a street gun battle after outwitting another trap set by the second brother. Massey learn-Cooper's true identity, has him jailed and forces Moreno to deliver a ransom sum, holding Roman and her brother hostage. Cooper escapes prison by firing the place, and corners Massey, getting to con-quer the family. With Roman's affections, now transferred to Cooper, leave the way open for Erickson to make a graceful exit after obtaining a full pardon for Cooper. BARN.

'BORN YESTERDAY' TOPFLIGHT LAUGH FILM
Rates 3 • • + except for action houses

Columbia
105 minutes
Directed by George Cukor.

If it's laughter you're after, this is your film. It is the kind of top-ranking comedy which will rock the foundations of any theater anywhere. Adapted from a highly successful stage play, the screen translation has improved on the original, thanks to George Cukor's expert direction and a grand scripting job by Albert Mannheimer. It is a long time since anything so clever has been accorded, and it's all good, clean fun which fetches the belly-laughs. Not one of the picture's 108 minutes is dull; scarcely only without a joke, and adequately exploited, it should be one of the best gross-
eras of its kind this season. Of course, it's not for action houses.

Judy Holliday, a toothsome blonde who made her stage name in the legitimate version, succeeds with the acting honors. She puts over her lines with plen-ty of pep and makes the very best of the extremely funny situations in which she finds herself. her performance is admirable for her, and though Broderick Crawford is slightly heavy-handed in the early footage, his performance is above average. The support is uniform-
ely good.

STORY: Broderick Crawford, multi-
millionaire junk tycoon, blows into Wash-
ington to manipulate an international deal with the assistance of a smart law-
yer and former assistant District Attor-
ney Howard St. John, who is his remarkably stupid, but extremely curva-
ceous sweetheart, Judy Holliday. Fear-
ing that his schemes may be endanger-
ied by Abbe, his haveless, he in-
duces William Holden, idealistic young newspaperman who smells a scandal story, to undertake the girl's education for a payment of $200 a week. Judy finds Holden attractive and she begins to absorb some of his ideas, and to suspect Crawford's unscrupulous business methods. Crawford has used her as a "dummy" in his transactions, and when the disasterous details of the agreements, Crawford beats her up. Disillus-
sioned, she tells Holden where he can find certain incriminating documents. Crawford realizes he must do something drastic to keep Judy sweet, so he offers to marry her, but she turns him down. Furious, Crawford attacks Holden, but when Judy reminds him that she owns the controlling stock in several of his businesses, Crawford has no option but to allow Judy to go off with Holden. When it is discovered that he has fallen in love with her, even Craw-
ford's crooked lawyer refuses any longer to work for the arrogant, bellicose junk-
man, who is left alone in the arid solitude of his elaborate hotel suite. LEON.

'EDGE OF DOOM' MORBID, DEPRESSING MELODRAMA
Rates 3 + + generally on name values

RKO
99 minutes
Dana Andrews, Farley Granger, Joan Ev-
ans, Robert Keith, Paul Stewart, Mala
Powers, Adele Jergens, Harold Vermilyea.
Directed by Mark Robson.

This morbidly engrossing study of a prisoner who kills a priest with his own crucifix is interesting throughout, but leaves too much to be desired in the way of popular entertain-
ment. "Edge of Doom" is a depressing dra-ma, completely devoid of comic relief, replete with dreary surroundings and questionable characters, hardly a fitting end to Mark Robson's much heralded Goldwyn's film triumphs. With Mark Robson ("The Champion") handling the directorial chores, this dramatization of Leo Brady's novel mounts steadily in in-
terest as the manhunt progresses, but at the climactic point it proceeds to fall flat and go nowhere. Grosses should be high-
est in action houses, where receipts will perhaps run slightly above average. Well
exploited. For general consumption, how-
ever, its depressing contents figure to deter rather than attract a large section of the moviegoing public. Many specta-
 tors are bound to feel that a more ap-
propriate title would have been The Edge of Craziness.

Farley Granger succeeds in looking hysterical and distraught as the killer, and Dana Andrews is properly gloomy as the priest who has been forced into submission. Andrews appears only briefly and has little bearing upon the plot. The best perform-
ances are the acquiescent Paul Stewart as a supersensitive cast. Robert Keith doing a fine job as the shrewd detective and Paul Stewart as a small time crook.

STORY: When Farley Granger's mo-
ter dies, he demands that Harold Ver-
milyea, priest of the religious woman's parish, give her an elegant funeral. Granger is bitter at the church because his father, a suicide, was not buried in consecrated ground, and when the priest coldly refuses, Granger hits him on the head with a metal crucifix, killing him. As he runs from the church, Granger is caught up in a crowd attracted to a the-
atre robbery and is picked up by detec-
tives who believe he is the thief. Dana Andrews, who has been left behind, assures the police that Granger's behav-
ior is due to his mother's death and the boy is released. When the body is found, and Granger is arrested, Paul Stewart is arrested for the murder. While Granger is trying to get a florist and a funeral director to make a fine funeral, Andrews unearths the clue pointing to Granger as the killer, but the boy denies it. Andrews and the police are waiting for Granger at the mortuary when he goes there to confess his sin to his dead mother. GRAN.
Manpower is the life-line of a studio, as pictures are the life-line of a theatre. We believe that today Paramount has manpower unexcelled in its 39-year history. Indeed never before, in my recollection, has there been such an impressive massing of creative talent in one production organization.

We not only have the industry's greatest boxoffice manpower but we are using it—aggressively, immediately and effectively—to bring you more pictures ... better pictures ... pictures carefully planned to the needs of today's market.

Paramount has faith in today and tomorrow. Implementing that faith thru stepped-up studio activity, PARAMOUNT WILL INCREASE ITS PRODUCTION OF TOP "A" PICTURES IN 1951 BY 50% OVER THE PRESENT YEAR. In terms of released product, this will substantially raise the number of Paramount pictures you can play in 1951.

With confidence, let us move ahead together. At the Paramount Studio now, our way is being cleared with Manpower At Work For You And Paramount.

President, Paramount Pictures Corporation
Manpower at Work for You and Paramount

CECIL B. DE MILLE . . . AT WORK

The Greatest Show On Earth*
BETTY HUTTON, DOROTHY LAMOUR,
JAMES STEWART .................. starting Jan. 1

FRANK CAPRA ..... AT WORK

Here Comes The Groom
BING CROSBY, JANE WYMAN,
FRANCHOT TONE, MARIA ALBERGHETTI ........ preparing
The Trial............................ preparing

WILLIAM WYLER ... AT WORK

Carrie
LAURENCE OLIVIER, JENNIFER JONES,
MIRIAM HOPKINS .................. completed
Detective Story.................... preparing

LEO McCAREY . . . . AT WORK

Pardners
BING CROSBY,
BILL (Hopalong Cassidy) BOYD .......... preparing
My Son John......................... preparing

CHARLES BRACKETT . AT WORK

The Mating Season
GENE TIERNEY, JOHN LUND,
MIRIAM HOPKINS, THELMA RITTER .......... completed

Famous
BING CROSBY with strong star cast .... preparing

BILLY WILDER . . . AT WORK

Ace In The Hole
KIRK DOUGLAS, JAN STERLING .......... completed
Untitled Musical.................. preparing
<table>
<thead>
<tr>
<th>Film Title</th>
<th>Director</th>
<th>Stars</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Great Missouri Raid*</td>
<td>WENDELL COREY, MACDONALD CAREY, ELLEN DREW</td>
<td>completed</td>
</tr>
<tr>
<td>Warpath*</td>
<td>EDMOND O'BRIEN, DEAN JAGGER, FORREST TUCKER</td>
<td>completed</td>
</tr>
<tr>
<td>Devil's Canyon</td>
<td></td>
<td>preparing</td>
</tr>
<tr>
<td>Rendezvous</td>
<td></td>
<td>preparing</td>
</tr>
<tr>
<td>When Worlds Collide</td>
<td></td>
<td>preparing</td>
</tr>
</tbody>
</table>

*In Color by TECHNICOLOR
'MRS. O'MALLEY AND MR. MALONE' COMEDY-MURDER MYSTERY
Rates 8 8 + as dualler; n.g. for class and action spots

MG M
69 minutes
Marjorie Main, James Whitmore, Ann Dvorak, Phyllis Kirk, Fred Clark, Dorothy Malone, Clinton Sundberg, Douglas Fowley, Willard Waterman, Don Porter, Jack Bullock, Navey Sanders
Directed by Norman Taurog.

This dizzy little comic-murder mystery qualifies as entertaining fare for the family audience. "MRS. O'Malley's little lullaby" should satisfy as a dualler in the netherwoods and small town situations, where the corny gags and mix-up monkeyshines should elicit plenty of laughter. Elsewhere, in the deluxers and action spots, this Metro release might serve as a supporting feature. Although all of the action in this scatterbrained comedy takes place on an express train, there is plenty of movement and some good laughs. For example, Marjorie Main and James Whitmore hand an assortment of one-liners to such players as "button, button, who's got the button" with a couple of corpses, which should give a vague idea of the sort of film this is. The running time (69 minutes) is blissfully brief and thanks to Norman Taurog's direction, the macabre subject funny enough to serve as an amusement. Miss Main agrees to help Whitmore find Keppler, but they only find his corpse, with no money. While trying to get rid of the body, they find another cadaver — this one being the body of the murdered man's girl friend. Policeman Fred Clark arrested Whitmore and Main, but as the train pulls into New York, Kepper's ex-wife, Ann Dvorak, points out Don Porter as the real killer. As Porter is led away, Whitmore talks him into becoming his newest client. YORK.

'AMERICAN GUERRILLA IN THE PHILIPPINES' SO-SO WAR MELLER
Rates 8 8 + generally; slightly more for action houses

20th Century-Fox
105 minutes
Tyro Power, Micheline Prelle, Tom Ewell, Bob Paten, Tommy Cook, Juan Torena, Jack Elam, Robert Barrat, Carleton Young
Directed by Fritz Lang.

This lengthy, episodic film version of Ira Wolfert's best seller dealing with the heroics of the American fighting men stranded in the Philippines arrives on screen as a rather belated tribute to those who helped to liberate victors of Jap oppression. For this reason, coupled with occasional stretches of inaction and too few surprises, "American Guerrilla in the Philippines" seems fated for only fair boxoffice response generally. Faithful Tyro Power fans, however, will no doubt flock to see him, and there is just enough jungle fighting, Jap cruelty and tension tossed in among some nonsensical romantic interludes and stale salutes to MacArthur to keep the blood-and-thunder audiences quiet in their seats. The most interesting parts of this Technicolored 20th-Fox offering are the fighting scenes filmed realistically with actual island backgrounds and the portrayals of the Japanese, seen only under the noses of the Japanese troops.

With the exception of Power, the cast is minor league and performance are no more than adequate. Power, of course, is handsome, dashing and brave in the title role, while his romantic partner, Micheline Prelle, seems out of place and too incredibly well-groomed for the jungles of the Philippines. Some judicious scissoring might have overcome the lapses in Fritz Lang's mediocre direction.

STORY: Stranded on Leyte after the fall of the Philippines, Navy lieutenant Tyro Power and his small band of American and Filipino guerrillas when he efforts to escape to Australia falls.

'VENDETTA' GLOOMY MELODRAMA FEATURES HUGHES' NEW STAR
Rates 8 8 as dualler generally; slightly more in action houses

RKO release
84 minutes
Faith Domergue, Hillary Brooke, Nigel Bruce, Joseph Calleia, Hugo Haas, Robert Warwick, Gene Dolenz and Donald Buka
Directed by Mel Ferrer.

Faith Domergue, a sultry New Orleans beauty whom Howard Hughes has long been in pursuit of, and who was introduced in "Where Danger Lives," gets a second chance to make good in this gloomy, low-key melodrama based on the Freyberg novel, "Colombia," by Prosper Merimee. Miss Domergue continues to show promise, but, again, her vehicle is of little help. "Vendetta" is another of the way of popular entertainment, Grosses will be fair, at best. If it had been given subtitles in English, the film might almost pass as an Italian picture, minus the throbbing passion which those temperamental Latins usually build into their productions. Apparently Director Ferrer feels it necessary to explain what a vendetta is, and the opening sequences are punctuated by a lengthy recitation of the Corsican tradition by which a murdered person may not be buried in hallowed ground until the eldest son has won vengeance for the family by killing the eldest son of the house in payment of the murder. Production appears to be on the economical side; the direction lacks pace, and the best scene is that in which the blood-feud is finally fought out in the misty fastnesses of the Corsican swampland.

Miss Domergue puts a great deal of dramatic intensity into her somewhat unsympathetic part. Two newcomers, Gene Dolenz and Donald Buka, show up well, but by far the best performance comes from Nigel Bruce. An outstanding feature of the picture is the "La Tosca" aria sung by Richard Tucker.

STORY: Faith Domergue's father is killed in a blood feud, and she suspects his murder has been contrived by Joseph Calleia and his son. The French magistrate, however, rules against her, and she spends days waiting the return home from abroad of her brother, Nigel Bruce, who she feels will avenge the family. But when Bruce does return he brings with him a British naval officer and his two sons, who they are in love. Faith endeavors to persuade him to honor the vendetta, but Nigel is swayed by her, and the cheering crowds, and Power and Michelene clinic at the fade out. JACKSON.

12
Short Subjects

By BARN

KEEP OFF American screens for at least two years because of a campaign of protest against its racial prejudice implications, J. Arthur Rank's "Oliver Twist" will make another attempt at release in this country. Eagle Lion, originally dissuaded by the furor from releasing the film, has booked it into the Intersate chain in Texas beginning January 19th following conferences between EDC board chairman Robert Young, president William C. MacMillen, Jr., and other company topers.

The film originally evoked race riots in Berlin when it was released there by the British. At that time, FILM BULLETIN quoted Ned E. Deppin's pledge as chairman of the industry's Brotherhood Week campaign: "We who are concerned with the solution of making of motion picture pictures have never allowed a bigoted message on our screens. I am sure that all of us will continue this battle against bigotry as long as necessary with the same vigorous sincerity that we are putting it on now."

"FILM BULLETIN" editorialized: "We hope the men who head Eagle Lion Films will tell Mr. Rank that they cannot distribute a film of this nature. Perhaps they would say, 'Mr. Rank, we regret in this instance that the business deal between us cannot be reconciled with our moral obligation to the nation. We are not willing to be on behalf of our industry.' The Eagle Lion people should say something like that, and we believe they will.

That was in February of 1949. FILM BULLETIN still entertains that same hope.

SNIPES At the movie industry on radio and TV are in the overwhelming minority compared with boosts for the film business, according to a COMPO survey. According to executive vice-president Arthur L. Mayer, a two-week check-up of all radio and television programs in nine major cities revealed that what little adverse comment there was on the industry was more than offset by praise. Exclusive film industry personnel reviews of pictures, the survey turned up 100 comments about the industry and the quality of the pictures in general. Among the most predictable were those recorded in radio interviews with The Executive director Gaeil Sullivan, producer-writer-director Ben St. Catharines, and Rudy Valle. The survey, first of a series of similar check-ups from time to time by agents and their clients, are rebuts we have yet encountered on the subject. Writing in the Chicago Tribune, ex-director John Howard points to the line in "All About Eve" which says, "Wherever there's magic and make-believe and an audience, there's theatre." He points to the word, "audience," (a high voltage member of the act which we always go for granted) as the key to the argument toward the "vacuum in video entertainment."

"No living room is large enough to spill over with the crowd excitement that makes theatre magic," he believes in front of the footlights and screens equal to that behind them," he says. "We learn that what a lonely place a screening room is, after our years of watching cashiers. Here's how it works: The cashier answers the phone in the boxoffice, and says very politely, 'The boy just handed over the receipts to the man standing in front of the boxoffice, adding that the apparent customer will be out in a moment when he will use if she doesn't obey quickly. Should anything slip up, the receiver of the cash is ostensibly clear of control, especially since he did not ask for the money, nor display any evidence that he was a hold-up man."

"RECOGNITION Of the vital role played by American movies as our ambassadors abroad" will be paid by Holiday Magazine in a distinguished contest at the National Screen Establishment's 67th Annual Convention, which will inaugurate the publication's series of annual awards to the industry. Luminaries in political, international and industry affairs will witness the awards, which Robert Sherwood making the presentations: (1) for Community Service; (2) for the low-budget film (under $500,000) with the same qualities: (3) for man and woman who make the best contribution toward achieving these goals, whatever their capacity. The winners will be announced in the May issue of the magazine. The winner will be awarded a five-page picture section devoted to the individuals and scenes from the winning films.

WILLIAM BENTLEY, 20th Century: Fox art director who died in the tragic Long Island Railroad crash Thanksgiving Eve, spent 25 of his 45 years in the industry. William Bentley, associated with Skouras Theatres in St. Louis, Warner Bros. and Columbia, was managing eight houses and is responsible for many spectacular fronts and displays for Broadway houses. His construction plans and decorations for the Showmanship Conference in Chicago earlier this year was hailed by exhibitors and press as one of the finest jobs ever done in this field.

O F MEN AND THINGS: Morey Goldstein, Monogram's general sales manager, has designated the week of Feb. 11-17 as National Monogram Week; goal of the campaign is to increase attendance per screen in the nation... Abram F. Myers, Julian Brylawski and Roger Alberight will be the industry representatives at the Mid-Century White House Conference on Children and Youth, December 3-7... Loew's Charles M. Regan, chairman of Brothertown Week's Motion Picture Division, has named Warner's Ben Kalmenson to head the Distribution Committee for the New Jersey project to be observed the week of Feb. 18-25... Tom Duane, former New England District Manager for STO, has joined the Jack Shertz Organization, representing the N. Peter Rathvon Productions, as Eastern Division manager... Ben Parnes, Pennsylvania Allied has set its annual convention for Jan. 16-17 at Pittsburgh's William Penn Hotel; providing the city can dig out of its record snows. California Plunkett, Pittsburgh branch managers, Harry Martin of Universal and Sandy Gottlieb of Eagle Lion Classics, are being welcomed to their new posts by Motion Picture Magazine associates in that city via a testimonial luncheon Dec. 11 at the Warwick Hotel... Producers Robert Wieneke and Ben Kalmenson have joined to represent the SIMPF on the UNESCO Film Panel.
OPEN BIDS
North Central Allied

Important business is afoot in the highly controversial field of competitive bidding. This unit of Allied has always taken the position that forced competitive bidding, at least between independents is wrong, and that the distributors who in some cases are using it for the sole purpose of jacking up film rentals to unconscionable levels. The pious mountings of some distributor heads to the contrary notwithstanding, they love this device. It continues in its present form, some day some court is going to crack down on it and the distributors who say they hate lawsuits will have a whole raft of new ones on their hands.

In the meantime, National Allied is now making every effort to clarify the bidding situation, and we are very hopeful that in the not too distant future it will be eliminated, at least between two independents who do not want it.

Metro's General Sales Manager, W. F. Rodgers, made a statement and commitment which was of great importance to exhibitors who willily are forced to bid for product. He said: "As to divulging to the public that this country is not under which a picture was awarded after competitive bidding, we are agreeable hereafter to such a procedure, providing each and every one of the interested parties so indicates his willingness in writing at the time the bid is submitted. Not only what we are, each and every one of the interested parties. However, the refusal of a competing exhibitor to permit the terms of his bid to be disclosed may indicate, and eventually prove, the kind of skullduggery that has made bidding one of the most vexatious problems for those exhibitors who have been forced into it.

TV AD ETHICS
ITO of Ohio

Dear Mr. Editor:

It is regrettable that the leaders of the television industry saw fit to approve the language contained in the full page ad which was run last week in the newspaper. The ad was nothing less than an attempt to lure away the movies' young audience. The ad might just as well have said "don't go to the movies."

The wording of the ad was considered so objectionable that "Tide," magazine of advertising, characterized the copy as "horrible" and in an editorial stated "the ad was built on fear... It played snobbery... It reaches into the presqueiron... Its testimonials were fantastic."

"Editor and Publisher" another magazine of advertising, characterized it "we're shamed." And the advertising agency which placed the offending copy stated that it was "out of bounds" as far as taste is concerned.

In our opinion television is a great new medium of communication, entertain ment and education. The industry desires to extend the hand of friendship with the hope that we can work together to the end that it will make America even a greater place in which to live.

However, we still believe that a great segment of our population will always be willing to enjoy its entertainment in the 16,000 movie theatres where fine and entertaining motion pictures are always available and where all members of the family can find, fact: a good picture showing free from distraction, confusion and everyday tensions at modest prices.

P. J. Weiler
Secretary

PERCENTAGE CHEATING
North Central AITO

Time and time again this office has told its members that if they play percentage cheating business they will be regrettable percentage and no period. This warning was for the majority of our members in the smaller situations. They do not buy their guns and refused to go along with demands for percentage.

This organization has no sympathy with an exhibitor who accepts a percentage contract and then cheating on his legal obligation, regardless of the usual "won't check your work" excuse it does. Mr. Rodgers' threat of extra-legal punishment of the exhibitor by refusing to do business with him. Metro and every other company must have ways and means of catching up with an exhibitor who short-changes them and Sargoy & Stein are using it to the hilt—they even take it on fishing trips. Metro's threat is a one-sided additional punishment of the poor exhibitor, and if Metro can get away with it, then every exhibitor can get away with it.

In morals and law, the wrongdoer is usually asked to pay only one penalty for his offense. The representative of theAds do is to put the exhibitor out of business on top of collecting its pound of flesh via Sargoy & Stein.

Mr. Rodgers' threat amounts to no more and no less than a serious and, we presume, a considered threat of a boycott, and he knows as well as the next fellow, that in the long run, he cannot get away with any kind of a boycott against anybody any time, anywhere. We have a hunch that the words were spoken in an effort to scare exhibitors—keep them off balance and in fear of the power Metro can call on. Metro's threat is a sad commentary on the inability of the industry to settle its differences peaceably and without resorting to serious threats of the use of economic power. This threat of Metro's deserts a lot of thought, particularly when you sign a percentage contract.

REPRISAL BOGEY
Allied Theatres of Michigan

It was expected that the (Film Clinic) discussions progressed, the real feeling that was paramount in the minds of small exhibitors. It was the fear of the big exhibitor who are not inclined to the necessity of practicing showmanship but, with few exceptions, all felt that to promote a picture successfully was to add to one's own material burden. It was the conclusion of every exhibitor diligently promote a picture that he himself, either flat or on percentage, and the campaign was a success, his top flat was cut. However, if the campaign be successful, it is no doubt that the picture would be a success, Incidentally, such has been the case in many situations.

It is incredible that any man should be engaged in a business which must, out of necessity for survival, be conducted under a mantle of fear of any description. A man should be free. He should be free to intelligently conduct his business and not subject to one moment's concern about that freedom.

Is this concern unwarranted? We do not believe it is. We believe, after talking with small exhibitors in our own districts and having listened to exhibitors in other districts report their experiences that there where there is smoke, there is fire. We do feel, however, that much of this fear is the result of the lack of definite understanding between distributors and exhibitors. This condition should be improved by the making of the motion picture business trend today which demands that the industry activate all of its power on behalf of the exhibitor.

The major companies claim that these fears are unfounded, that top flates have not been increased as the result of unbusiness. We are asking that the companies be allowed to do this. We make this suggestion to them.

We suggest that the distributors give a definite guarantee for a period of twelve (12) months that the top flat of every independent exhibitor will not be raised. In addition, they will lend every ounce of cooperation and assistance in bringing out the best in every exhibitor for the promotion of his picture. Then, let us see what will happen. This assurance on the part of the distributor will reactivate the exhibitor and, without being concerned about an upping of his top flat, let him free to become a showman.

LONGER TV TRAILERS
ATO of Indiana

Because TV in Indianapolis enters a new phase with the completion of the coax cable and availability of chain programs, we were interested in talking with exhibitors from the concentrated video areas at the recent National Allied Convention in Pittsburgh. We found that TV in taverns was of no concern to exhibitors in areas where television is strong. They feel that their competition comes from people viewing their sets in their own homes. We did learn that the taverns had discovered that TV was bad for their business. Customers dawdled too long over drinks and TV gave them the chance to watch video. Also, now that they had sets at home, they were patronizing the package stores and doing their drinking at home. Therefore, we asked if no city could we find any regulatory or restrictive regulations of taverns based on the fact that they have television in their offices. In a city where there are frequently in the television stations, TV hogs most of the newspaper publicity at the expense of the motion pictures.

14
TV's Super-Showmanship

An important by-product of this upsurge in TV newspaper advertising is the natural response in the news and feature columns of the press. More and more space is being devoted to video programs and personalities, both because of the increased interest and in the time-honored tradition of free publicity in return for advertising dollars. Sunday supplements and magazine sections are featuring TV stories, newspaper TV staffs have been increased to handle the larger output and, significantly, some of this added personnel has been recruited from the paper's erstwhile movie writers.

This tremendous new interest, stimulated by such intensive drum-beating, has hurled this newcomer to show business into top prominence as the movies' chief competitor for the attention of the mass audience. The Television Industry is selling itself through the two principal mass mediums—newspapers and radio. And it is also doing a most efficient job of selling itself through the medium of its own screens in millions of homes. Oddly, the movie industry never has capitalized the true value of the theatre screen to sell itself.

It is not Television as an entertainment competitor that the film industry must fear, but its aggressive showmanship, the same young, vital, daring showmanship that characterized the movies in its formative stages. The TV industry is doing nothing that the film industry cannot do. Conversely, the film industry can do all that video has been doing in the way of showmanship, and it can go TV one better by using the latter's own screens to plug movies.

It must be remembered that television is primarily an advertising medium, supported by advertisers' dollars. Movies, on the other hand, are created, distributed and exhibited with only one purpose in mind—to entertain. It is diversion, pure and simple, without commercials, without breaks in mood to curdle the interest with nauseating discourses on crispy crunchies or an antacid tablet, without the innumerable distractions that beset the TV onlooker in the home. The movie theatre offers the anonymity of darkness where emotions can be freely expressed, where the contagion of crowd laughter infects the audience, where the surroundings are specifically and scientifically designed to aid in full enjoyment of the entertainment vehicle, and where a family can "go out" for an evening. These are precious ingredients in the public's daily diet and they must be merchandised as such.

Institutional advertising has been highly instrumental in selling what TV has to offer. Movies, too, must sell their physical and spiritual assets—the theatre and the unequalled entertainment values—with the same boundless enthusiasm and aggressiveness that has made it the foremost medium of entertainment diversion for the people of the world.

The current boxoffice slump should have been enough cause for a renaissance of high-powered merchandising. With television stealing the movie's thunder, the "should" has been changed to a "must."

Film Daily says:

"It will contribute enormous delight to the world..."

What picture could it possibly be... but—
“Harvey”...the talk of the trade

Harvey is so downright human and wholesomely funny that family audiences will be captivated—Showmen’s Trade Review. Harvey is completely enjoyable, distinguished by the memorable performance of James Stewart—Motion Picture Daily. Harvey is one of the top comedy entries in years, laugh-loaded entertainment—Daily Variety. Harvey has Josephine Hull in one of the best acting jobs ever done before a camera—Motion Picture Herald. Harvey is an outstanding film assured of top grosses everywhere—Boxoffice. Harvey is an uproarious, heart-warming comedy hit. Causes gales of laughter that almost reach hysteria—Hollywood Reporter. Harvey is a high rating, entertaining picture. Will do a big business. Is a show that proves that “movies are better than ever”—Exhibitor.

Universal-International presents

Harvey

Starring

James Stewart

with

Josephine Hull · Charles Drake · Cecil Kellaway
Jesse White · Wallace Ford and Peggy Dow

Screenplay by Mary Chase and Oscar Brodney. From the Pulitzer Prize Play written by Mary Chase and produced by Brock Pemberton

Produced by John Beck · Directed by Henry Koster
STUDIO SIZE-UPS
Behind the Scenes of Film Production
Exclusive Film BULLETIN Feature

COLUMBIA

DOWN AND DOWN, THEY GO

COLUMBIA BUDGETS, THAT IS

THERE'S a gag making the rounds in Hollywood, these days, which seems to pretty well sum up the situation at Columbia, insofar as the majority of the company's production is concerned. So the story goes, a producer on the lot was reaching for a telephone to call an actor about the starring role in his new picture, when an associate stopped him with the warning: "Please! Don't make any phone calls, or you'll go over budget." Amusing as this exaggeration may be, it nevertheless points up the fact that budgets on a major portion of the Columbia product have been so drastically curtailed that producers here can only hope to turn out low-grade programmers. Few pictures, it appears, get as much as a two to three weeks shooting schedule — many of them only one week. Furthermore, the curtailed production allowance limits the producers in selecting casts, with the result that it's a rarity when a top-name star finds his way into a Columbia picture.

Waste Of Talent

The really tragic side of this situation is the unforgivable waste of talent that goes on at Columbia. Obviously, if the craftsmen are given a good story to work on and a budget commensurate with it, they can turn out pictures that will measure up to the best of them.

Of the three pictures currently before the cameras, two would definitely be classified as only medium-budgets, and the third, a Humphrey Bogart vehicle, will scarcely measure up to top-budget specifications. "Smuggler's Island" (Cameron Mitchell-Amanda Blake) is about to wind after two-and-one-half weeks of shooting; "Criminal Lawyer" (Pat O'Brien-Jane Wyatt) will also carry an abbreviated shooting schedule. Bogart's "Sirocco" will probably be on the stages from three to four weeks.

EAGLE - LION - CLASSICS

AFTER FALLOW NOV, ELC HAS
4 SCHEDULED TO ROLL IN DEC.

DURING most of November, not a single picture scheduled for ELC release was before the cameras, giving rise to considerable speculation over a possible product shortage. However, with four productions set to roll within a two-week period, it now appears that the lull was only temporary and adding some substance to the optimism voiced by company executives.

Although none of the four pictures which will be shooting during December is expected to get very close to the $500,000 budget mark, they are, nevertheless, of a calibre equal, if not slightly superior, to the mill-of-the-run ELC product. Two of the films will come from Jack Schwarz production stable, and are tentatively set to go before the cameras by December 4. The first of these, "The Hoodlum," reportedly carries a 24-day shooting schedule, and the other, "Derby Winner," is expected to be finished in about two weeks.

On December 15, Sam Spiegel gives the green light to "Hothouse," a low-budgeter with a shooting schedule which will probably be held to less than two weeks. "The Fighting Rebel," a Seaman-Tal madge production chore which started on November 9, has gone to the editing department.

METRO-GOLDwyn-MAYER

METRO BUDGETS STILL UP
IN MILLION-PLUS CATEGORY

DESPITE Doré Schary's announcement several months ago that he was seeking more of the type of stories that lend themselves to shorter production schedules and lower budgets, it is apparent that Metro will continue to lead the field in the number of high cost motion pictures.

Of the films turned out here in the past six months, by far the majority have carried budgets in the million-plus class, and shooting schedules have averaged between 30 to 50 days — a situation which has been reflected in the overall superi ority of the Metro product. Furthermore, almost all of the features have been sparked by no less than two, and usually more, upper-drawer stellar names. Producers, directors and cameramen have come from the same high level.

Five Now Rolling

As of this writing, five pictures are before the cameras, of which three are in color. Not one of the quintet is budgeted at less than a million dollars, and "Show Boat" is understood to run well over twice that amount. What's more, a 40-day schedule is the absolute minimum on any of the group.

"Excuse My Dust!" (Red Skelton-Sally Forrest-Macdonald Carey), with Jack Cummings producing and Roy Rowland directing, has already passed the fortieth day of shooting, and Pandro Berman's production of "Soldier's Three" (Stewart Granger-Walter Pidgeon-David Niven) is expected to finish its fortieth day. The most recent starters are: "Rich, Young and Pretty" (Jane Powell-Vic Damone-Wendell Corey), with Norman Taurog megging for Joseph Pasternak's "Kind Lady" (Ethel Barrymore-Maurice Evans), with John Sturges directing and Armand Deutsch producing, and "Show Boat"

HOLLYWOOD EDITORIAL

More Oscars

With post time on Hollywood's annual Academy Awards Derby still a good way off, it has already been pointed out that this year's race will be one of the tightest in all motion picture history.

But if Hollywood is to capitalize on this situation to the fullest extent, one precedent is going to have to be broken, by allowing additional Oscars to be passed out this year. Instead of the customary single award for the best picture of the year, why not one for the best drama, another for the best comedy, and still another for the best musical?

Ever since the very first Oscars, the Oscar Derby had been held in 1927, only two statuettes have been bestowed on comedies, and only one on a musical. By the same token, only three actresses, — Marie Dressler, Greta Garbo and Loretta Young — have received the coveted award through their emoting in comedies. And only two actors — Clark Gable and Jimmy Stewart — have been named best actors in their fields. Bing Crosby, on the other hand, is the only musical comedy star who has ever been voted into the exclusive winner's circle. If, therefore, the academy membership votes after four weeks of screening the pictures, they may miss the best show they usually get.
in costly feature productions, but the company is aiming to turn out product as good as any in the program field. Despite the need for economy, costs stay up. While the studio's production features a year ago was in the neighborhood of $100,000 today few productions on the Monogram lot are keyed to that low figure. There is an indication of a concerted effort to turn out the type of pictures which — although admittedly still in the "B" class — are superior in quality to some of the marginally "A" features which comprise a heavy part of most majors schedules.

Representative of this type of production is the currently filming Spring Byington comedy, "According to Mrs. Hoyte." The picture, based on one of the cleverest originals to make the rounds in Hollywood for several months, has a 30-day shooting schedule, and a budget well over twice the average of a year ago. Producer Barney Gerard, as a matter of fact, makes it perfectly clear that director Jean Yarbrough is attempting to set any speed records, nor cut any production corners at the expense of attaining quality.

Hal E. Chester has just set up his new unit, Standard Productions, for two pictures for Allied Artists release — both of them carrying budgets in the $300,000 to $400,000 range. "In the Mood," a story of the model racket in Hollywood, will star Dan Duryea. No cast has been set for the other. "The Highwayman," although Chester thinks he may decide to put it before the cameras ahead of "Models."

PARAMOUNT

STRONGER CASTS KEYNOTE FORTHCOMING PAR. PRODUCT

A GLANCE at the casting sheet on almost any recent Paramount production clearly indicates that greater emphasis than in the past is being placed on the name drawing power of not only the actors in starring roles, but in the supporting roles, as well. Furthermore, a releasing affiliate is jumping in with films which carry an impressive number of color films, musicals and epics — all of which proves that the keynote of the divorced production company is going to be expansion, rather than retrenchment.

Most expensive of the four pictures now shooting is "Here Comes the Groom," boasting a star-studded cast headed by Bing Crosby, Jane Wyman, Franchot Tone, Alexis Smith, produced and directed by Frank Capra. The budget is known to be well up towards the two million dollar mark and the shooting schedule is expected to exceed even the 45-day average which Paramount has been setting on its big productions.

"Quantrell, Raiders," the current Hal Willis production, will exceed the million dollar budget, with its stellar array, headed by Elizabeth Sonneborn, Arthur Kennedy and John Ireland. Only slightly less costly is "Rendezvous" (Joan Fontaine, John Lund, Mona Freeman), which will also be going on in cooperation with Harry Tugend. Lowest budget in the group now before the cameras is Nat Holt's production, "Fort Savage," also in color, and starring Sterling Hayden, Barbara Rush and Forrest Tucker. Holt is well known for his ability to produce films to a certain absolute minimum, and his production schedule is one of the hardiest found in Hollywood's home lot shooting time.

Paramount will release "At War With The Army" (Dean Martin-Jerry Lewis) in the spring. The whole project was completed last August by producer Fred F. Finklehoffe.

The studio lifted its option on "Marriage Go Round" for one picture in '51. His "A Place in the Sun" is awaiting release.

REPUBLIC

NEW CONTRACT FOR YATES INDICATES REP. CONFIDENCE

Generally speaking, shooting schedules at Republic remain about the same as they have been over a period of months. Sagebrushers usually are filmed in February and March with the average low-budget feature running a few days more. The better product has no fixed budgetary limits. "Homeward," the first Judy Canova star, under her new contract, was completed in just under 30 days and was the first picture to be made in the new three-color Trucolor process.

Obviously the stockholders of the company are well pleased with the results that Presy Herbert Yates has been getting, inasmuch as they have just renewed his contract for another five years, at a guaranteed salary of $75,000 per annum, plus ten percent of the profits. In looking over the backlog of 15 pictures now completed and awaiting release, there seems to be every reason why they should be pleased. More than half of the pictures in the backlog fall in the high-budget class and are definitely above average in quality.

RKO

AVERAGE COST OF RKO'S 1951 FEATURES $800,000

RKO's 1951 production slate will be comprised of 30 pictures to be made at an average of slightly over $800,000 per, according to Howard Hughes' latest plans. The overall budget is reported to be $25,000,000 and, on the basis of announced plans of some of the indie releasing through RKO, it appears that the company's first-year under divestiture should be an impressive one.

It should be noted in considering the average cost of films that the company will continue to make a certain number of programmers at low cost, thereby permitting budgets over the million dollar mark. For example, Hughes plans to group top boxoffice names in some films, which will inevitably run up the budgets considerably in comparison to pictures in which they appear. Several musicals on the schedule are also bound to go over the million mark.

Goldwyn To Splurge

For his part, Samuel Goldwyn will be making one of the most expensive productions in the history of his independent company when the Hans Christian Andersen story rolls next fall. The picture, which will be a Technicolor epic, is tentatively budgeted at around $3,000,000. That's a lot of money, Mr. Goldwyn!

Since the signing of his original contract for five independent features, Edward G. Robinson has been making a total of nine over a two-year period. All of the Grainger pictures reportedly will be financed by Hughes, at a cost of $1,500,000 and $2,000,000. "Flying Leathernecks," first of the group is already before the cameras.

20TH CENTURY-FOX

FOX BUDGET CEILING TO BE CRACKED BY 'BETHSHEBA'

Several months ago, Darryl F. Zanuck set a budget ceiling of $1,500,000 on his company's current release, explaining that costs had to be reduced in order to keep the books in balance. Since that time, no picture has gone over that figure, although a few of the other, more recent Fox product has been in the budget class barely under it. However, the film just completed on location (Gregory Peck-Susan Hayward) may very well be the film that breaks the rule. "Bethsheba," Zanuck's personal production, is definitely earmarked to be a prestige picture, and it is unlikely that any expense will be spared in making it another of the Zanuck milestones. The Fox studio chief undoubtedly feels the necessity of coming up with a picture for his company which can compete with Metro's $5,000,000 "Quo Vadis," just completed in Rome.

OTHERS IN HIGH BRACKET

Further proof that there is to be no stinting on the Fox product is to be seen in the shooting schedules on other pictures currently filming. "Highway" (James Stewart-Marlene Dietrich), and "On the Riviera" (Danny Kaye-Corinne Calvet) for example, have been before the cameras for the past two full months, with several days shooting still remaining. "Legion of the Damned" (Gary Merrill-Richard Basehart) was before the cameras in March and is for 34 days before the company returned home, where a few days of work still remain to be done on the home lot.

UNITED ARTISTS

NEW DEAL FOR TRANSFER OF UA STOCK REPORTED PENDING

Although all parties involved are vigorously denying it at this writing, FILM BULLETIN learns from usually unimpeachable sources that a new deal is in the offing for transfer of the company's ownership. The negotiations between Mary Pickford and Charlie Chaplin on the one hand, and the Paul V. McNutt group, on the other, have grown increasingly strained to the point where it is becoming extremely difficult to work out a solution to mutual satisfaction.

This much is known: McNutt feels, and undoubtedly with good cause, that if he is to retire from the picture, he
STUDIO SIZE-UPS

should receive a sizeable remuneration for what he has done thus far. Needless to say, that isn’t going to set very well with the two Hollywood owners, who are nothing if not close with a dollar.

Up To Owners
According to the best available information at this time, the next move seems to be up to the Pickford-Chaplin combo. If they are willing to bring down the price on the $5,400,000 option held by the McNutt element, a new sale can probably be effected almost overnight. If they don’t, the situation will continue to grow more muddled, with the product shortage becoming more and more acute.

It seems extremely unlikely that Stanley Kramer will produce any further pictures for UA beyond the one additional feature to which he is committed. The new Kramer-Sam Katz unit will probably go over to another company before long (Paramount?). That fact in itself, is a severe blow, and one that may help to convince Chaplin and Miss Pickford of the necessity for action.

UNIVERSAL-INTERNATIONAL
SEVEN FEATURES ON STAGES
MARK CHANGE IN U-I STATUS

THE BUZZ of activity on the Universal-International lot these early December days provides a marked contrast to the unstable situation that existed here a year ago. Today, seven feature productions are before the cameras. A year ago, only two pictures were shooting, both with budgets well under a half million dollars.

As an example of the added stature which U-I’s production is taking on, one needs only to reflect on the steady efforts of a year ago and compare them with the currently filming “Bonaventure,” which appears to be of real “A” caliber. The picture is budgeted at well up toward the million dollar mark, and has a cast headed by Claudette Colbert, Ann Blyth and Gladys Cooper. With crews working literally around the clock to keep the huge production moving, Directors Douglas Sirk will still require six weeks to complete the filming. The company has forked over a salary of $100,000 to secure the services of Miss Colbert—a price which would have been completely out of the question a year ago.

Six Others Shooting
The other six films currently rolling are: “Little Egypt” (Mark Stevens-Rhonda Fleming), a Technicolor extravaganza directed by Frederick de Cordova for Producer Jack Gross; “De Di Renegades” (Cyd Charisse-Ricardo Montalban); “Air Cadet” (Stephen McNally-Gail Russell-Nicholas Lang); “Francis Goes To The Races” (Donald O’Connor-Piper Laurie) with Arthur Lubin directing, as he did in the original Francis comedy; “Cattle Drive” (Joel McCrea-Dean Stockwell), with Kurt Neumann directing for Producer Aaron Rosenberg, and “Hollywood Story” (Richard Conte) with William Castle megging for Leonard Goldstein.

WARNER BROS.
WB RECENT PRODUCT SO-SO
BUT NEW BATCH IS PROMISING

WITH some of the studios bordering on “quickie” production in an effort to effect new economies, it is encouraging to note that Warner Brothers’ plant is still striving for the perfection in production which can come only with painstaking detail, and consequently, slower shooting. Whereas the average picture being turned out in Hollywood these days will be completed in from 20 to 30 days, Warners, like Metro, Fox and Paramount, are still taking from 40 to 60 days shooting time, and in some cases even longer.

There has been little to cheer exhibitors in the quality of Warners’ recent product, but the six pictures currently in production promise hope. Casts, directors, producers and technicians are all of the highest caliber to be found in Hollywood, as evidenced by the following pictures now shooting: “Goodbye My Fancy” (Joan Crawford-Robert Young-Frank Loesser-Eve Arden), with Vincent Sherman directing for Henry Blanke; “Strangers On A Train” (Farley Granger-Roman-Robert Walker), with Alfred Hitchcock directing; “The Travelers” (Kirk Douglas-Walter Brennan-John Agar), Raoul Walsh directing for Anthony Veiller; “Jim Thorpe—All-American” (Burt Lancaster-Marilyn Monroe), and the less important “Story of Foolsom” (David Brian-Stevie Coehran), a Bryan Foy prison yarn.
DEPINET HEADS RKO FILMS, SCHWARTZ AT THEATRES HELM

The RKO amoeba, split by divestiture into two separate entities, assumed its definite corporate shapes from which they will develop beginning December 31, 1950, formal date for separation of the two new companies.

Heading RKO Pictures Corp., the production-distribution company, will be Ned E. Depinet, president, and Noah Dietrich, board chairman. The theatre chain, RKO Theatres Corp., will have Sol Schwartz as president.

Stock of the two new corporations are being delivered to present stockholders in exchange for the old shares which become defeunct at the end of the year. Present RKO stockholders, with the exception of Howard Hughes, principal stockholder (23%), will receive one share in each of the new companies for every share of currently outstanding stock. Hughes, however, is required by the decree to disperse his interest in one or the other of the two companies. There was little doubt that he would remain with the production-distribution company.

Officers of RKO Pictures, in addition to Depinet and Dietrich, are J. Miller Walker, vice-president, secretary and general counsel; William H. Clark, treasurer; Garrett Van Wagner, comptroller; Walter V. Derham and Edwin J. Smith, Jr., assistant treasurers, and Joseph J. Laub, assistant secretary. Board members include Hughes, Dietrich, Depinet, Walker and Francis J. O'Hara, Jr.

RKO Theatres officers, in addition to Schwartz, are William W. Howard, vice-president; Thomas F. O'Connor, v.p. and treasurer; William F. Whitman, secretary; Oliver R. McMahon, comptroller.

COURT ORDERS FIRST-RUN FILMS FOR PENNA. DRIVE-IN

Drive-In theatres' march toward a first-run status passed an important milestone last week when a Federal District Court ordered the major distributors to offer first-run product to the Boulevard Drive-In Theatre in Allentown, Pa. Initial ruling of its kind by a U. S. Court, the action was seen as a precedent-setting decision.

The ruling, handed down by presiding Judge William J. Kirkpatrick of E. Pa. Federal District Court, held that the distributors had violated the anti-trust laws by adopting a "general policy, implemented by a system of clearances intended to operate uniformly throughout the entire field of exhibition and wholly to suppress a new form of competition." Owner of the Boulevard, David E. Miller, an established theatre circuit operator, filed suit several months ago against the eight majors in an attempt to eliminate the 28-day clearance by six first-run theatres in the Allentown area over his new, deluxe 900-car ozoner. The six houses, all independents, entered the suit as intervening defendants.

The Court ruled that the Allentown situation was part of a "general program adopted and adhered to by the directing heads of the industry to relegate drive-in theatres generally to a second-run status." Judge Kirkpatrick dismissed the branch managers' testimony that each was acting without knowledge of the other distributors' refusal to give the drive-in first-run product as "incredible."

As for the distributors' contention that first-run exhibition in drive-ins tended to "deprecate the sales value" of a film in neighboring subsidiaries and other communities' first-runs, the Judge adopted the "how-come-you-tell-if-you've-never-tried-it" attitude. He further indicated that the drive-ins' alleged reputation for running old and cheap product was instigated by the distributors themselves and the stigma should be removed simply by offering the open-airers the new top films.

"The erection of a fence around an industry to keep out newcomers is wholly repugnant to a policy which underlies our anti-trust legislation," Judge Kirkpatrick decreed. It was becoming increasingly apparent that the fence, which had relegated drive-ins to a stepchild status, was being leveled.

(Continued on Next Page)
News and Opinion

(Continued from Preceding Page)

WEITMAN URGES STAR P.A.'S TO OVERCOME TV B.O. DRAIN

Personal appearances of top name stars in motion picture theaters is the way to beat television's usurpation of audiences from the movies, United Paramount's Robert M. Weitman insists. Acknowledging that it was no easy task for distributors to arrange such a setup — getting stars to come back to the boxoffice and corralling enough of them to go around — Weitman recommended that the players' contracts include a clause requiring a specified number of personal appearances in theaters.

The UP vice-president said he was spurred to this conclusion by the phenomenal success of Bob Hope at the Brooklyn Paramount during the height of the recent storm that silenced boxoffices at other New York houses. Despite the weather, the daily gross was $8,800 compared with a normal Saturday take of $6,800.

Exhibitors, he said, can no longer afford to "get by" with only screen attractions, scoring theatermen's "excuses" that it was too much trouble contacting the union for stagehands, arranging the deal with distributors, etc. "Today," he emphasized, "we can't wait for holidays and weekends to do business. We've got to make every day a holiday," and offer something special, he added.

As for the reluctant stars: "We've got to rouse these boys."

COURT OK'S EXTENSION AS WB, 20th NEAR DEGREE AMITY

Two of the remaining three majors still facing a 20th-Fox extension plan were granted extensions by the New York Statutory Court as negotiations for a consent decree with the Department of Justice reached final stages.

Warner Bros. and 20th Century-Fox received the stays, unopposed by the Government, the former due to present its plans by Jan. 31, while Fox's date was extended to Mar. 5. Loew's, the other defendant, asked for no extension from the current deadline, claimed by the D of J to be Dec. 6, and by the companies, Jan. 6. This question is still to be decided by the Court. Loew's has made no attempt to seek a consent decree.

The 20th-Fox extension stipulates that the Government will have until June 5 to set forth any modifications in the divestiture and divestiture proposals.

REPUBLIC ENDS 15-YEAR BRITISH LION ASSOCIATION

Republic's deal with British Lion Film Corp. for servicing, booking and selling the former's product came to an end Nov. 27th after fifteen years. Termination of the relationship, by mutual agreement, resulted from Republic's setting up of its own offices in Britain.

British Lion will continue to service existing contracts until Republic offices are in operation, to avoid any interruption in servicing Republic accounts.

TOA'S PINANSKI

Seeking A Way to Arbitration

DISTRIBS MEET WITH TOA ON ARBITRATION PROBLEMS

Theatre Owners of America, still carrying the torch for arbitration, met last week with heads of the various film companies in an effort to find out (1) "whether or not the industry wishes and will work for an arbitration system" and (2) "whether or not the objections to such a system can be solved if approached in a spirit of compromise and conciliation."

The invitation was extended to the various film company presidents by TOA president Sam Pinanski in accordance with a resolution by the organization's Committee on Distributor-Exhibitor Relations and its Legal Advisory Council adopted at the recent general convention.

SALESMEN TO SEEK WAGE BOOST, HIGHER ROAD SCALE

The old devil HCL was going to cast a big shadow over the annual meeting Dec. 23 of the Colosseum of Motion Picture Salesmen. Salary adjustments and increased on-the-road allowances to meet higher living costs were due to be set for presentation to the distributors preparatory to formulation of a new agreement. The present pact expires April 15, 1951.

Colosseum general counsel David Beznoer prepared the film companies for the increased demands recently when he asked for an uplifting of salesmen's road expenses because of unforeseen skyrocketing costs due to the Korean war. Beznoer requested the distributors to observe the "spirit" of the agreement and raise the $8-per-day rates, immediately, despite the formal April expiration.

Also on the convention agenda are plans to strengthen the salesmen's security and generally to improve employment conditions.

FOX 9-MOS. NET $6,595,000; THEATRE GROSS IN SHARP DIP

An eleven million dollar drop in grosses from 20th-Century-Fox's theaters division during the first nine months of 1950 highlighted the company's 26-week profit statement. Film rental receipts dipped less than $3,000,000 during the same period, leaving the company with a net, after taxes, of $6,595,000 at the 1950 three-quarter mark. This compares with $8,200,000 for the same period last year.

Gross income totaled $129,993,000 for the 26 weeks this year, with $64,836,000 derived from film rentals and $15,146,000 from theatre receipts. In the comparable '49 period, gross was $123,929,000 with $67,443,000 from film rentals and $56,435,000 from theatres. The company attributed a large part of the decline in theatre receipts this year to divestiture of theatres in compliance with the anti-trust decree.

The 1950 net was bolstered by foreign remittances on income of prior years totalling $2,401,000; for the 26 weeks of '49, there were not only no foreign remittances, but the company showed a net loss of $703,000 due to devaluation of foreign currencies in September, 1949.

For the third quarter ended September 30, Fox's consolidated net was $1,912,000, compared with $2,504,000 for the '49 third quarter.

EASTERN THEATRES PICK UP PIECES AFTER BIG BLOW

It was an ill wind that hit the East on the Thanksgiving Day weekend. A not inconsiderable portion of the millions of dollars of physical damage, left in the wake of the gales, the sleet and the snow, accrued to the theaters from Flori- da to Rhode Island. Hardest hit were theaters in the mid-east, with cities like Pittsburgh, Cleveland and hundreds of smaller communities plagued by the recorded snowfall, 100-mile-an-hour gusts and driving rain that broke power lines wholesale, leaving entire communities virtually helpless.

In addition to the torn and battered fronts, marquees, roofs, water towers and other damage, which it will still take some time to estimate, the industry suffered tremendous losses at the boxoffice. The usually lucrative weekend following Thanksgiving found theaters either closed completely or, where hardy showmen continued to operate, practically devoid of customers. Periodic radio broadcasts, advising people not to venture outdoors for fear of being struck by flying debris, reduced whatever business there might have been to a tiny trickle. An overall estimate of the entire East's grosses held the average decline to be around 50 per cent below normal for the weekend.

The visible bomb damage, however, contrary to the apocryph. Some theatres, particularly in mid-town areas, reported booming business on Saturday night as thousands stranded in town sought refuge in movie houses, many remaining overnight.

Many of the theatres in the badly stricken areas which continued to operate were forced to run the same shows as film deliveries were cut off.
EXPLOITATION PICTURE

“LET’S DANCE” OFFERS TOP TEAM

Hutton-Astaire Pairing Is A Natural

CASTING two of the top musical entertainers in Hollywood, together for the first time, marks a bit of inspiration on the part of Paramount and an exploitation powerhouse for the men who show pictures. With Fred Astaire still maintaining his majestic position at the top of the dancing clan and Betty Hutton riding the crest of a new wave of popularity as a result of her “Annie Get Your Gun” performance, these two men have a ready-made showmanship road to travel in their campaign on “Let’s Dance.” They share four dance routines, six toplight tunes by the ace songsmith, Frank Loesser, some gorgeous Technicolor photography, and plenty of opportunity to display the talents that have kept them high on the list of musical luminaries. Thus, exhibitors need not rack their showmanship wits to find an angle on which to sell this one-step-by-step outline that covers the campaign from advance of opening right through to end-of-engagement. Each of the sections, the expertly prepared advertising, publicity and exploitation, are simply and clearly defined to eliminate the possibility of overlooking any bet in the film’s promotion.

SONGS

Frank Loesser’s sextet of songs for the film, two of which had reached Hit Parade stature well before the film had opened (“Why Fight the Feeling” and “Oh Them Dudes”), offer good opportunities for music tie-ups and an important selling aid in lobby and front. “Can’t Stop Talking” and “Tunnel of Love”, as well as the aforementioned two, have been recorded by top artists for the various chains, and all of these plus “The Hyacinth” and “Jack and the Beanstalk” are available on song covers.

Effective use of the records and sheets in the lobby can be resolved by displays and phonograph in-die, with a public address system picking up the music for the outside of the house.

The song titles, too, lend themselves to tie-ups with merchants, as well as the obvious record shop tie-up. “Oh Them Dudes” can be used by a shop specializing in western clothes; “Can’t Stop Talking” would serve as a good line for almost any merchant, like “Can’t Stop Talking About the Values at Blank’s”, etc. Song cover, stills, theatre and playdate should accompany any such display, of course.

TIE-UPS & CO-OPS

A “Let’s Dance” Week, particularly effective for smaller communities, can get the whole town hopped up about the film. Such a promotion would call attention to everything having to do with dancing such as night clubs, dancing schools, clothes for dancing, ballrooms, record shops, etc. The campaign can be climax with a benefit dance called “Let’s Dance for Charity.” Tickets might include admission to the opening night, and a series of dance contests on your stage can be arranged with cooperating merchants providing gifts to the winners.

A “natural” tie-up can be developed with any Astaire Dance Studios, located in 31 cities throughout the country. Co-op ads, dance contests and trial dance lessons are part of the promotional ideas you can develop with the Studios. If there is no Astaire Studio near you, you can promote similar tie-ups with any dance school. The press book lists all of the Astaire Studios coast-to-coast.

Paramount has arranged a large-scale tie-up with Prim Hoeley, featuring “Let’s Dance” nylons. Ad featuring Hutton and the film are appearing in Life, Photoplay, Vogue, Seventeen, Charm and Mademoiselle. As a special incentive for store tie-ups, the manufacturer is offering prizes for best “Let’s Dance” windows. You should contact your local dealer and arrange to coordinate your promotion efforts on a local level.

NEWSPAPER ADS

Paramount’s efficient Showmanship Manual is especially effective in the presentation of the prepared ads. A complete ad campaign has been arranged, including teasers, advance displays, opening day review layout, and holdovers.
LET'S DANCE

Bouncing Betty Hutton and the incomparable Fred Astaire match song, dance and wits in their first co-starring film, "Let's Dance". The pair are cast as dance partners who split up when Astaire yearns to exchange his dancing shoes for a Wall Street career and, rebounding, Betty marries a Boston socialite, who is killed in World War II. The rest of the tale traces the fates of the blue-bloods to gain custody of Betty's illegitimate child after she goes back to show business and an eventual reunion, professionally and romantically, of the dance partners. A sterling supporting cast includes Joseph Young, Ruth Warrick, Lucile Watson, Gregory Scott, Barton MacLane and Shepperd Strudwick. Robert Fellows produced, Norman Z. McLeod directed and Alna Scott scripted.
In the Release Chart, the date under "Details" refers to the issue in which the starting date, cast, director, plot, etc., appeared. "Rel." is the National Release Date. "Ruv." is the issue in which the Review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor, (C) Cinemacolor, (1R) Trucolor, (A) Ansicolor.

### COLUMBIA

<table>
<thead>
<tr>
<th>1949-50 Features</th>
<th>Completed (76)</th>
<th>In Production (2)</th>
<th>In Production (6)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RELEASE CHART</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>IN PRODUCTION</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Running Time</td>
<td>Cast</td>
<td>Details</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>THE WILD BILL</td>
<td>11-23</td>
<td>Miltie Ill-Stark</td>
<td></td>
</tr>
<tr>
<td>SANGRE BORRACHO</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMPLETED</td>
<td>1949-50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Across the Border</td>
<td>5-10</td>
<td>Ruthven-Whalen</td>
<td></td>
</tr>
<tr>
<td>Beauty in Pink</td>
<td>11-3</td>
<td>Hamilton-Warrick</td>
<td></td>
</tr>
<tr>
<td>Lie to Me</td>
<td>8-20</td>
<td>Jack-DeWitt</td>
<td></td>
</tr>
<tr>
<td>Signature Girl</td>
<td>5-8</td>
<td>Wallace-Dwynne</td>
<td></td>
</tr>
<tr>
<td>Boy Next Door</td>
<td>7-3</td>
<td>Crockett-Holiday</td>
<td></td>
</tr>
<tr>
<td>Born Brave, The</td>
<td>3-27</td>
<td>Freight-Byrne</td>
<td></td>
</tr>
<tr>
<td>Captive City</td>
<td>10-25</td>
<td>Gertrude-Kriese</td>
<td></td>
</tr>
<tr>
<td>Chain Gang</td>
<td>6-3</td>
<td>Kennedy-Lawrence</td>
<td></td>
</tr>
<tr>
<td>Combo Bait</td>
<td>1-16</td>
<td>Wale-Keener</td>
<td></td>
</tr>
<tr>
<td>Courage Through Scottish Valley</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Command (91)</td>
<td>1-2</td>
<td>Ford-Crawford</td>
<td></td>
</tr>
<tr>
<td>Cow Town (70)</td>
<td>5-23</td>
<td>James-Davis</td>
<td></td>
</tr>
<tr>
<td>David, David, Custer Boy (71)</td>
<td>1-30</td>
<td>7-10</td>
<td></td>
</tr>
<tr>
<td>Dick Tupper's Ride</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fireflyers, The</td>
<td>2-7</td>
<td>Wills-Royce</td>
<td></td>
</tr>
<tr>
<td>Flying Mites, The</td>
<td>7-31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fort Sanga Raiders</td>
<td>9-25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Forbears of Captain Blood (91)</td>
<td>11-6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freebooter City, The</td>
<td>12-3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fuller Break-Up City</td>
<td>1-27</td>
<td>7-6</td>
<td></td>
</tr>
<tr>
<td>Fly By Night</td>
<td>3-10</td>
<td>T-Bone-Johnson</td>
<td></td>
</tr>
<tr>
<td>G-Men of the Med</td>
<td>11-6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frightened City, The</td>
<td>7-31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wally's Woman</td>
<td>12-3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Original Gunslinger</td>
<td>6-5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Badge of the Lawmen</td>
<td>10-23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mask of the Avenger</td>
<td>6-19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mountain Men, The</td>
<td>10-25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My God, There You Are</td>
<td>1-27</td>
<td>7-6</td>
<td></td>
</tr>
<tr>
<td>Outlaw of Black Mesa (54)</td>
<td>11-7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Outlaw of the Desert</td>
<td>3-50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pygmy Island</td>
<td>6-19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pretty Girl, The (87)</td>
<td>9-26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prairie Renegades</td>
<td>7-31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Riders of the Range</td>
<td>7-31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Riders of the Whistling Wind</td>
<td>7-31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rogues of Sherwood Forest (80)</td>
<td>10-30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roman Daily Life</td>
<td>7-31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rooftop in St. Louis</td>
<td>7-31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Run for Your Money (102)</td>
<td>10-24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tales from the Texas Gulf</td>
<td>7-3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Times of Texas</td>
<td>8-28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When the Bidron Rode</td>
<td>9-50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When You're Smiling (74)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### LIPPERT

<table>
<thead>
<tr>
<th>1948-49 Features</th>
<th>Completed (44)</th>
<th>In Production (6)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RELEASE CHART</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COMPLETED</strong></td>
<td>1948-49</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Running Time</td>
<td>Cast</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>RAILROAD RANGER</td>
<td>9-10</td>
<td>10-15</td>
</tr>
<tr>
<td>SANDY OAK</td>
<td>4-21</td>
<td>5-15</td>
</tr>
<tr>
<td>SANTA FE</td>
<td>2-15</td>
<td>3-5</td>
</tr>
<tr>
<td>SHERRY LEE</td>
<td>12-15</td>
<td></td>
</tr>
<tr>
<td>SHIRL</td>
<td>11-16</td>
<td>5-24</td>
</tr>
<tr>
<td>SPIRIT MAN</td>
<td>4-11</td>
<td></td>
</tr>
<tr>
<td>STEVIE</td>
<td>4-28</td>
<td>6-10</td>
</tr>
<tr>
<td>BUTCH</td>
<td>6-14</td>
<td>7-8</td>
</tr>
<tr>
<td>CALAMITY JANE</td>
<td>5-15</td>
<td></td>
</tr>
<tr>
<td>CHAD</td>
<td>8-16</td>
<td>9-2</td>
</tr>
<tr>
<td>EMERALD</td>
<td>6-15</td>
<td></td>
</tr>
<tr>
<td>FALL OF THE CIVIL WAR</td>
<td>5-20</td>
<td></td>
</tr>
</tbody>
</table>

---

### METRO GOLDWYN-MAYER

<table>
<thead>
<tr>
<th>1948-49 Features</th>
<th>Completed (74)</th>
<th>In Production (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW PRODUCTIONS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COMPLETED</strong></td>
<td>1949-50</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Running Time</td>
<td>Cast</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>RICH, YOUNG AND PRETTY (T)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comedy</td>
<td>Started Nov. 16</td>
<td>Jane Powell, Vic Damone, Wendell Corey, Danielle Darrieux, Una Merkel</td>
</tr>
<tr>
<td>Director: Norman Taurog</td>
<td>Romantic saga of youth in love</td>
<td></td>
</tr>
<tr>
<td>SHOW BOAT (T)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical</td>
<td>Started Nov. 22</td>
<td>Ava Gardner, Howard Keel, Kathryn Grayson, Joe E. Brown, Abie Jergens</td>
</tr>
<tr>
<td>Director: George Sidney</td>
<td>Remake of musical based on life and love on the Mississippi show boat</td>
<td></td>
</tr>
</tbody>
</table>
KIND LADY
Drama—Started Nov. 22
Cast: Edith Bramer, Maurice Evans, Doris Lloyd, Angel Lansbury
Director: John Sturges
Producer: Armand Deutsch
Story: Psychological drama of attempted exorcism.

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Ex. Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Miss (W)</td>
<td>1-26</td>
<td>Deanna Durbin</td>
<td>Sotty-Sherman</td>
<td>11-15</td>
<td>4-97</td>
</tr>
<tr>
<td>Sister Three (T)</td>
<td>1-26</td>
<td>Douglas Fairbanks, Sr., Fairbanks, Jnr</td>
<td>Gish-Brown</td>
<td>11-16</td>
<td>4-97</td>
</tr>
</tbody>
</table>

COMPLETED

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Ex. Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heaven in Handicap</td>
<td>8-25</td>
<td>Bing Crosby, Grace Moore</td>
<td>Cagney-Croly</td>
<td>8-26</td>
<td>3-49</td>
</tr>
<tr>
<td>Saucy in Paris (T)</td>
<td>8-20</td>
<td>Jack Oakie, Anna Sten</td>
<td>Croyle-Cas</td>
<td>8-21</td>
<td>3-49</td>
</tr>
<tr>
<td>Jungle Gym</td>
<td>8-20</td>
<td>William Prince, Friday Night</td>
<td>Kells-King</td>
<td>8-21</td>
<td>3-49</td>
</tr>
<tr>
<td>False Alibi (W)</td>
<td>8-15</td>
<td>Brian Donlevy, Emma Dunn</td>
<td>McFarlane-Mayne</td>
<td>8-16</td>
<td>3-49</td>
</tr>
<tr>
<td>Left Hand of the Law</td>
<td>8-15</td>
<td>Frank McHugh, John Qualen</td>
<td>Roberts-Boyle</td>
<td>8-16</td>
<td>3-49</td>
</tr>
<tr>
<td>Wife for a Day</td>
<td>8-12</td>
<td>Joan Fontaine, Dana Andrews</td>
<td>Thalberg-Powell</td>
<td>8-13</td>
<td>3-49</td>
</tr>
</tbody>
</table>

ALLIED ARTISTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details under Title: When a Man's a Man</th>
<th>Rel.</th>
<th>Ex. Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saint John (T)</td>
<td>8-1</td>
<td>Brian Donlevy, Celia Johnson</td>
<td>Kelleys-McGowan</td>
<td>8-2</td>
<td>3-49</td>
</tr>
<tr>
<td>Star for a Night (T)</td>
<td>8-1</td>
<td>Alphonse Busiotti, Agnes Moore</td>
<td>Natoli-Schuster</td>
<td>8-2</td>
<td>3-49</td>
</tr>
<tr>
<td>Scream (T)</td>
<td>8-1</td>
<td>Anna May Wong, John Qualen</td>
<td>Roberts-Boyle</td>
<td>8-2</td>
<td>3-49</td>
</tr>
</tbody>
</table>

NEW PRODUCTIONS

FORT SAVAGE (T)
Western—Started Nov. 13
Cast: Sterling Hayden, Barbara Rush, Arleen Whelan, Richard Hill
Director: Ray Enright
Producer: Nat Holt
Story: Not available.

HERE COMES THE GROOM
Comedy—Started Nov. 16
Cast: Bing Crosby, Jane Wyman, Alexei Smith, Franchot Tone
Director-Producer: Frank Capra
Story: Not available.

REALART

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Ex. Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Great Gatsby (T)</td>
<td>10-25</td>
<td>Robert Montgomery, Myrna Loy</td>
<td>Burt-Kraft</td>
<td>10-26</td>
<td>3-50</td>
</tr>
<tr>
<td>This Is the Army (T)</td>
<td>10-25</td>
<td>Robert Mitchum, Barbara Stanwyck</td>
<td>Dietrich-Prewett</td>
<td>10-26</td>
<td>3-50</td>
</tr>
<tr>
<td>The Man Who Never Lied (T)</td>
<td>10-25</td>
<td>Richard Todd, Francoise Dubreuil</td>
<td>Meller-Dennison</td>
<td>10-26</td>
<td>3-50</td>
</tr>
<tr>
<td>The Father of the Bride (T)</td>
<td>10-25</td>
<td>Spencer Tracy, Spencer Tracy</td>
<td>King-King</td>
<td>10-26</td>
<td>3-50</td>
</tr>
<tr>
<td>The Marrying Kind (T)</td>
<td>10-25</td>
<td>Frank Sinatra, Judy Garland</td>
<td>Sinatra-Sinatra</td>
<td>10-26</td>
<td>3-50</td>
</tr>
<tr>
<td>The Man Who Never Lied (T)</td>
<td>10-25</td>
<td>Richard Todd, Francoise Dubreuil</td>
<td>Meller-Dennison</td>
<td>10-26</td>
<td>3-50</td>
</tr>
<tr>
<td>The Father of the Bride (T)</td>
<td>10-25</td>
<td>Spencer Tracy, Spencer Tracy</td>
<td>King-King</td>
<td>10-26</td>
<td>3-50</td>
</tr>
<tr>
<td>The Marrying Kind (T)</td>
<td>10-25</td>
<td>Frank Sinatra, Judy Garland</td>
<td>Sinatra-Sinatra</td>
<td>10-26</td>
<td>3-50</td>
</tr>
</tbody>
</table>

MONOGRAM

1949-50 Features

Completed (25) in Production (2)
Completed (5) in Production (1)
Completed (5) in Production (0)

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Ex. Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Bells Are Ringing (W)</td>
<td>8-29</td>
<td>J. Carroll Naish, Mitzi Green</td>
<td>Green-Green</td>
<td>8-30</td>
<td>3-50</td>
</tr>
<tr>
<td>The Merry Widow (T)</td>
<td>8-29</td>
<td>Jack Benny, Gypsy Rose Lee</td>
<td>Roselee-Roselee</td>
<td>8-30</td>
<td>3-50</td>
</tr>
<tr>
<td>The Devil and Miss Jones (T)</td>
<td>8-29</td>
<td>John Wayne, Carol Landis</td>
<td>Landis-Landis</td>
<td>8-30</td>
<td>3-50</td>
</tr>
<tr>
<td>The Big Clock (T)</td>
<td>8-29</td>
<td>Charles Laughton, Nancy Kelly</td>
<td>Kelly-Kelly</td>
<td>8-30</td>
<td>3-50</td>
</tr>
</tbody>
</table>

REALART

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Ex. Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Ergot on the Western Front (T)</td>
<td>10-25</td>
<td>Ross Alexander, Lewis Howard</td>
<td>Mason-Sloan</td>
<td>10-26</td>
<td>3-50</td>
</tr>
<tr>
<td>The Merry Widow (T)</td>
<td>10-25</td>
<td>Jack Benny, Gypsy Rose Lee</td>
<td>Roselee-Roselee</td>
<td>10-26</td>
<td>3-50</td>
</tr>
<tr>
<td>The Devil and Miss Jones (T)</td>
<td>10-25</td>
<td>John Wayne, Carol Landis</td>
<td>Landis-Landis</td>
<td>10-26</td>
<td>3-50</td>
</tr>
<tr>
<td>The Big Clock (T)</td>
<td>10-25</td>
<td>Charles Laughton, Nancy Kelly</td>
<td>Kelly-Kelly</td>
<td>10-26</td>
<td>3-50</td>
</tr>
</tbody>
</table>

PARAMOUNT

1949-50 Features: (42) in Production (4)

NEW PRODUCTIONS

FORT SAVAGE (T)
Western—Started Nov. 13
Cast: Sterling Hayden, Barbara Rush, Arleen Whelan, Richard Hill
Director: Ray Enright
Producer: Nat Holt
Story: Not available.

HERE COMES THE GROOM
Comedy—Started Nov. 16
Cast: Bing Crosby, Jane Wyman, Alexei Smith, Franchot Tone
Director-Producer: Frank Capra
Story: Not available.
Your BOXOFFICE is Only as GOOD as your SHOWMANSHIP!

The Prize Baby
STARS ARE 'MADE'

We Need New Stars!

By BARNEY STEIN
Page Seven

Exclusive Film BULLETIN Feature

FILMS ARE NOT CANNED GOODS

Individualized Showmanship

By LEONARD COULTER
Page Nine
SEASON'S GREETINGS
TO OUR EXHIBITOR FRIENDS EVERYWHERE
CEDURY-FOX!
All together for a gala

Popular song hits... Dancing to make the pulses sing...

Laughter
Fun
and Frolic

Hit Parade

REPUBLIC'S CONTRIBUTION TO THE GAIEP

JOHN CARROLL
ESTELITA

with FRANK (John L. C. Sevony) FONTAIN
STEVE FLAGG • PAUL CAVANAGH • ROSE ROSET
BOBBY RAMOS AND HIS RUMBA BAND • Screen by

Story by Aubrey Wisberg • Associate Producer-Director—JOHN H. AUB
occasion!

of 1951

of the season!

Starring

MARIE McDONALD
RODRIGUEZ "THE CUBAN FIREBALL"

GRANT WITHERS • MIKHAIL RASUMNY

THE HOUSE FIVE PLUS TWO

By

Irabel Reinhardt • Aubrey Wisberg • Lawrence Kimble

A REPUBLIC PICTURE

Republic Pictures Corporation
Herbert J. Yates, President
"Thanks Santa, I got my Christmas present already! What more could a showman want than that **TECHNICOLOR M-G-M Mint 'KING SOLOMON'S MINES'!""

"Wait till he gets colossal 'KIM'! It's off to a flying start at Radio City Music Hall and soon the public everywhere will welcome another great **M-G-M TECHNICOLOR** spectacle. Leave it to Leo to help me bring everybody Merry Christmas and Happy New Year cheer!"

**FOR CHRISTMAS ALL YEAR VOTE M-G-M!**
DO YOU REMEMBER THEM WHEN?
You Will Recall, Perhaps to Your Surprise, That These Were Stars So Long Ago

'Boxoffice Names' Are Made, Not Born

WE NEED NEW STARS!

By BARNEY STEIN

Exclusive Film BULLETIN Feature

Is this an age of mediocrity?

Soft living, incentive-blunting high taxes and a high cost of living that strangles the urge to start at the bottom and be hardened in the crucible of hard knocks—has all this palled the personality, subjugated the individualist, eliminated the colorful character that could grip and hold the public fancy?

Look at the established fields of entertainment and sports that once were stocked with high-powered crowd-pleasers, and you realize quickly that it might be so. The idolatry that characterized the public's attitude toward these personalities and brought paying customers flocking to boxoffices and turnstiles at the mere mention of their names seems to have gone way of the 5-cent cigar and the million dollar boxing gate.

This is not to say that the dollars have failed to come in at the boxoffice. Show business and sporting events have, up until the last couple of years, prospered beyond precedent. For almost a decade, we experienced the fattest in entertainment history.

But stalking behind this prosperity was the spectre of apathy, the false com-
January's Roaring Laugh Attraction

AT WAR WITH THE ARMY

starring DEAN MARTIN JERRY LEWIS

The Great Comedy Team That's The Sensation of All Show Business

"AT WAR WITH THE ARMY" starring Dean Martin and Jerry Lewis • with Polly Bergen • Executive Producer Abner J. Greshler • Directed by Hal Wallis
Written for the Screen and Produced by Fred F. Finklehoffe • Based on a Play by James B. Allardice • Songs by Mack David and Jerry Livingston
PICTURES CAN'T BE SOLD LIKE CANNED GOODS

INDIVIDUALIZED SHOWMANSHIP

These tough times are giving the alibi merchants of the motion picture industry a field day. The wise-guys, the carpers and the calamity Janes in all branches of our business have taken over, almost drowning out voices of the men with vision and courage. They blame everyone and everything but themselves for the boxoffice slump: television, the Korean crisis, shortage of cash, bad movies, shrinkage of overseas markets, and President Truman. They argue, debate, discuss, parley, abuse and sue. And what does all this clamor accomplish? Nothing. To paraphrase an eminent Britisher: Never have so many talked so much to so little purpose.

Happily, however, in contrast to the do-nothing attitude of these prophets of doom, one encounters occasionally the thinking, clear-eyed movie man who asks intelligent questions and gives intelligent answers. While admitting that present conditions are bad, he points out that some factors are highly promising. Television, he may tell you, has quickened the demand for visual entertainment and video can never hope to match the film theatre in what it offers. Korea should have heightened the people's desire for escape from the ugly realities of life, in his opinion. And whatever the theorists might say about the mounting cost of living and the installment debt, he will probably point out that private and public spending has never been higher.

What, then, is wrong with the industry? Since he has obviously probed for the correct answers, you can believe him when he says: "Nothing, fortunately, that can't be corrected by a little straight thinking, a little plain talking, and a lot of imagination and human energy. We have to individualize our exploitation of movies."

America Growing Up

Speak to the foreign observer and you will hear the view that the most astonishing feature of American life is the almost frightening speed with which the people are emerging from adolescence and assuming the responsibilities of adult nationhood. There has never been anything like it before—anywhere. It is the phenomenon of the century. In communities where pig-feed, shell-grit and the price of pumpkins were the dominant themes of conversation ten years ago, they talk now of Stalinism, inflation, democracy. They can tell you who Tito is, what the United Nations stands for (or against). A decade ago they'd have thought the Iron Curtain was the wire-netting 'round the chicken-run.

"Two world wars in one generation, and the loom of a third, have made world citizens of the Americans. To satisfy their ever-increasing appetite for knowledge, culture and education, they buy prodigious numbers of magazines like "Reader's Digest", "Time", "Life". "Quick". They join book clubs, listen to "Town Meeting of the Air". They are desperately eager to equip themselves for the new role in which fate has cast their country. They are growing up in a great hurry and they want to fit into their shoes.

The motion picture industry, in its approach to the problem of selling films, has not kept pace with this dramatic transformation. It is not capitalizing on the people's thirst for knowledge and enlightenment. The distributor and exhibitor evaluate a film's boxoffice chances on the basis of previous experience with similar pictures. They assume that if they use the old tried and trusted selling techniques, the movie which made money yesterday will make it again today. When they discover that, in fact, it doesn't, they go searching for an alibi and end up with some idle panacea like the one that Holmes and Moriarty should henceforth use color exclusively.

TV Not Satisfactory Substitute

To be candid, the impulse which used to send people to the cinema is no longer effective as it used to be. It is the motion picture existed purely as a vehicle of entertainment, we might as well put up the shutters and go looking for jobs in TV. But the film is more than that. It is a great educational force, a propaganda weapon of colossal influence (else why should dictators ban U. S. pictures?) a perennial source of social enlightenment and national intercourse. The gayest musical, the lightest comedy, can contribute equally well to the drama of the public's eagerness to be "in the swim". If it were not so, the legitimate theater would have succumbed years ago.

It is very doubtful whether people find television a satisfactory substitute for the cinema or the theatre. They merely accept it as the next best thing and acceptance is made easier by the fact that video is as "handy" as tap water. Yet the motion picture industry, largely ignoring the trends of our times in its selling methods, continues to promote and publicize films in the old-fashioned, mass-distribution way.

Much as it hurts to say so, let's admit that too many moviegoers have come to regard motion pictures as lacking intellectual qualities. They don't take them seriously, on the whole. Audiences can be moved emotionally, but their minds have become conditioned to attending a theater, not as a center of interest, but as a place of entertainment pure and simple. That being so, what chance of doing the business they deserve have such pictures as "All About Eve", "Cyrano de Bergerac" and other so-called "intelligent" films? None at all as long as the public, the distributor and the exhibitor approach them from the same intellectual viewpoint as they would Abbott & Costello or Gene Autry.

"Nonsense," says the booker. "I know my own business best. What would be the point of showing a picture like 'Cyrano' in a mining district? Why, they couldn't even pronounce the title!"

(Continued on Page 24)
Here is the best motion picture dealing with World War II. It is realistic, sobering, offers overpowering. Like "All Quiet on the Western Front" and "Battleground," this Robert Bassler production in Technicolor for 20th Century-Fox personalizes warfare, making its fighting men human beings whose adventures in the life and death struggle touch the spectator's heart. "Halls of Montezuma" was produced with the cooperation of the U. S. Marine Corps and its battle scenes bear the stamp of authenticity to a nerve-tingling degree. With startling realism, it captures the terrible fright and pain and privations of war. This is conveyed not alone by the violence or combat scenes, but also by the magnificent portrayals extracted from the entire cast by director Lewis Milestone. Each man in the platoon assigned to ferret out a Jap rocket base becomes a full-bodied, intimate character and the audience will share their hopes and horrors with them.

The boxoffice prospects for this film are so strong that the public should be reluctant to take a war picture in the light of the current Korean "incident." We do not believe this will be the case. The problem for 20th Century's publicists and the exhibitors will be to make it palatable to the distasteful faction. That will not be a small task, if the hard-bitten Army man, given to taking drugs for headaches, and a sensitive comrade who personally feels the loss of each of his men. The support furnished by Reginald Gardiner, Walter (Jack) Palance, Robert Wagner and Jack Webb is tonight.

STORY: Widmark leads a Marine platoon ashore on a Jap-held island, with instructions to take prisoners. Private Skip Homeier, whose sister has disgraced the family by marrying a Japanese, is disgusted with the order. He wants to kill every yellow man he sees, and confides his secret to his pal, Jack Palance, a former boxer. The other men have personal problems which affect their relationships. Combat Correspondent Jack Webb drinks too much. Corporal Richard Hylton is a near-psychopath. And Widmark himself suffers excruciating migrane headaches. To this group falls the perilous task of locating an enemy rocket-bomb site in the jungle, which is halting the advance of the marines. Lieutenant Widmark keeps himself going by taking drugs, but several men are killed; one is blinded; another is accidentally slaughtered by his pal. Two of the Jap prisoners commit hara-kiri, but the other escapes before Widmark can start to Widmark and his remnant locate the rocket site and the advance proceeds on schedule. COULTER.
'THE MUDLARK' SLOW-PACED VICTORIAN DRAMA

Rates • • • generally

20th Century-Fox
99 minutes

Irene Dunne, Alec Guinness, Andrew Ray, Beatrice Campbell, Finlay Currie, Anthony Steel, Raymond Lovell, Marjorie Fielding, Constance Smith.

Directed by Jean Negulesco.

This slow-moving, rather talkative tale of an incident which occurred during Queen Victoria's reign is destined to present a weighty selling problem for American exhibitors generally. The presence of Irene Dunne, as Victoria, in "The Mudlark" will doubtless provide a considerable lift at the boxoffice, with the best receipts promised for class houses, but grosses will be at best, lucrative in rural situations. The highlight of this Darryl F. Zanuck offering, which was screened at the Royal Command Film Performance in London, is delightful newcomer Andrew Ray, a youngster whose excellent performance outshines the very good turn by the featured stars. The screenplay written by Sunnally Johnson, based on a novel by Theodore Bondwood, fails to inject sufficient movement or incident to maintain full interest for 99 minutes.

Miss Dunne, heavily mad-up around the neck and chin for her portrayal of the widowed queen, is ill at ease and stolid. Alec Guinness is much better suited to his role as Benjamin Disraeli, the empire-builder, and some to the stiffs are turned in in support by Finlay Currie, Constance Smith and Raymond Lovell, Director Jean Negulesco, apparently over-axed by the theme, moves the film at a slow, reverent pace. The production captures the atmosphere of Windsor Castle and the contrasting conditions which existed among the unprivileged of Britain's so-called "golden age."

STORY: Orphan Andrew Ray, a youthful scavenger, finds a plaque bearing Queen Victoria's picture and decides to go and see the Queen (Irene Dunne) herself in the castle. He finds the castle, falls down a coal chute, and is finally discovered in the royal dining room by a servant. Andrew horrifies everyone with a tale of overhearing two other servants discussing burning the castle, and is thrown into jail in the Tower of London while the newspapers play it up as an attempt on the queen's life. Finally, after a long period of working at various menial jobs, Andrew has been trying to get Victoria to return to public life after the death of her Consort, whom she had always loved. When the "outrage" is discussed there. He cites the case of Andrew, the mudlark, as typical of Victoria's devoted subjects who for years have been denied a chance to see her. Andrew is subsequently released and he again sneaks into the castle, where Disraeli is being called down by Victoria for his speech. The mudlark is brought before the queen, where he tells her of the plight and his desire to see her. Victoria relents, takes Andrew by the hand and tells Disraeli she will now end her seclusion and appear before her people. LEON.

'AT WAR WITH THE ARMY' A BARRAGE OF LAUGHS

Rates • • • generally

Paramount
95 minutes


Directed by Hal Walker.

Poking fun at the Army is a favorite national pastime and in these troubled days every American will highly relish the hilarious antics of Jerry Lewis and Dean Martin in "At War With the Army." Produced on a comparatively low budget by Abner J. Greshler and Fred F. Finkelhoffe (latter also scripted it), this comedy was handled by Paramount, which now figures to parody it into a handsome profit. With screwball Jerry Lewis laying down a barrage of laughs, "At War With the Army" can't miss. It's going to be a big grosser in all situations.

The humor is at burlesque level, as are the performances, which means that this is everyone's picture, except those who love Art for Art's sake. Many of the situations are screamingly funny, especially the scene when, after the PFC Lewis dresses up as a blonde and has considerable difficulty resisting the advances of a tipsey Jerry Lewis.

Jerry Lewis and Dean Martin are perfect foils for each other. Jerry was never more comical and he kicks around a song entitled "Beans" to great effect. Martin sings a couple other Mack David-Jerry Livingston songs in his usual style. If her showing in this picture is any criterion, we'd like to see a lot more of Pola Negri and Martin's friend and va-网络营销， has what it takes. Jean Ruth does a beautiful job as an empty-head who is constantly running after Martin.

STORY: Ex-nightclub performers Lewis and Martin are guests in an Army training camp, but Jerry is a private and Dean a first sergeant, a distinction which disturbs their old camaraderie. Martin is chosen by the captain to find out who is responsible for maternal condition of Jean Ruth who has been chasing after Martin. When the latter tells him that Jerry's wife has had a baby, he conceives the idea of passing his friend off as the culprit. Jerry is given a pass to "SX" up with the girl and the captain meaning he should make an honest woman of the girl. This comedy of errors reaches its climax when Jean finally corners Martin and explains that she had only been trying to break a previously arranged dinner date, since she had been married since she last saw him. The windup is that Martin loses his sergeant's stripes and has to carry Lewis' gear as the company prepares for overseas embarkation. LEON.

'KIM' TOPFLIGHT ADVENTURE FILM IN TECHNICOLOR

Rates • • • generally

MGM
113 minutes


Directed by Victor Saville.

For everyone, young and old, who loves adventure, Metro's production of this famous Rudyard Kipling tale will hold great appeal. "Kim" is high adventure, played in color, broad strokes of Technicolored magnificence against authentic backgrounds of mystic, teeming India. Fortunately fortunate enough to have this ideal attraction for the holiday season will roll up wallowing grosses, but it will do well at any time in all situations. This is the kind of Big Picture that television cannot begin to match and it is bound to stir comment on that point. Producer Leon Gordon has succeeded in capturing the atmosphere of intrigue and mystery which is Kipling's "Kim." As the title character, who make his wise choice of filming much of "Kim" on location and Victor Saville's exceptionally fine handling of the directorial chores. A ribald mixture of direction and production is the adroitness with which location and studio shots have been matched, so that it is difficult to say where one begins and the other leaves off.

The performances by the well-chosen cast match the qualities of the production value with which they are supported. The deftly, a perfect choice for the adventurous Kipling youngster. Errol Flynn has a subordinate role as the red-bearded British agent, Mahbub Ali, the boy's idol and hero. In important supporting assignments, Cecil Kellaway, Robert Douglas, Thomas Gomez and Reginald Owen contribute excellent performances.

STORY: "Kim," played by Dean Stockwell, is the slim-reared orphan son of a British soldier. Burning with the desire to play at the dangerous game of espionage, he is disappointed when sent off to school by Paul Lukas, a wandering holy man, but soon realizes that he can learn much from him and pursues his ambition. His knowledge of India and the army is utilized by Errol Flynn, a horse trainer, and Robert Douglas, chief of British espionage, to plan an attack on India. The boy and Lu- kas are captured, then rescued by Flynn in an exciting climax. LEON.
'GROUNDS FOR MARRIAGE'

Entertaining Marital Farce with Music

Rates ••• — except for action houses

MGM

91 minutes


Directed by Robert Z. Leonard.

"Grounds For Marriage" is an enjoyable though unoriginal farce with music that should rake in satisfactory boxoffice receipts from audiences looking for screen diversion. This Robert Z. Leonard production has not been favored with a particularly bright script, but it has compensating elements that give it merit. For the marquee, it boasts two worthy names in Van Johnson and Kathryn Grayson.

With Miss Grayson delivering popular arias from "Carmen" and "La Boheme" in her superb soprano, plus some contrasting torrid jazz played by the Firehouse Five Plus Two, the musical moments offer many more appreciable entertainment qualities than are to be found in the hackneyed comedy routines of the familiar screenplay. There will be long and loud guffaws to greet the scene where Johnson sings both Don Jose and El Torero (voice dubbed in, of course) in a dizzy "Carmen" dream fantasy.

Johnson should more than satisfy his ardent admirers as an oboe-playing doctor whose medical treatment of his ex-wife leads to a mess of entangling romantic nonsense. Van puts his chorus-boy experience to good use with a crowd-pleasing Charleston in a night club while the Firehouse Five Plus Two burn up the sound track with an old-fashioned jazz overture. In the role of a temperamentally opera star, Miss Grayson is pleasant to look at and wonderful to hear. Support by Barry Sullivan, Paula Raymond and Lewis Stone is consistently effective.

STORY: Opera singer Kathryn Grayson moves to a small town to get away from her alcoholic, jilted husband, Van Johnson, who is desperately trying to recapture ex-husband Van Johnson, a doctor who is now happily engaged to Paula Raymond. Johnson resists her advances successfully until Kathryn loses her voice and throat specialist Lewis Stone, Van's future paid-in-law, explains her trouble as an emotional problem. Johnson, feeling he is to blame, sets out to convince Kathryn he is not for her, hoping that his knowledge will help bring back her voice. His brother, Barry Sullivan, who thinks he loves Kathryn, volunteers to help Van. Johnson's activities, which include a great deal of night life and neglect of his fiancee, get back to Paula, who is extremely jealous. When Johnson contracts a heavy cold, Kathryn comes over to nurse him, donning a large gowned "Carmen" party dress. She and Sullivan walk in on this scene, Van is minus a fiancee. He succumbs to Kathryn's charms and she regains her voice.

JACKSON.

'BRANDED' GOOD TECHNICOLORE WESTERN WITH ALLAN LADD

Rates ••• in action spots; slightly less elsewhere

Paramount

103 minutes


Directed by Rudolph Mate.

"Branded" is a good entry in the Technicolored western class, boasting particularly strong appeal for members of the action set, the story elements and the name of Alan Ladd. In this Paramount release, Ladd is his usual startling, never-smiling self, with his devotees. And to this marquee asset a wealth of eye-catching outdoor scenery and some exciting prancing and chase sequences. He's superbly photographed by Charley Lang's expert photography, and the attraction should be strong for action houses and small town situations generally. More discriminating moviegoers will find some stretches of the 103 minutes running time a bit trying.

As the gunfighter who turns soft, the increasingly sympathetic Ladd takes full advantage of every opportunity to bare his chest.

Charles Bickford, Mona Freeman and Robert Keith provide standard performances. The talented Joseph Calleia is shortchanged in the part of a much-furled Mexican outlaw with a heart of gold. The screenplay, out of the ordinary for a western, is by Raymond Boem and Cyril Hume, based on Evan Evans' original. 

Mel Epstein produced.

STORY: Gunfighter Alan Ladd is apprised of his accordion player, Joseph Calleia's, whereabouts whereby they may fake their way into the ownership of a prosperous ranch, and Ladd makes use of his charm and honeyed voice to have Ladd pose as Bickford's son, who was kidnapped when he was five years old and whose only identifying mark is a birthmark. With a similar birthmark tattooed on his shoulder, Ladd wins his way into the family, only to turn soft because of his love for Mona Freeman, and left to be raised by Mexican outlaws.

Bickford and Hansen set out and bring back the longest son. He finds the boy, Peter Hansen, who is living as Calleia's own son, and convinces Hansen, at gunpoint, that he should return to his own family. Keith is killed in a stampede as he tries to help Calleia recapture the ranch, and Bickford and Hansen return to Bickford's ranch, Calleia peacefully returns to his haunts in Mexico and Ladd falls in love for a romantic finale with Miss Freeman.

JACKSON.

'HARRIET CRAIG' UNPLEASANT SOAP OPERA REMAKE

Rates •• + on names

Columbia

94 minutes


Directed by Vincent Sherman.

When "Craig's Wife", George Kelly's Pulitzer Prize play was made into a silent film in 1928, it met with an understandable fine reception. When Columbia made it again in 1936, with sound, some of the edge had gone off, but it remained an inclusive character study of a complex selfish woman. By 1950, however, with a thriller done to death in countless films and radio-soap operas, all that is new is the title and a brief injection of story book psychology to explain the thoroughly despicable character portrayed by Joan Crawford in the title role. The inveterate soap opera addicts, who never seem to get bored with some of these artificial silhouettes, probably would be massochastically sated as they watch a glosy, impeccably gowned Crawford lie, contrive, dupe, bilk and bitch to fulfill her ambition to dominate her home, husband, and other assorted characters. A large number of movie-goers, mostly males, will feel little but disgust at the ease with which the wicked lady deceives the poor saps, and whatever sympathy is worked up for her victims dissolves in their sheer stupidity. The Crawford Negro, a city bum, is not the cream of the crop, which Calleia's rising star, should result in above average grosses generally, but word-of-mouth will be unduly curtailed. 

Miss Crawford's cold, statuesque, forbidding portrayal is harried in keeping with the character, played by her husband, as played by Wendell Corey, and her young ward, K. T. Stevens. The latter pair, new chief victim of her domination, fail to rise above cardboard characteristics, due very possibly to the handicaps of the roles. The rest of the cast never get a chance to do much more than walk-ons and even such sterling performers as Lucile Watson and Allyn Joslyn are shunted off the screen before they can begin to shine. William Dozier's production is high grade, even lavish, in its trimmings. Vincent Sherman's is adequate but his material was not.

STORY: After six years of marriage, Joan Crawford has managed to dominate completely her husband, Wendell Corey, and a young cousin, K. T. Stevens, who serves as her personal secretary. Their father, William Bishop, leaves Corey's home where his friends would congregate, is Crawford's show. Nothing more is known of the former Corey's daughter, and out of pity for her mother, Selena Royle. Learning from Keith the whereabouts of Moma's real brother, whom Keith had kidnapped and left to be raised by Mexican outlaws.

Crawford finds the boy, Peter Hansen, who is living as Calleia's own son, and convinces Hansen, at gunpoint, that he should return to his own family. Keith is killed in a stampede as he tries to help Calleia recapture the ranch, and Bickford and Hansen return to Bickford's ranch, Calleia peacefully returns to his haunts in Mexico and Ladd falls in love for a romantic finale with Miss Freeman.

JACKSON.
meets the challenge of 1951

with top product for every showdate of the year...January through December...

AND HERE IT IS...
The perfect action-romance story for ROBERT MITCHELL and JANE RUSSELL, A John Farrow Production, with VINCENT PRICE, TIM HOLT and CHARLES MCGRAW. Produced by Robert Sparks. Directed by John Farrow.

Jack H. Skirball and Bruce Manning present BETTE DAVIS and BARRY SULLIVAN in a powerhouse family drama, with JANE COWL, KENT TAYLOR, BETTY LYNN. Produced by Jack H. Skirball. Directed by Curtis Bernhardt.


Showmanship at its exciting peak! A fearsome, thrilling, out-of-this-world exploitation special! Players to fit hitherto unheard-of roles! Produced by star-maker Howard Hawks. Directed by Christian Nyby. A Winchester Production.


First of the famed Tarzan pictures to be filmed on actual location in the heart of wildest Africa itself. LEX BARKER, VIRGINIA HUSTON, CHEETA and others in the Sol Lesser Production directed by Byron Haskin.

Down-to-earth comedy with up-in-the-sky songs. Starring FRANK SINATRA, JANE RUSSELL, GROUCHO MARX. Produced by Irving Cummings, Jr. Directed by Irving Cummings.
MY FORBIDDEN PAST


OPERATION "O"

A rousing, big-scale, up-to-the-minute drama of air and ground-force war in Korea, much of it filmed in actual locations in Japan and Korea. Directed by Ted Tetzlaff. Big cast to be announced.

BEST OF THE BADMEN

A highest-bracket Western in color by Technicolor. Starring ROBERT RYAN, CLAIRE TREVOR, JACK BEUTEL, ROBERT PRESTON, WALTER BRENNAN. Directed by William D. Russell. Produced by Herman Schlom.

CRY DANGER

Olympic Productions, Inc., presents a crackling mystery melodrama starring DICK POWELL and RHONDA FLEMING, with RICHARD ERDMAN, WILLIAM CONRAD, REGIS TOOMEY, JEAN PORTER. Produced by Sam Wiesenthal and W. R. Frank. Directed by Robert Parrish.
**SONS OF THE MUSKETEERS**


**I MARRIED A WOMAN**

The man who thought he was marrying an “angel” married just a woman! Bright, modern romantic comedy from the brilliant pen of Goodman Ace, famed wit and master of smart husband-wife repartee.

**COWPOKE**

The screen’s first big drama of the cowboy of today! Rodeo realism plus the life-drama of a man fighting for his place in a changing world. A Wald-Krasna Production. Directed by Robert Parrish.

**MOTHER OF A CHAMPION**

The Filmmakers uncover the inside drama of big-time tennis. CLAIRE TREVOR and SALLY FORREST starring in an Ida Lupino Production. Produced by Collier Young. Directed by Ida Lupino.
WALT DISNEY'S triumph! All-cartoon musical comedy, with the voices of ED WYNN, JERRY COLONNA, STERLING HOLLOWAY, RICHARD HAYDN, KATHRYN BEAUMONT. Color by Technicolor.

Adventures in the wickedest corner of the Orient. ROBERT MITCHUM, JANE RUSSELL, WILLIAM BENDIX, THOMAS GOMEZ, GLORIA GRAHAME in a blast of action produced by Alex Gottlieb. Directed by Josef Von Sternberg.

Technicolor, music and songs, girls, big-time show personalities—a glittering world of headline entertainment merry-go-rounding the glowing heart and soul of the USO. A Wald-Krasna Production.

**JET PILOT**

JOHN WAYNE, JANET LEIGH, with JAY C. FLIPPEN in a terrific, timely, Technicolor blending of action and romance, including most exciting air action ever filmed. Producer, Jules Furthman. Director, Josef Von Sternberg.

**EXCLUSIVE MODEL**

A feast of fashion and beauty, with the most beautiful models of all Nations, in the romance of a young woman buyer footloose in the smartest style-salons of Paris. A Wald-Krasna Production. Color by Technicolor.

**HIGH FRONTIER**

The roaring story of the B-36 bombers and their readiness to take off for anywhere to deliver one or more A-Bombs. A thrilling action epic of America on the alert. Producer, Robert Sparks.

**MONTANA BELLE**

JANE RUSSELL and GEORGE BRENT in a Trucolor Western with sizzling dance-hall and outdoor action. With SCOTT BRADY, FORREST TUCKER, ANDY DEVINE. Produced by Howard Welsch. Associate Producer, Robert Peters. Directed by Allan Dwan.
FLYING LEATHERNECKS


SIZE TWELVE

Comedy-drama of the models who pose for the ads in the slick fashion magazines, told midst the glamorous and hectic world of photo studios, smart shops and tinsel cafe society. A Wald-Krasna Production.

GIRLS WANTED

Dramatic realism! Gasping revelations! The truth about public dance halls, screened from the first-hand account of a boy and girl who lived the life to give it to you—straight! A Wald-Krasna Production.

TWO TICKETS TO BROADWAY

TONY MARTIN, JANET LEIGH, ANN MILLER, EDDIE BRACKEN, SMITH & DALE already at work. More big names on the way. Ten tunes; big dance numbers for the peak Technicolor musical. Directed by James V. Kern.

(This product announcement subject to change of pictures, titles and release dates.)
personnel who attained an almost worshipful place in the American public's heart, and had become an institution in the nation's way of life.

Development of this institution was no accident. It was accomplished through a careful manipulation of personalities who showed promise, a painstaking grooming for their vital role in the industry's framework. They were surrounded with an aura of glamour, placed on a pedestal and transformed into heavenly bodies through a continual flow of pressagents from the dream merchants. Vehicles for their screen appearances were selected prudently and a scrupulous vigilance attended their off-screen activities.

**Stars Sell Tickets**

Producers and distributors loved the star system. It made picture-making and selling comparatively simple. Exhibitors were convinced by the flow of patrons that "boxoffice names" were an invaluable part of their stock in trade. All they had to do was put the star's name on the marquee and it automatically sold tickets.

The salaries earned by these idols were fabulous, but no one with a knowledge of their immense capacity for enriching the industry questioned their worth. A star who received $200,000 for a film which grossed two or three million, largely on his or her drawing power, could hardly be called overpaid.

Thus, for the twenty years that followed the first World War, the star system was carefully preserved and repaid its trustees handsomely. There was a constant search for new talent to replenish the hungry maw that fed it.

A crisis arose when the "talkies" swept away dozens of top money-makers who were unfit for the new medium, but an enterprising and aggressive industry immediately created a new batch, raiding the stage, vaudeville and the music halls for performers whose voices now became an integral part of the film. The emergency only served to intensify the star system.

Then came the war. A great number of young, promising players were funneled into the Armed Services. Star material was curtailed sharply, and talent scouts were forced to dig deep to the bottom of the barrel. The bottom of the barrel, unfortunately, yielded little that could stand up for any length of time and names that

received star billing for a picture or two quickly faded into obscurity.

There were still plenty of bright names to grace the marquees, however. Those stars that had been developed since the advent of sound still maintained their glitter and an entertainment-hungry public was flocking to their pictures in ever greater numbers.

Since star-powered pictures were the safest guarantees of high grosses during the movie entertainment boom of the war years, whatever stars were available became workhorses. And since quality of product was no longer at a premium, they were indiscriminately assembled into their "type" of picture One Betty Grable film became a stereotype of another, a Humphrey Bogart picture meant just that, and a young unknown named Yule was more often called Andy Hardy than Mickey Rooney. Hollywood was slowly poisoning the goose that laid its golden eggs.

The rude awakening came shortly after a couple of lust-post-war years. The menace of television as a formidable competitive force, widened areas of other forms of diversion, tightening of the public's entertainment spending and a new discrimination in selecting its entertainment sent the boxoffice into a nosedive.

Lost Their Drawing Power

Many of the old star names were no longer guarantees of profit. They had been around a long time, too long, perhaps, and they had done the same thing in picture after picture, so their value had been dissipated. The public's interest in them had been dulled. Now, the picture was the thing, and if it was a poor picture, no star or combination of stars could save it from falling flat on its face at the boxoffice.

The movie industry can no longer afford stars who sit back and cash in on their time-worn reputations, if they do not make good pictures. There is living proof of that at the boxoffice. Yet the highest-paid players of today are the same ones who had commanded the six-figure salaries ten, fifteen or twenty years ago.

There is no questioning the value of these older stars in the growth and development of the motion picture business. They were an indispensable factor in promoting regular movielogging and in creating the movie fan who has become the bread and butter of the industry. And they can still serve a useful purpose if they are judiciously cast in good pictures. Perhaps the most striking example recently is the tremendous success registered by James Stewart in two pictures within a few months, "The Jackpot" and "Harvey," which are certain to lift him to a new high. We have a few other instances of a renaissance of an old star's popularity, but not enough to warrant the perpetuation of all the aging, fading luminaries in the top roles of important pictures.

Hollywood should think about discarding its shopworn names (at astronomical salaries) and seek to reclaim the fresh, vital, enterprising showmanlike approach that first developed the star system.

**Personalities Exploited**

Stars have been made in the past from a pretty face, or an ugly one, a husky voice, or, perhaps a pair of twinkling toes. Some, even, have had talent. They have been created simply by a dynamic, imaginative campaign inspired by men who know what attributes of personality, what talents will capture the public's fancy.

The movie business today cries for a resurgence of the kind of Barnumism that can ballyhoo a Lizzie Zilch into a

(Continued from Page 7)

**SOME OF THESE WILL REACH THE HEIGHTS**

RECOGNITION OF the theatre cashier as a vital sales agent for a currently playing film has finally loomed on the horizon. Howard LeSieur, United Artists ad-publicity chief, who is considering including in all future pressbooks a panel of answers to be used by theatre key boys who replies to all those queries, with the phrase: "What’s playing tonight?"

The idea of the cashier doing a selling job, which was long conceived, is now being born, fleshed out of the earth during the industry’s frantic search for every possible means to help combat the current boxoffice. By Irving Rubine, ad-publicity head for producer Robert Stillman, "For Sound of Music, a highly successful reception in the film’s test engagements. Rubine, on his swing through the test spots, personally reassured the girls, with direction as to inflection, tone, etc., and found the girls eager to learn the procedure. In most of the smaller spots, cashiers would add up to 20% to 25% of daily patrons making their decisions on attendance after consulting the cashier’s current attraction. In New York, Rubine tried the plan on cashiers at a potential Broadway showcase for the film and found girls less responsive. Informal discussions with the boxoffice managers depend more on their own devices and the preselling done on the film by the current advertising campaign.

The cashier’s role, however, remains a key one in attracting customers. A snappy reply or a cold, monosyllabic attitude, has alienated many well-meaning patrons. Conversely, a friendly, cordial, well-informed response has sold more tickets than any expensive promotion campaign.

Congratulations to Irv Rubine for reminding theatre owners that their cashiers can and should do more than just make change, and to Hal LeSieur for pursuing the idea in a practical manner.

CHOOSE ESTHER WILLIAMS as one of the ten “best adjusted Americans of 1953,” some 800 psychiatrists, psychologists, newspaper and radio editors, showed keen judgment in their choices. The M.G.M star was named to join the august group which includes President Truman, Gen. MacArthur, Einstein, Helen Keller, Arthurd Miller, Broadway producer Moss Hart, Robinson, Dave Garraway and Ed Wynn. She was selected "because she has found emotional satisfaction in her marriage, home and career to an unusual extent in the particularly unstable environment of Hollywood...because her success as an actress has not altered her personality structure in any but a positive manner." The words, as any fool can plainly see, apply to Miss Williams not only psychologically, but somatically as well.

A NEW FORMAT for motion picture awards was inaugurated by Holiday Magazine with a big splash at the 21 Club in New York to mark the presentations and an eight-page spread in the January issue to present them to the public. The awards were made to the movies and movie stars who did the most in the past year to interpret the American way of life to foreign audiences. The winners: "The Jackpot," with Dorothy Lamour, as the most outstanding film in this field; "Mr. Blandings Builds His Dream House,” with entering the "Mystery Street,” M.G.M, for best low-budget ($200,000) film; ambassador; Joseph J. Warner, chairman of the executive committee, was judged "endlessly valuable to Hollywood and the prestige of American movies in the world; Ida Lupino for her low-bud-

WALTER SALES CABINET
Good old-fashioned hard work: Kalmenson (center)

BY BARN

cardinal Spellman’s staff have alerted school principals and English teachers throughout the city’s five boroughs to go all out in outing “The Mudlark” into the regular school curriculum.

U.T.’s David Lipton has finalized plans for according the “most comprehensive film promotion support,” in the company’s history to “Harvey,” East and West Coast promotional executives will cover initial key city dates and an expanded field exploitation staff will cover sub-key and sub-key openings. In addition to the field coverage, Lipton revealed that Warner has signed over 15 circuit theatre managers all over the country during coming weeks with home office ad-publicity executives.

Four more M.G.M personalities have been set for personal appearance tours: Starting Dec. 28, Red Skelton makes p.a.’s in St. Louis and Chicago; Dec. 30, Debbie Reynolds and Carleton Carpenter begin a 12-day engagement at Loew’s Capitol in Washington, to be followed by a run on Broadway’s Capitol stage in January, and Laurel and Hardy, the boxoffice stars of the “Three Stooges,” and the “Red Ryder” boys.

Theatre features and the boxoffice.

MEN AND THINGS: Eric Johnston’s contract as president of the Motion Picture Association of America was extended for five more years, bringing his present term up to 1958. Johnston was initially installed as MPAA president in 1945 under a five year pact. A year later this was extended for three years to 1953. Exhibitor organization chairmen for the industry division of the Brotherhood of the theatres will be the respective heads of the two top national theatre groups. Allied’s Trueman Rembusch and TOAA’s Guel Sullivan... Sam Diamond, formerly 20th-Fox New York branch manager, has returned to his former post as Philadelphia branch head, replacing the resigned Sieg Horowitz. Martin Moskowitz will handle the NY branch office operation in addition to his other duties as Empire State division manager... Dowd goes west to take over M.G.M’s public’s Los Angeles branch, following the resignation of Earl R. Collins, Bernard Brager, Dallas salesman, moves in to Dowd’s former spot as Indiapolis branch manager.
HE'S GOT THE WEST'S MOST DESPERATE OUTLAWS ON ONE SIDE

... and Lace-Trimmed Dynamite on the other!

UNIVERSAL-INTERNATIONAL presents

Joel McCREA • Shelley WINTERS

FRENCHIE

COLOR BY TECHNICOLOR

with

PAUL KELLY • ELSA LANCHESTER • JOHN EMERY

Story and Screenplay by OSCAR BRODNEY • Directed by LOUIS KING
Produced by MICHEL KRAIKE
Well, there you have it: an attitude that is doing the industry so much disservice, and holding back the development of worthwhile pictures. "Cyrano de Bergerac" isn't everyone's movie. By its very nature it cannot have the same breadth of appeal as, for instance, that Goldwyn masterpiece "Best Years of Our Lives." It isn't as spectacular as MGM's forthcoming $8,000,000 epic "Quo Vadis," or as provocative as "Home of the Brave" and "Pinky." But it is the kind of adult picture for which the people of America have been grooping, and which the miners of Pennsylvania or the farmers of South Dakota, or the apple-growers of Oregon, or the fishermen of Maine could be induced to see if, by the right kind of specialization, showmanship, they were made to feel it important to do so.

**SHOWMANSHIP**

(Continued from Page 9)

RID of that irritating board-room and bar-room cliche: "What's wrong with movies?"

**Old Pattern Outmoded**

The most enlightened advertising, publicity, and exploitation men in the motion picture industry agree that old pattern of promotion isn't good enough today. But it isn't easy to sell new ideas, fresh approaches to top-ranking executives of whom are apt to regard the unusual as harebrained. One exploitation director told me the other day, "You know what happens? A conference is called on exploitation, and the first words the big boss utters are 'Well, boys, what tie-ups have you been able to arrange?' It's always tie-ups, parades, personal appearances, interviews ... and so on, and so on. ad nauseam — the same old routine.

Box office figures are a very good demonstration of the fact that the old routine isn't paying off any more; and yet, when any company varies that routine, and strikes a new note, immediately beneficial results accrue. Several pictures which were given special treatment sprung to mind.

One of them was "The Best Years of Our Lives," which made a wonderful pile of money for Samuel Goldwyn, and a lot of other people, too. It had, of course, the inestimable advantage of a topical theme. It had, daringly enough, an armless actor — Harold Russell. But the whole exploitation of "Best Years" revolved round the idea that it was a picture everyone should see, so that everyone could understand the problem posed by the disfigurements of war on the human body, and hence on the human mind. Publicity methods never used before were employed to make it a "must see" film, such as using distinguished writers like John Mason Brown to write symposiums for publication in the press.

"Sunset" Outstanding Job

When Martin Davis was working on Goldwyn's "Edge of Doom," a grim, unhappy picture, he had to adopt unusual measures: taxi stickers announcing the temporary renaming of Times Square "Goldwyn Square," and special articles of local interest written by Joan Evans for publication in the newspapers of the towns she toured: "What I Did Yesterday in New Orleans." For example, "Edge of Doom" may not have coined a fortune, but the publicity department achieved maximum penetration of the market.

But perhaps the most outstanding and successful recent example of special exploitation was the job done on Paramount's "Sunset Boulevard." The picture presented an peculiar problem. The cast was not "big-name" stuff. It had no great marquee value. William Holden is a fair-to-middling name. Gloria Swanson, it would have to be known that the old generation, had long been in honorable retirement from the screen. Moreover, the theme of the picture was a difficult one to handle, concerning the moral relationship between a wealthy ex-movie queen and her paramour.

It was merely to overcome these difficulties that Paramount decided to apply special exploitation devices. Miss Swan- son was toured in 35 cities — but hers was not the usual guest appearances. She was the center of a whole series of pre-arranged rallies of high school youngsters, many of whom had never even heard of her. The results were so good that newspaper columnists, fashion, cooking and beauty writers gave her exclusive coverage. That is how the "Sunset" boom occurred. It offered added proof that any good picture can be made to yield extra dollars, if it is developed with originality and not merely thrown at the exhibitor as just another film.

The type of campaign put on by Paramount's Max Youngstein to promote "Sunset Boulevard" might be compared to the sort of thorough selling job done by an important manufacturer planning to introduce a new product, or a new model of an old product. It was started about six months before release of the

**CHARLES EINFELD**

He Seeks the "Found Audience"

At 20th Century-Fox they have a keen appreciation of the importance of specialized merchandising for films. Both President Spyros Skouras and Vice-President Charles Einfeld, the advertising executive, are constantly thinking in terms of how to reach and attract the "found audience," as New York Times movie critic Bosley Crowther calls those millions of Americans who seldom or never see films. While their idea for exhibiting "All About Eve" on scheduled performances proved abortive, there is no gainsaying the fact that it was a wonderful exploitation stunt, and it can be credited with bringing that fine film a wealth of publicity.

A high proportion of people attending legitimate productions go to the theater because they feel they should not miss a certain show; that they will be losing something of value if they stay away. How many times has the motion picture industry succumbed in selling that idea? It isn't easy to change attitudes of mind, and it can be quite expensive — but not as expensive as sitting back and allowing TV to break the movie-going habit, which is the one thing most to be feared.

The sooner the public is made to feel that motion pictures mean more to the news of today, and have real value in making life fuller (as well as pleasanter), the quicker shall we be

**MAX E. YOUNGSTEIN**

He Sold 'Sunset Blvd.' Thoroughly

FILM BULLETIN
COLUMBIA
Cohn After TV Accounts
While Seeking Kramer-Katz

COLUMBIA
THEY have to be aimed in two widely divergent directions, as the year draws to a close. On the one hand, Prexy Harry Cohn is known to be making a big pitch via the advertising agencies to get his company into television production — a type of cheap moviemaking which Columbia has more or less consistently adhered to dating 1950. On the other hand, Cohn is moving heaven and earth in an effort to corral the new young stars of television, in that unit, which would give Columbia quality product in volume, rather than the two or three big-budget productions turned out here each season.

The Columbia-Kramer-Katz deal which incidentally, appears to be almost in the bag — barring last minute hitches — provides for a minimum of 13 pictures to be made at Columbia under a joint production-distribution partnership with the studio. One important item according to the Kramer lawyers, is that control over the product. Kramer undoubtedly realizes that he must hold full control if he is to maintain the reputation he has built for himself during the past year and a half. Cohn, on the other hand, is a man who doesn't like to delegate such all-inclusive authority.

Need Kramer
But whatever the outcome, no one can doubt the desirability of such an association from Columbia's standpoint. The low-budgeters which the company has specialized in this past year are not the kind of pictures that will lick the boxoffice slump. At the rate it has been going, Columbia might very well become the studio for TV's minor league films.

EAGLE - LION - CLASSICS
ELC Observing Effects
Of Slump on Ind Prod

ALTHOUGH it would still be premature to assume that ELC is out of the woods and facing clear sailing ahead, there is reason to believe that this organization can face 1951 with much greater assurance than seemed possible only a couple of months ago.

Like every other distribution company which is primarily engaged in the handling of independent productions, the big question is: Will there continue to be a market for low-budget movies? In recent months, the public has more and more been passing up the low-budgeters, and company personnel have been putting entertainment dollars until a really big movie comes along. Naturally, if this trend continues, it will be the indie producers and the distribution companies which handle their product that fare to suffer the most.

However, it appears that budgets on many of the upcoming pictures for ELC release may be due for a shot in the arm. For example, in considering the new film which rolls in a couple of weeks, has just been allocated an additional $20,000, moving it up into the quarter-of-a-million-dollar galaxy, gasp. As it is, the budget is in excess of $500,000, and will be increased still more. The studio is planning a big new release for next season in the "B" field, and is hoping to double the present production budget in the coming months.

METRO-GOLDWYN-MAYER
Metro Sure That Weapon
Vs. TV is Bigger Pictures

THERE'S a new slogan making the rounds at MGM which seems to more or less keynote the entire production policy of the company. That slogan is: "Hollywood's Answer to TV is QQV (Quo Vadis)." As everyone must know by this time, "Quo Vadis" represents an investment of $500,000, a year's intensive planning, and almost six months in production topping any other film in Hollywood history. So, in its more inclusive sense, the above slogan can be interpreted as Metro's policy of fighting this new competitive medium with bigger and better pictures than ever before.

Fewer and fewer low-budgeters are finding their way onto the Metro production slate. Rather, budgets are actually being expanded, and shooting schedules generally are being extended. Of the five pictures currently before the cameras, not one is budgeted at less than $400,000, and at least one of them will go over the $2,000,000 mark. Shooting schedules range from a minimum of 40 days up to a maximum of over 100 days. Casts are laden with top stellar names, and producer and director credits read like a Who's Who of Hollywood.

As an example of the trend toward bigger and better productions, one needs only to wander onto the set where dance sequences are being filmed for "An American in Paris." More than 120 dancers, headed by Gene Kelly, have been rehearsing for six weeks for a single ballet sequence which will cost $175,000.

HOLLYWOOD EDITORIAL
Star Salaries

All Hollywood is talking about the advanced admission prices which are currently being imposed by exhibitors, both coast. The most recent announcement that the Fox West Coast circuit is making plans to increase fares from five to ten cents, immediately set off a chain reaction of upper echelon discussions which are still echoing through the front offices of nearly every studio in town.

One faction argues that upping prices is smart money at a time when the industry is engaged in a death struggle with a competitive medium (television), which has little to offer beyond the fact that talent entertainment is FREE. The opposition faction argues that the public doesn't expect something for nothing and, to bolster its case, points to the failure of the recent box office experiment in cutting admissions in a bid for increased attendance.

Any casual observer to the Hollywood scene must be a little baffled, if not considerably amused by the ironic situation which this hubbub presents. Almost on the very day that Fox West Coast announced its plans, Columbia's news columns were passing along the word that a certain female star who's been around for 15 or 20 years had just signed a new contract at Hollywood's news columns were passing along the word that a certain female star who's been around for 15 or 20 years had just signed a new contract at Hollywood's news columns were passing along the word that a certain female star who's been around for 15 or 20 years had just signed a new contract at Hollywood's news columns were passing along the word that a certain female star who's been around for 15 or 20 years had just signed a new contract at Hollywood's news columns were passing along the word that a certain female star who's been around for 15 or 20 years had just signed a new contract at Hollywood's news columns were passing along the word that a certain female star who's been around for 15 or 20 years had just signed a new contract at Hollywood's news columns were passing along the word that a certain female star who's been around for 15 or 20 years had just signed a new contract.

Wolden's news columns were passing along the word that a certain female star who's been around for 15 or 20 years had just signed a new contract.

Arthur Freed and Director Vincente Minelli have spared no detail in making the most elaborate dance routine ever filmed.

MONOGRAM - AA
MONOGRAM MAY TURN TO VIDEO AS RENTALS PLUNGE

THERE is no doubt that Monogram is feeling the pinch of increased customer resistance to low-budget, program-type movies. Only a single picture has rolled out at the studio since FILM BULLETIN last went to press and only one more
RKO 32 TOP-BUDGET FILMS

PROBABLY no studio in town has greater cause for rejoicing over the prospects for 1951 than RKO. No less than 32 top-budget features — a third of them in Technicolor — are set for release during the coming year. This represents an increase of almost 20 percent over the 1950 release slate. Furthermore, the company faces the new year bolstered by nine of the strongest independent producing organizations in the business, among them such top players as Goldwyn, Walsh-Krasna, Edmund Grainger, Sol Lesser, Filmmakers (Ida Lupino-Collier Young), Winchester Pictures (Edward Lasky-Howard Hawks) Olympic Productions (Sam Wiesenthal-W. A. Frank), and the Jack Skirball-Bruce Manning outfit.

But, so the old adage, "the proof of the pudding is in the eating," and therein lies RKO's chief cause for rejoicing. Everyone in Hollywood who has glimpsed any appreciable number of the 32 upcoming releases — of which 24 are already completed — agree that they are far superior in quality to the average RKO feature of recent years. Not only have the majority of them been produced at a cost figure far above the average in Hollywood today, but the slate will have around 40 of the industry's top star talent already signed to it.

Heading the list of releases are: "Jet Pilot," produced at a cost of over $3,000,000, and Disney's "Alice in Wonderland," another of the 24 that have been completed. And it is generally agreed to top any of the cartoonist's previous efforts. Others falling in the million-plus class are: "Story of A Soldier" (Warner), "It's Only Money" (Frank Sinatra-Jane Russell-Marx), "His Kind of Woman" (Robert Mitchum-Jane Russell), and numerous others of the top high caliber.

New Disney Deal

Highlight of the month for RKO was the signing of a new deal with Walt Disney. RKO is selling for world-wide distribution of two new features. "Alice in Wonderland" is to be made in England on a joint production basis; 36 new cartoon shorts and three full-length Life adventure subjects, as well as continued release of the 15 Disney features already around.

Of the three pictures currently in the works, all are budgeted well over a million dollars, with budgets of over two million dollars to film. "Flying Leathernecks" (John Wayne-Robert Ryan-Dan Taylor) will keep Producer Edmund Grainger at work right through the beginning of the New Year and Howard Hawks' production of "The Thing" is budgeted at better than a million dollars, and 45 days shooting time.

20TH CENTURY-FOX

ZANUCK ANNOUNCES BUSY WORK PLAN FOR NEW YEAR

20TH Century-Fox will launch 1951 with the heaviest production schedule in many a year, Darryl F. Zanuck revealed this month. A total of three films will be released during March, with five more to follow in January. In addition, three others now lensing will carry over into the new year, to bring the total shooting simultaneously to eleven.

Zanuck also reveals that his company will deliver a total of 35 major pictures in 1950-51 of which no less than 15 will be tinted by Technicolor. This marks a new high for the company in color productions for a single year. But it is only one indication of the emphasis which Fox is placing on "extra" value to builders. Shooting schedules on the average Fox picture still run from 40 to 60 days, and some even as high as 100 to 120 days, with budgets seldom falling beneath the million dollar mark. "David and Bathsheba," for example, will require more than a year to complete, including time spent on pre-production work, actual shooting, final cutting, and scoring. The budget has reputedly been set at upwards of $4,000,000. And, to prove that this isn't a local prestige project, Zanuck is already at work on "The Story of Esther," another Biblical story, which he expects to make as a follow-up.

Further evidence of the costly production at Fox is the $20,000,000 musical numbers which were shot for "On the Riviera" (Danny Kaye) this month. More than a score of top Broadway and Hollywood dancers were used in the three numbers.

Fox can also pride itself in snatching Frank Taylor from MGM, for a long term producer contract. Taylor, a former editor, has produced "Mystery Street" at Metro as his first movie-making chore, and, in so doing, provided a goal in the low-budget field for all other producers to shoot at.

PARAMOUNT PAR. PROSPECTS BRIGHTEN WITH FIVE TOP FILMS ON LOT

FIVE important pictures are currently before the cameras, marking the greatest production activity for the company since August, 1949, and adding zest to Paramount's picture prospects. The group includes: Hal Wallis' "That's My Boy" (Dean Martin-Jerry Lewis-Ruth Hussey), Frank Capra's "Here Comes the Groom" (Gary Cooper, Rosemary DeCamp, Frank Craven, Jean Smith, Tony Martin, John Hodiak), "Fort Savage" (Sterling Hayden-Barbara Rush), "The Lemon Drop Kid" (Bob Hope, Nancy Olson, Angela Lansbury, Sue Ane Langdon, John Lund-Mona Freeman).

As FILM BULLETIN went to press with this issue, Barney Balaban was hustling with other studio executives on an increased production slate for 1951, which sources close to the company's head man believe will total in excess of 30 pictures. The studio's plans is to cut ratings, and first time producers will be asked to comment on budgets at this time, but, on the basis of early discussions, it appears that the average picture budget will go as high as, or during 1950.

Rushing Martin-Lewis Starrer

In order to capitalize on the war headlines, Paramount is rushing the Dean Martin-Jerry Lewis comedy, "At War With the Army," into release on January 17. The picture was filmed in 21 days at a negative cost of $400,000.

FILM BULLETIN
STUDIO SIZE-UPS

UNIVERSAL ARTISTS

DIP IN GROSS, NO PRODUCT
MAKE UA SITUATION PERILOUS

There is a growing belief among old-time industryites here in Hollywood that Warner UA is going to have to close a new deal to replace the company’s depleted coffers by the first of the year, or go into bankruptcy. As of the end of the first week of December, the company was raking up only slightly more than $200,000 per week in domestic film rentals—an all-time low, and for less than is required to meet the weekly operating expenses. And with no new pictures going into release, the income will inevitably shrink even further during the remainder of the month.

At this writing, the secret negotiations for a new syndicate to take over control of the company—as reported here last last week—are continuing in several Beverly Hills private places, but no deal is really in prospect. There was a rumor that Jack Mulvey, Jack Grinieff and Robert Haggiai were the principals, but details proved to be mostly shocked most of the gossip. FILM BULLETIN was informed that Bank of America officials in San Francisco conferred with the group on such a transfer, and that preliminary talks indicated general agreement all the way around. Grinieff and Haggiai, were to put approximately $1,600,000 into the UA treasury from the vast riches they have acquired in foreign distribution. However, all the negotiations at this stage seem destined to peter out into mere rumor material.

Your reporter hears that several of the moguls who have been releasing through the company are making plans to form a cooperative distributing company. Details have not been worked out, but legal counsel was being sought on the matter by several of the erstwhile UA producers.

UNIVERSAL-INTERNATIONAL CURRENT STUDY CHART
LISTS VARIOUS FILM PROGRAMS

If Universal-International has risen in stature more rapidly than almost any other studio in town during 1950, the reason can readily be found by studying the production chart of U-I films currently in work. As of mid-December, five pictures were shooting simultaneously. They represented Haggiai’s plan of forming a program of movie fare as one could possibly envision, running all the way from a costly dramatic production to a class western.

First on the list is "Bonaventure" (Claudette Colbert-Ann Blythe-Robert Douglas), a murder-mystery that represents a number of their production's prime properties, the cast and the production itself. It carries a 40-day shooting schedule on a budget in the million dollar class, and is directed by Douglas Sirk and produced by Michael Krajke. Next comes "Little Egypt" (Mark Stevens and Rhonda Fleming), a Technicolor period costume picture. It is subtitled, "The Egyptian" and was written and directed by Robert Siodmak, and produced by Michael Krajke. It is the story of a background of the Chicago World’s Fair of a half-century ago. It is being made on a lower budget and is rumored to be going on in 30 days. For comedy, there is "Francis Goes to the Races," with the same cast that was in "Francis," and for the lovers of action pictures "The Gunfighter Drive" (Joe McCrean and Dean Stockwell), a western directed by Kurt Neumann for producer Aaron Rosenberg. And to round out the slate, there is "The Long Haul," which brings to the screen the tragic William Desmond case, told against the authentic Hollywood locale.

WARNER BROS.
WB SET 4 FEATURES TO REFUTE SLOWDOWN CHARGES

No new pictures have started at Warner Brothers in the past 30 days, although two features which were started in late October are still before the Warners. No reason is given for the slowdown in production, although it is undoubtedly attributable, in part, to the comfortable backlog built up during busier days.

For some time now it has been apparent that Warners are not interested in turning out quickies, preferring instead to make their pictures at a leisurely pace. It is said that any less-attentive is being paid to the necessities for excising economies in picture-making, but rather that the productions are being so coordinated as to make this type of shooting most desirable. As an example of this shooting policy, both features currently before the cameras are typical. Alfred Hitchcock’s production of "Strangers On A Train" (Farley Granger-Ruth Roman-Robert Walker) is working on a 60 day shooting schedule, and Bryan Hoy’s "The Song of Songs" (David Bryan-Steve Cochran) on a 54 day limit.

Charge Slowdown

The current slowdown in production drew fire from the AFL Film Council early in December, when a formal protest was filed seeking a number of layoffs notices being given to WB personnel. The company was quick to deny charges that it was deliberately slowing down the production schedule. Warners countered the union blast with an announcement of four important features to roll within a six-week period. They are "Fort Worth," Technicolor production by Anthony Veiller with Edwin L. Marin directing, to start December 18; "Spring Kill," with Henry Blanke producing and beginning the same date; "Moonlight Bay," Technicolor musical which commences January 2 with Roy Del Ruth directing, to be produced by William Jacobs, and "Painting the Clouds With Sunshine," also in Technicolor, gets under way January 8 directed by David Butler and produced by William Jacobs.

Work is expected to begin in mid-summer on "Whore’s Charley," a Broadway stage hit which was just purchased by the Burbank studio after six months of negotiations.

Notice was served by Raoul Walsh that he has written a picture for a 14-year-old, with the possibility that he may return for one picture a year.

At the same time it was learned that Robert Sisk has signed a term contract with Jack L. Warner, executive producer. Sisk is expected to join Warners upon completion of two films he is working on at MGM — "Across The Wide Missouri" (Clark Gable) and "It’s A Big Country."

INDEPENDENTS
LIPPERT PRODUCTIONS

Robert L. Lippert, in a conference held in Hollywood this month, made clear that he intends to make a big pitch for the small town theater business, with his new 1950 slate of 18 films. He also took time to the length of his forthcoming features so that they can carry top billing position, and casting them with names which will attract small town movie-goers. This will not mean any increase in rentals, he pointed out, but will merely amount to slanting his pictures toward a particular trade, and at the same time to lift them out of the class of companion features.

Need New Stars

(Continued from Page 2)

Glittering marquee name that will attract millions. We need young blood. In the period that has elapsed since the present stars made their splash in the screen lessons, a new generation has grown up without having experienced that thrill of discovery that personalizes a movie fan’s interest in the stars. It seems inconceivable that, in the last decade, no more than three of the personal stars have been developed to topflight stardom and have captured the hearts of the younger movie fans.

Some of the film companies have already started the job of pumping new blood into the star market. They have demonstrated their awareness that a new personality must be sold to the exhibitor as well as to the public.

Warner Bros. is currently plugging a half dozen of its new faces in a campaign designed to stimulate both exhibitor and lay interest. M-G-M and Universal have sent a number of their prospects to motion picture (Continued from Page 1)
EXPLOITATION PICTURE

“DANGER” SHOWCASE FOR DOMERGUE

New Hughes’ “Find” Gets Big Buildup

HOWARD HUGHES’ penchant for “discovering” torrid female movie stars, notably Jean Harlow and Jane Russell, now attaches itself to a French importation. The Gallie revelation, sultry-eyed, Brunette Faith Domergue, first cast in the yet unreleased “Vendetta,” makes her bow to American audiences in “Where Danger Lives,” after a typical Hughesian build-up that gives exhibitors some very tasty exploitation fodder. Her debuting vehicle, a suspense film that co-stars her with two topflight male stars, Robert Mitchum and Claude Rains, affords her plenty of opportunity to display her thespic and physical talents. It also offers the showman a hot ballyhoo angle on which to plan his promotion of the film.

While the ads highlight the “Mitchum-Action” slant (a prime factor in action house selling), it would be well for the general run of theatres to concentrate on the Domergue allure. Her expressive face and figure are amply displayed in a special set of stills, as well as regular batch, that could make some potent displays and the exhibitor who utilizes his innate showmanship has the opportunity to sock the film across with a campaign devoted almost exclusively to the female star. It could also attract a much wider expance of the potential audience than might ordinarily be drawn by an action film. The distaff side of the paying customers will be much more likely to have their interest perked by such a promotion and it won’t hurt any portion of the male contingent.

The suspense involved in a semi-deranged murderer’s companionship with an impressionable young doctor, gradually succumbing to the girl’s allure and an insidious brain injury which leaves him at her mercy, forms another exploitation angle that could be plugged with provocative catchlines. And, of course, the Mitchum-Rains names should not be overlooked in any campaign.

The showman’s big berth, however, is the Domergue build-up. He should capitalize on the reams of space he has received in newspapers, national and fan magazines, as a powerful adjunct to his own local level merchandising of an exciting new star.

STAR BUILDUP

Faith Domergue, latest Howard Hughes’ “find,” has been the subject of an intensive buildup in newspapers and national periodicals. An idea of the scope of the publicity which has introduced her to the nation’s moviegoers can be gathered from the above panel. Her photo has appeared on the covers of Life and the N. Y. Sunday News Magazine, with features on the star in such big-circulation publications as American Magazine, Look, Parade, See, Quick, American Weekly, Seventeen and the fan magazines.

A composite, similar to that pictured, is available in a special still, can be blown up for a display. In addition, a special set of “glamour portrait” stills can be used to make up an eye-catching, provocative lobby or front.

NEWSPAPER ADS

Below, some of the display newspaper ads, obtainable in various sizes.

DOMERGUE EMOTES
Belligerently drunk, the young doctor (Robert Mitchum) finds the girl he wants to marry (Faith Domergue) apparently mistreated by her “father” (Claude Rains)—actually her husband—and becomes involved in murder.

WHERE DANGER LIVES

Producer-director John Farrow has chosen an impressive cast to enact the story of “Where Danger Lives.” In the principal roles, Robert Mitchum is a medic who believes he has killed a man; Faith Domergue, the psychotic wife of Claude Rains, who first smothers her husband, then convinces the young doctor he is the murderer, and ultimately almost serves him the same dose before she is mowed down by police bullets. In supporting roles, Maureen O’Sullivan returns to the screen after a long absence to play Mitchum’s temporarily discarded fiancée, and Charles Kemper has an important role as a minion of the law. The Charles Bennett screenplay is based on a story by Leo Rosten.
TV COST TRIPLES AVERAGE MOVIE EXPENSE: RAIBOURN

Paramount’s Paul Raibourn came up with some interesting figures which indicate that the cost of television entertainment to the average family is more than the expense of motion pictures and radio have been in the past.

Speaking at a meeting of the Canadian Television Conference in Toronto, Raibourn pointed out that the expense to the average family on the purchase, installation and maintenance of a television set is approximately $100 per year, as compared to about $30 spent on movies and radio in 1946 and 1947.

Raibourn also pooh-poohed the belief that television viewers will be able to watch first runs because a method has not yet been found to pay for these films. He expressed doubt that phonovision or any other form of “subscription” TV will pay the freight, declaring that “an inventive 18-year-old could outwit any so-called subscription program setup.”

ANGLO-AMERICAN FILM PACT FINALLY GOES INTO BOOKS

The long-delayed signatures were finally penned to the much-haggled Anglo-American film agreement. As an impressive array of film company executives perched over their shoulders, Eric Johnston, president of the Motion Picture Export Association; Ellis G. Arnall, president of the Society of Independent Motion Picture Producers; and R. C. Somervell, Under Secretary to the British Board of Trade, went through the formal procedure.

In addition to permitting U. S. film companies to withdraw a total of $77 million of their combined earnings in Great Britain, the pact provides for special bonuses by which American companies may recoup additional dollars by making pictures in Great Britain and distributing their product in America.

PHONEVISION GETS FILMS BUT STILL FACES RED TAPE

Zenith was still traveling a rocky road in its dogged determination to start the elusive 90-day Phonevision test. Having secured its bounty of films (at least two years old) from most of the distributors, (not disclosed) after a veiled threat of anti-trust action, Zenith proclaimed on Dec. 10 that it was ready to start its test “in a few days.” But the red tape still had it hogtied. It seemed that the American Society of Composers, Authors and Publishers were yet to be reckoned with.

Application was made to ASCAP for an experimental license to cover the public performances of the Society’s music. ASCAP officials, indicating that they would have no objections to licensing PV, revealed that no license had been granted last midweek. At the same time, it was noted that there were still copyrights to be cleared. From all appearances, Phonevision was still much more than a “few days” away from its trial.

Speaking for Zenith on the type of films from which a selection will be made, Ted Leitzell said the company is endeavoring to choose a “true cross-section of features of all types,” a truly representative of the motion picture industry’s feature production.” He also revealed that James G. Petriello, president of the American Federation of Musicians, had authorized use of the film sound tracks for the 90-day test.

LOPERT-KORDA COMPANY TO DISTRIBUTION OVERSEAS FILMS

A new British-American film company came into being last week. Formed by the merger of Lopert Films, Alexander Korda, British Lion, and Robert W. Dowling, the new distributor, Lopert Films Distributing Co., was reminiscent of the Selznick-Korda pact of some years ago. The latter, snuffed by disagreements, was later dissolved.

The new company will concentrate on British and foreign-language films for art houses, plus a small group of independent pictures made in Hollywood. Some 17 titles in the Lopert-Korda product line, most notable of which is “The Maltese Falcon,” are due for release in February.

Heading the company is Ilya Lopert as president, Dowling as board chairman, and Korda as chairman of the executive committee.

LIPTON NAMED V.P., FELDMAN SALES HEAD AS U-I REALIGNS

Universal’s realignment under the new Daff regime accelerated its pace as it more closely combined sales, studio activities and promotion in a series of moves by key executives.

Sales and west coast liaison was more closely established with the appointment of David A. Lipton, national ad-publicity exploitation director, to a vice-presidency. He will also fill the newly named post of Studio Sales Coordinator.

Another new post, sales promotion manager, was placed in charge of Henry A. Linet, formerly Eastern advertising manager since 1942, as a key position in the company’s plans to link more closely the sales and ad-publicity department.

Jeff Livingston becomes the new Eastern ad head and will continue to supervise promotion of the J. Arthur Rank pictures by the U-I Special Films division.

Meanwhile, world sales director Alfred E. Daff, accompanied by the new company sales manager, Charles J. Feldman, started off on a two-months tour of exchange centers to study local conditions, objective: developing grass roots policies. The sales topizers will attempt to chart U-I releases in the various territories in line with local community conditions. Daff has asked all branch and district managers to prepare a complete index to business conditions to facilitate U-I’s policy of cooperation with exhibitors on a local level.

Feldman was named domestic sales manager on Dec. 4, advancing from the post of Eastern sales head. His appointment came shortly after the resignation of A. J. O’Keefe, assistant general sales manager for the past five years, who leaves Jan. 1 to look after personal real estate affairs on the West Coast.

NSS GETS EXHIB BACKING IN PENNA. ANTI-TRUST SUIT

National Screen Service had cast its bread upon the waters and it was now reaping a rich bounty of exhibitor good will. The company’s willingness to dis-
News and Opinion

cuss and attempt to rectify grievances came to the forefront in the wake of a class action by the recently formed National Independent Motion Picture Exhibitors Protective Committee, charging NSS with anti-trust violations in its distribution of trailers and advertising accessories.

The Committee, formed after filing of the anti-trust suit by Max M. Korr, oper-
ator of a chain in Allentown, Pa., solicited exhibitors throughout the country to join in the action and recover damages for themselves — if National Screen was found guilty as charged.

Shortly thereafter, several independent exhibitor organizations came to the defense of NSS. They warned exhibitors who might be tempted to join the suit that they may find themselves required to travel long distances to prove the amount of damages incurred (possibly less than the travel costs!) and, if National Screen wins the case, that the exhibitor may be liable for court costs and expenses entailed in defending the suit.

Allied leaders, confering with National Allied general counsel A. F. Yoder, questioned the advisability of their members joining the suit. "They pointed to NSS cooperatives in settling of grievances. Typical of the advice to Allied members was that of Trueman T. Rembusch, head of ATO of Indiana, as well as National Allied's Fred R. Marsh, who noted, "We can not forget that men like George Dembow (NSS president) and William Brenner (v.p. in charge of operations) traveled to Indianapolis and sat around the table and discussed the merits with as an ATC exhibitors' committee. I believe that we were met at least half way on those things that needed attention and that there has been a continuing effort to compromise on the problems that have been brought to NSS since that time."

Support on the part of exhibitors for the NIMPEFC seemed to be very meager, indeed.

DISTS WIN VITAL POINT IN PERCENTAGE FRAUD ACTION

Hailed as an "important precedent" for distributors in percentage fraud suits, a Utah Federal Court decision eliminated an exhibitor defendant's petition requiring the distributor plaintiffs to produce records of film rentals paid by the other exhibitors operating theatres served by the Salt Lake City exchange.

The law firm of Sargoy & Stein, handling percentage fraud cases for the distributors, won the motion after arguing that such records would require distributors to produce for inspection records of film rentals paid by all the other exhibitors operating theatres served by the Salt Lake City exchange.

The law firm of Sargoy & Stein, handling percentage fraud cases for the distributors, won the motion after arguing that such records would require distributors to produce for inspection records of film rentals paid by all the other exhibitors operating theatres served by the Salt Lake City exchange.

The law firm of Sargoy & Stein, handling percentage fraud cases for the distributors, won the motion after arguing that such records would require distributors to produce for inspection records of film rentals paid by all the other exhibitors operating theatres served by the Salt Lake City exchange.

WINTER NET MATCHES LAST YEAR DESPITE BIG GROSS DIP

Warner Bros. practically matched last year's earnings of over $10,000,000 despite an $8,000,000 drop in gross. Figure for fiscal 1950 came to $10,271,000, a decrease of less than $200,000 from 1949. WB also reduced its funded and other long term debt $3,259,000 during the year, leaving obligations of $11,548,000 as of August 31, 1950, date of the fiscal year ended.

Gross for 1950 from film rentals, theatre admissions, etc., was $126,944,000, compared with $134,939,000 for the preceding year. The company also showed a net profit of $1,461,000 from sales of capital assets, (theatre divestiture), compared with $877,000 net from the same source in 1949.

President Harry M. Warner, commenting on operations during first quarter of fiscal 1951, noted that film rentals and theatre receipts declined in comparison with the same quarter last year, but that operating expenses also were lower. He predicted that the net will be "substantially lower" for the period, ended Nov. 25, 1950, than the $3,189,000 for the comparable quarter a year ago.

NILES NAMED TO COMPIL

A roundup of specific violations of the industry anti-trust decree was assigned to Charles Niles, Allied's national treasurer, in St. Louis. Allied president True-
man T. Rembusch assigned the job to the broad-shouldered, husky Anamosa, Iowa, theatreman, following a board meeting of Mid-Central Allied which re-
vealed widespread complaints of forced sales, cleaning, and personal discriminations against independent exhibitors.

All A lid exhibitors were urged to forward any complaint of illegality on the part of the major companies to Niles. The latter will investigate and forward a composite of specific violations to general counsel A. P. Myers in Washington for presentation to the Department of Justice.

ELC APPEALS MPAA DENIAL OF SEAL FOR RANK'S "TWIST"

The industry was raising the Dickens again. The same old sawh had kept J. Arthur Rank's "Oliver Twist" off the screen with the court order which had attached itself to the Eagle Lion Classics release after it was revealed that Robert Frazier, previously decided to take another film at its domestic distribution.

Having "boohoo" the controversial film "To Bob O'Donnell's Interstate chain, it was revealed that the court order which had combined to keep it from being shown here, again raised their voices in protest. The deadliness of all, however, was the Motion Picture Association's refusal to give "Oliver Twist" its Production Code Seal of Approval.

Intente to gain a way out after the new flood of protests, declared that it would not play any picture that did not bear the Code seal, and canceled the bookings. ELC then withdrew "Twist" from release until the seal could be obtained, appealing the Breen office decision to the Circuit Court. The case was handled by William C. MacMillen, Jr., and MPAA presi-
dent Eric Johnston. A decision, it was indicated, would be forthcoming before Christmas.

Eagle Lion picked up an ally in the National Council on Freedom from Censorship. Elmer Rice, chairman of the group, pointing out that the Council has joined forces with the MPAA in a battle against state censorship, found it "parado-
Xical" that the MPAA was "virtually taking up itself the same powers which it has joined with us in contending should be barred to the states."

Among the most vociferous protests against American exhibition of the film was TOA president Harry Brandt's. Brandt tangled with ELC officials after he had urged the Texas chain not to play the film. Responding to a threat from ELC of a lawsuit for "inducing breach of contract," Brandt denied the charge as an "insidious attempt at intimidation," maintaining his right to refuse, by voice, to any fellow-exhibitor, or in any public forum, concerning the re-
sources or reach level to refuse to exhibit a harmful picture, an immoral picture, or a picture which in my opinion can only fan the flames of vicious interracial bigotry."

HENRY A. LINET

U-A Sales Promotion Head

WARNER BROS NET MATCHES LAST YEAR DESPITE BIG GROSS DIP

Jeff Livingston

U-A Eastern Ad Chief

DECEMBER 18, 1950

31
1949-50 Features: Completed (28) In Production (0)

**RELEASE CHART**

**1949-50**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casablanca</td>
<td>Humphrey Bogart, Ingrid Bergman, Paul Henreid</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>Tobacco Road</td>
<td>John Garfield, Dorothy Lamour, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>Stage Door</td>
<td>Thelma Ritter,_neurons, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Country</td>
<td>Spencer Tracy, France Nuyen</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Good Earth</td>
<td>Charley pillow, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Blue Ridge</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
</tbody>
</table>

**UNIVERSAL-INTERNATIONAL**

1949-50 Features: Completed (69) In Production (5)

**NEW PRODUCTIONS**

**HOLLYWOOD STORY, THE**

- **Cast:** Richard Coote, Julia Adams, Henry Hull
- **Director:** William Castle
- **Producer:** Leonard Goldstein

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casablanca</td>
<td>Humphrey Bogart, Ingrid Bergman, Paul Henreid</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>Tobacco Road</td>
<td>John Garfield, Dorothy Lamour, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>Stage Door</td>
<td>Thelma Ritter, neurons, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Country</td>
<td>Spencer Tracy, France Nuyen</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Good Earth</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Blue Ridge</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>vent, vent</td>
<td>11-15</td>
<td>8-4</td>
<td></td>
</tr>
</tbody>
</table>

**THEATRE MANAGERS and OWNERS**

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper address containers and for wrapping and addressing all return advertising.

We can serve all theatres better if you give us a copy of your program Tuesday each week.

**IMPORTANT**

Don't put your return film in the lobby until all your patrons have left after the last show.

**HIGHWAY EXPRESS LINES, Inc.**

236 N. 23rd St., Phila. 3 — 125 Vine St., Phila. 7

Locust 4-0999
Member National Film Carriers