THIS ISSUE:

**Compo's Chances For Survival**

**Movie Man With Faith**

**Prayer for 1951**
HEADING YOUR WAY

CALIFORNIA

with JIM DAVIS · PETER MILES · CHARLIE BROWN

Written by James Edward Grant

A REPUBLIC PICTURE
HAPPY NEW YEAR FROM M-G-M
Prayer For 1951

Grant that the light of wisdom shine upon the statesmen of the world that they may guide mankind upon the road to Peace.

But, if Peace is not to be, then let us fight, like men and women who cherish our bounty of Freedom, for Victory.

Give us the reason to understand what is Right and the courage to heed the dictates of our Conscience.

Grant that the people of the earth may come to know that Love is God’s blessing upon those who love, and hate His curse upon those who hate.

Breathe into our hearts the spirit of Good Will, that we may always and forever do unto others as we would have them do unto us.

Grant unto the people of the motion picture industry an ever greater sense of responsibility in their roles as creators and exhibitors of a wonderful medium of entertainment and enlightenment. May the makers of motion pictures pursue their art with Good Taste and Integrity, and may those whose theatres provide enchantment upon silver screens to eager millions conduct their business with Dignity.

May the motion picture flourish this new year, while earning the applause of the people of the world for bringing them Happiness and Respite from their everyday cares. Amen.
"I hereby resolve—to make '51 my banner year of showmanship—backed by that great 20th CENTURY-FOX PRODUCT!"

"I hereby resolve...to play 'HALLS OF MONTEZUMA', 'I'D CLimb THE HIGHEST MOUNTAIN', 'CALL ME MISTER'...all in Technicolor, too!"

"Well, call me a happy showman when I have those and 'FOR HEAVEN'S SAKE', 'THE MAN WHO CHEATED HIMSELF' and 'AMERICAN GUERRILLA IN THE PHILIPPINES' Technicolor to start off this great New Year!"

"Couldn't make a better resolution myself! Here's to the Command Performance picture—'THE MUDLARK'...a real showmanship picture!"

SKOAL! CHEERS! L'chayim!

You said it, pal—I'm right with you all the showmanship way...because all the way...

There's No Business Like 20TH CENTURY-FOX Business!
Will the Movie Business Support a Central Organization?

Compo’s Chances For Survival

By LEONARD COULTER

The second floor room of the turreted Kremlin in Moscow where Joseph Stalin works is of only average size, with windows on two sides. The desk is a crude, bench-like affair, rectangular in shape and highly polished. On it stand a case of briar pipes, a tobacco jar, and two silver-mounted photographs of his son, Vassily, and his daughter, Svetlana. Behind the Red Boss’ swivel chair, on the wood-paneled wall, hangs a portrait of Nicolai Lenin, “Father of the Revolution.” The lighting fitment is a silver chandelier “inherited” from the Tsars, who built the Kremlin Palace in 1485.

In this room, cunningly contrived to create the illusion of austerity, Stalin and

COMPO CHIEF DEPINET

As He Lives and Breathes

his closest confidants work long hours forging the spanners with which to snarl the machinery of democracy. They would like nothing better, at this decisive moment in history, than to toss a monkey-wrench into the U.S. motion picture industry by destroying the Council of Motion Picture Organizations.

Stalin and his henchmen fear the things Compo stands for: a united industry feared to spread the gospel of freedom across the world. Given half a chance Compo could help loosen the shackles which Communism has laid on one-fifth of this planet’s population.

With established trade practices. Innumerable exhibitors disliked the very sound of Compo because, they feared, it represented “big city” interests. Distributors became decidedly jittery when Compo began to organize local branch groups in their territory, and clung more tightly than ever to their closely-guarded privileges.

All these troubles Compo has survived so far, and if it lives and prospers, the industry will have good cause to praise one man: the man who, taking on a thankless task, has lived and breathed Compo these past twelve months—RKO’s Ned E. Depinet, the Organization’s first chief. He and his aids in the Council—Executive Vice-President Arthur L. Mayer, Charles E. McCarthy, Information Officer, Special Counsel Robert W. Coyle, and Dick Pitts, Editorial Director—have

EXECUTIVE VEEP MAYER

‘We Shall Forge Ahead’

held the outfit together in circumstances which would have dismayed others, for Compo has had to rub along without an income of its own. It has lived—and still is—on money borrowed from the MPAA!

Compo’s by-laws provide that working income shall be provided by a levy of one-tenth of one percent on gross rentals or revenues, producers and distributors matching each other, dollar for dollar. The $800,000 levy would yield an annual income of $600,000. It has yielded nothing of

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Compo's Chances For Survival

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the kind, because of a fault in the collection machinery. At the outset, dues were levied monthly, which meant that some exhibitors were billed for tiny amounts, some of them amounting to only a few cents. Bookkeeping, checking and counter-checking would have occupied a small army of accountants and clerks, and might have cost more than the revenues received. So the method had to be changed. From now on, dues will be payable at more sensible intervals. If they do not flow in smoothly and regularly, however, Compo will die of malnutrition. The MPAA could not afford to finance it indefinitely, and would be compelled to seek consolidation of the debt. One of these days—and it will have to be soon—Compo will be obliged to seek a bank loan from which to repay the accommodation it has received from MPAA, and no bank is going to do business until and unless Compo can prove itself in possession of a solid member-income.

Compo is, therefore, not an extravagant institution. It has never had the opportunity to be. It occupies a big house suite of pleasant offices high up in the Paramount Building on Broadway. They are very simply furnished, and considerably underpopulated. Messrs. Mayer, McCarthy, Coyne and Pitts constitute the entire administrative staff, with Francis S. Harmon as Secretary and Robert J. O'Donnell as Treasurer. They are aided by two or three junior office assistants.

While, however, it may be satisfactory to find that Compo is not just another relief agency providing fat jobs for a host of hang-on-ers, there is no gaining the fact that the top brass at HQ is over-anxious to avoid getting into a fight. It is doing a precarious and perilous job of fence-sitting. Mayer, McCarthy and Coyne are constantly reminding themselves that Compo's membership is made up of groups and interests whose policies oftentimes clash: the Allied States Association, the Independent Theatre Owners, Metropolitan Motion Picture Theatres Association, the MPAA, that Compo had to review the entire project. It is now proceeding with the investigation on different lines, but denying itself information which would have given everyone a real insight into the relationships existing between exhibitor and patron, i.e., between the film and the public.

Executive Vice-President Arthur Mayer frankly admits Compo lacks strength, but, he adds, "You can't expect to solve the problems of fifty years overnight. You won't solve them in this industry until patriotism becomes a stronger instinct than factionalism and the desire to make money. We have gone on for years without any organization of our own, yet practically all other trades and industries have them—even the florists and the hatmakers.

The MPAA, Compo may have been a timid creature in itself that it is able to veto it as effectively as Vishinsky ties up the United Nations. Since any one of the ten member groups represented on the Executive Board can apply the veto, perhaps for reasons of self-interest, the welfare of the whole can be held back. It is a pity that the motion picture industry is so divided within itself that it lacks the courage to accept a majority vote—a majority of, say, two-thirds of those present and entitled to vote.

In this respect, therefore, Compo differs from most other all-industry organi-

zations, and if the TOA's current demand for increased representation on the board—despite Allied States' objections—are granted, Compo seems destined to become even more, instead of less, cumbersome since unanimity would become even harder to achieve at Board meetings, the Board itself would be increased from 10 to, perhaps, 20 members.

Perhaps the best example of this fundamental weakness in the operation of Compo was its attempt to gather basic research into the state of the movie industry: a fact-finding investigation which should have yielded statistics of inestimable value to an industry shockingly short of reliable indexes as to the causes, for instance, of the recent boxoffice decline.

One of Compo's sub-committees devised an interesting questionnaire, in the course of which certain personal information regarding exhibitors was sought. There were so many objections from exhibitors...
The Bill Goldman Story

A Movie Man With Faith

By BARNEY STEIN

Exclusive Film BULLETIN Feature

WILLIAM GOLDMAN
Now and Then

One of the rarest and most precious commodities in the motion picture industry today is Faith. Not the idle and fanciful phrases about the "glor-r-ious" future of the movies, whose speakers then deflate into limp, scared silence with each succeeding crisis. Nor the false, fair-weather faith that surrounds the profit bandwagon while it rolls along a smooth road, loaded with passengers who can see no farther than the guy in front of them.

In Philadelphia, there is a man with the kind of faith this industry needs today. He is William Goldman, the independent exhibitor, who on Christmas Eve, opened his third first-run theatre in the City of Brotherly Love within a period of four years, his second within twelve months. That is the kind of faith that counts, translated into expenditure of hard-earned dollars, and visible in the bricks and mortar that have risen on the streets of downtown Philadelphia.

This is the same Bill Goldman who busted open the Warner first-run monopoly in that city. The same one who, back in 1925, organized a million-dollar theatre company on the day of the first stock market "crash." The same Goldman who walked out of a cozy $78,000 a year job at the height of the depression to again strike out on his own as an independent theatreman.

Believes in the Business

Reluctant to talk about himself, and too busy — he works unlimited hours supervising his string of 20 theatres, and various large real estate holdings — the most one can elicit from Goldman in the way of a statement of his credo is a succinct:

"Well, if I don't believe in this business, what am I doing in it? The only way for the exhibitors to lick today's adversity is to give the public more beautiful and more comfortable theatres and for the film companies to give them bigger and more attractive pictures. These things, plus real showmanship, will carry us through."

Goldman doesn't hesitate to say that the salvation of the movie business lies in the kind of product that companies like M-G-M, 20th Century-Fox, and Paramount are delivering, and embraces the strong belief that the competition of television will never be strong enough to stand up against first-class film product in theatres.

"While I have implicit faith in the future of the industry, I could still be way off the target. Some day I may have to eat my words." But Goldman has gone out on a limb many times before, always supplementing his words with deeds, and has never yet had indigestion.

The term, "fat and lazy," has been tossed about rather loosely in our industry, by exhibitors at producers, and vice versa, and even by producers at producers. But just as the Zanucks and the Scharys of Hollywood give the lie to that impression of the production branch of filmdom, so does Bill Goldman and his counterparts throughout the country repudiate the generalization in the exhibition field. Men such as these are made of the same stuff as the pioneers who turned the "flickers" into a magnificent new entertainment art and transformed the nickelodeon into the modern movie house that became a community institution.

Forty of Goldman's fifty-some years have been spent in exhibition. From the time he left a job as a postal messenger in St. Louis to take over an empty cinema lot with a platform (in lieu of a loan to the owner from his savings) and run a tent nickelodeon show, he has continually registered dissatisfaction with the status quo and turned the "impossible" into concrete reality.

When his nightly take at the tent show was $3, he gave away hams and turkeys to boost receipts to $15. When he bought his first four-walled theatre, long before "talkies" were conceived, he hired a broken-down vaudeville team to stand behind the thin screen and supply dialogue and sound effects. And when, a few years later, he had acquired more theatres and a competitor had burned one of them down, he retaliated by flooding the rival exhibitor's house with phoney passes.

Fought Warner Domination

His ability to swim upstream made front page headlines in 1925. On the very day that the St. Louis papers carried an eight-column banner reporting a stock market collapse, the headline immediately beneath it read, "Goldman Forms $1,000,000 Theatre Company."

Three years later, he joined Warner Bros. to become general manager of their Philadelphia circuit of theatres at a $1500 weekly salary.

His decision to leave the affiliated chain in 1933 to set up an independent circuit was viewed with amazement in

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THE REDHEAD AND THE COWBOY ACTIONFUL CIVIL WAR SPY MELODRAMA

Rates • • + generally; • • • for action houses

Paramount
82 minutes
Directed by Leslie Fenton.

Here is a Civil War cloak-and-dagger meller filled with ten-gallon hats that should prove a good attraction for devotees of outdoor films. Above average casting, good story and production values make "The Redhead and the Cowboy" a topflight entry for action spots, and should do well enough in better class locations to keep the usual chase scenes on horseback, considerable gunplay and fistfights to this Irving Asher production for Paramount, plus a wild and woolly action climax that will have the western fans howling and holding.

Rhonda Fleming is the redhead Confederate spy, as scrappy and pretty a feminine rebel as has been seen in many a western film. As the fast-drawing, poker-faced cowboy who becomes involved in Civil War espionage, Glenn Ford provides a convincing, credible performance. Edmond O'Brien and Alan Reed turn in noteworthy supporting stints. Leslie Fenton's direction of a screenplay from Jonathan Latimer and Lamm O'Brien provides much interest to several moments of suspense and wisely tones down the love interest.

Set in the Northwest territory, near the end of the Civil War, cowboy Glenn Ford takes a liking to Rhonda Fleming, a Confederate spy posing as a bar girl. Another spy is killed while talking to Rhonda, who runs away to deliver a vital message, leaving Ford to take the blame for the murder. Edmond O'Brien, a North ern Intelligence agent posing as a cattle buyer, helps Ford escape. Thinking the cowboy is also a rebel agent who can lead O'Brien to the hideout of the remnants of a Southern army. The two finally trail Miss Fleming to the hideout, where O'Brien's identity is exposed by Alan Reed, a Confederate colonel who plans to raid a Union gold train and run off to join his wife. Ford and O'Brien locked up, while Reed goes off to lead his renegade troops. O'Brien is killed. Ford escapes and leads the other men in the gold train. Reed's men are trapped, his plot foiled, and Ford and Miss Fleming are granted amnesty for their help in capturing Reed. JACKSON.

DOUBLE DEAL ROUTINE MYSTERY QUICKIE

Rates • • as action dueller

RKO
64 minutes
Richard Denning, Marie Windsor, Taylor Holmes, Morris Baker, Carelton Young, James Griffith.
Directed by Abdy Berlin.

An involved tale of violence and two-timing in the oil fields of Oklahoma is crowded into the compact 64-minute, running time of this unimportant little RKO programmer, "Double Deal" should realize satisfactory returns as the lesser half of action house twin bills, but its brevity and other low-budget qualities do not indicate much in the way of business in other situations. A further hindrance to this film's success boxoffice-wise is the lack of marquee value in its virtually unknown cast. Like so many other minor offerings in the mystery field, "Double Deal!" moves quickly along from one suspicion-casting killing to the next, until finally by process of elimination through death or otherwise, the least likely party in the picture is found guilty. All of which makes it just about par for this type of quickies.

Richard Denning is a handsome and virile hero, if no great shakes as an actor. Marie Windsor is also very attractive as his sweetheart and does a fairly good job of acting frightened when her life is threatened by the drunken killer, Taylor Holmes. Abdy Berlin directed this James T. Vaughn production.

STORY: Practically broke and out of a job, Richard Denning accepts the offer of rancher Carelton Young to bring in an oil well on the latter's ranch. Denning learns that Young's sister, Fay Baker, is trying to prevent the oil strike so that she may get the land by default on the lease. When Young is murdered, Denning agrees to help Marie Windsor fight Miss Baker. Marie is killed, but the oil is also shot to death, and Marie blamed for her demise. Taylor Holmes, a drunk, has been Marie's friend, convinces the police that she is innocent, then takes her to his ranch where he confesses the two killings and attempts to kill her. His motive, he says, is that the land which Marie is to inherit rightfully belongs to him. Denning arrives in time to stop Holmes. Is in turn trapped by the mad lawyer, but the arrival of the sheriff saves the day. JACKSON.

'HUNT THE MAN DOWN' ANOTHER MYSTERY FROM RKO

Rates • • for mystery fans

Gig Young, Lynn Roberts, Mary Anderson, Willard Parker, James Anderson, Carla Balenda, Cleo Moore.
Directed by George Archainbault.
RKO
68 minutes

"Hunt the Man Down" is a minor who-dunit whose entertainment value only slightly exceeds the effort involved in its conception. A standard addition to the low-budgeter ranks, this RKO quickies has enough mystery and suspense to make it an acceptable attraction as a dualler for action fans. The minor league cast will be practically worthless on the theatre marquee. Another drawback is the unfortunate manner with which the film utilizes red herrings and far-fetched situations to keep audiences from detecting the killer, a tack which may not set too well with everyday folks who like to pick their suspects from clues scattered along the way. A fair amount of excitement is engendered in the climactic final courtroom scene, but the girls is used to draw a confession from one of the witnesses.

The performances are no more than ordinary. Gig Young, as the public defender who tracks down a killer with clues that are 12 years old, the only player deserving of mention. George Archainbault's handling of the directorial chores for this Lewis J. Rachmil production is adequate. The undisguised screenplay was written by DeVallion Scott.

STORY: A dishwasher in a beer joint heroically foils a holdup and simultaneously puts himself on the spot as an escaped murder suspect who has eluded the police for 12 years. Pleading innocence, the dishwasher tells his story to Gig Young, who has been assigned to the case. Gig and Young set out to find seven witnesses whose testimony has made the dishwasher's guilt a certainty prior to his escape. By diligently searching for clues and witnesses, with the aid of his father, a retired one-armed cop, Young manages to prove his client's innocence, drawing a confession from a gambler's wife as she sits on the witness stand. JACKSON.

UNDER THE GUN GRIM, SUSPENSEFUL MELLER

Rates • • • for action houses; OK dualler generally

Universal-International
84 minutes
Richard Conte, Audrey Totter, John McIntire, Sam Jaffe, Shepperd Strudwick, Gregg Mottell, Philip Pine, Don Randolph, Royal Dano, Richard Taber.
Directed by Ted Tetzlaff.

"Under the Gun" has the ingredients to satisfy action fans and houses catering to this trade should find it a good top drawer. Elsewhere, it will serve adequately as a supporting feature. If coupled with a comedy or musical. This Universal offering is a rather grim melodrama that moves suspensefully to an exciting chase climax. The screenplay by George Zucherman is not always plausible, but it should hold the interest of all but discriminating moviegoers. It's a story dealing with two convicts and the two to whom they fire shots as the hero, Richard Conte plays-a cold-blooded killer and double-crosser.

Conte is convincing, as are most of the people in the supporting cast, especially Sam Jaffe. John McIntire and Royal Dano. This is Conte's solo role. Ted Tetzlaff's direction builds the suspense well.

STORY: Bigtime racketeer Richard Conte, accompanied by Audrey Totter, a nightclub singer, is attacked on the way to New York and shoots his assailant in cold blood. He is sentenced to 20 years, and while in prison plans to earn his free dom through gambling. He eventually wins $500,000 out of the convict's pocket. Jaffe, into attempting a break and kills him, thereby winning a double-crosser. Conte is hunted down by Sheriff John McIntire, who has discovered the treacherous means by which Conte double-crossed his father, a retired one-armed cop. Conte's freedom. The chase ends when Audrey steals Conte's gun, making the unarmed gangster a sitting target for McIntire. LEON.
More posters — more promotion — more playing time! Make plus plans for the Ladd picture that’s bigger than “Whispering Smith.” Today, Paramount’s great star is at the very peak of his boxoffice popularity as readers of one of America’s largest circulation fan magazines vote for the third consecutive year:

**ALAN LADD**

*The Most Popular Male Star — Modern Screen’s Poll!*

Watch Top Annual Star Honors Go Again This Year to Paramount
EXEMPLARY NEW VERSION OF JESSE JAMES STORY

Paramount
85 minutes

Wendell Corey, MacDonald Carey, Ward Bond, Ellen Drew, Anne Revere, Edgar Buchanan, Bruce Bennett, Bill Williams, Lois Chatham, Paul Fix, James Griffith, James Millican, Paul Lees, Louise Gette Heydt, Steve Pendleton, Guy Wilkerson, Bob Bray, Ethan Laidlaw, Whit Bissell.

Directed by Gordon Douglas.

This Paramount version of an oft-told tale of the notorious James gang is a glorified western outlaw epic, crammed with old-fashioned riding, shooting, hell-bent-for-leather action, and hued in eye-pleasing Technicolor.

The boxoffice potentials of "The Great Missouri Raid" are very good wherever the big outdoor films click. And not exhibiting what is generally lacking in the exploitation possibilities of the Jesse James story, receipts should even be better in deluxe and class situations. This post-Civil War melodrama tells of no specific raid, as the title implies, but rather attempts to explain sympathetically how a couple of nice Missouri kids and their friends converted into a gang of the most feared outlaws in our history. Unlike the previous 20th-Fox picture, "Jesse James," this version blames their downfall, in part, on the unscrupulous ex-Union officer who deserted the James brothers because they killed his brother, James Millican, during the Civil War. After a lengthy string of bank and train robberies in conjunction with the famous Younger brothers, (played by Bruce Bennett and Bill Williams), Frank and Jesse decide to hang up their guns at the end of their careers before they do bond, now a private detective who seems to be devoting his life to the destruction of the James gang, promises the $10,000 reward for Jesse, dead or alive, to a less faithful member of the gang, Bob Ford (Whit Bissell). Ford shoots Jesse in the back while the latter prepares to leave the area, and Jesse dies in the arms of his sobbing wife, Ellen Drew. JACKSON.

'PAGAN LOVE SONG' DISAPPOINTING TECHNICOLOR MUSICAL ROMANCE

MGM
76 minutes

Esther Williams, Howard Keel, Minna Gombell, Charles Maau, Rita Moreno, Philip Costa, Dione Leliani, Charles Freind.

Directed by Robert Alton.

While "Pagan Love Song" can boast some of the ingredients that are classified as sure-fire boxoffice, this Metro film offers little of the usualTechnicolor. It has lovely Esther Williams in a sarong, some breathtakingly beautiful scenic splendor all decked out in Technicolor, a love story, and a daring score. But to offset these assets, the film is burdened with an uncommonly dull script from the pen of Robert Nathan and Jerry Davis, and Robert Alton's direction is far too disorganized to make the most of the worthwhile features and his pace is sometimes painfully slow. Boxoffice returns in the early runs will probably be well above average, since the picture's exploitable elements are highly attractive, but cool word-of-mouth should simmer down the response in the subsequent weeks.

As a native Tahitian of American descent, Esther Williams performs her aquatic routines gracefully, but the script gives her little opportunity to do anything else. Howard Keel's rendition of the catchy tune, "The House of Singing Bamboos," is one of the film's high spots. Production, a collaboration between Nat Holt and Frank Gruber's screenplay are all equally good.

STORY: Coming to Tahiti to live on the coconut plantation willed him by his uncle, Howard Keel mistakenly takes Esther Williams for a native, and subsequently falls in love with her when he discovers she is an American. At first he wants only to buy the plantation, but after he adopts several Tahitian children and realizes he needs money to support them and Esther wants to marry, Keel sets out to make the place a paying proposition. He speaks harshly to his native help when they fail to harvest the copra and quarrels with Miss Williams when she rebukes him. He retells when he finds his children, aided by their friends, and saved by the rainstorm, and the natives whom he had scolded and chased away convinces to keep Keel and Esther together again, to the happiness of all concerned. JACKSON.

'REMERCY WEDDING'—ROMANTIC COMEDY

Columbia
78 minutes

Larry Parks, Barbara Hale, Willard Parker, Una Merkel, Alan Reed, Edward Franz, Irving Bacon, Don Beddo, Jim Backus, Teru Shimada, Myron Welton, Ian Wolfe, Helen Sprinkle, Greg McElvane, Queenie Smitty, Jerry McKelson.

Directed by Edward Buzzell.

This is a remake of Columbia's 1941 release, "You Belong To Me" (Barbara Stanwyck-Henry Fonda). The FILM BULLETIN reviewer reported that old version to be "the Good-drawn-out domestic farce" that was burdened by a "formula script." This new Columbia effort can not be praised so highly; it is downright silly and the alleged comedy situations are forced to the point of boredom. The screenplay by Nat Petrin and Claude Binyon is witless and strained. After indulging in slapstick highjinks throughout about half of the film, the story suddenly and awkwardly takes up the cudgels on behalf of the stymied doctors barred from practicing in this country by the American Medical Association. It all leaves one wondering why Columbia ever bothered to make a nonsensical story that palled less discriminating moviegoers ten years ago. This will serve only as a supporting dualler in family houses. It has very little boxoffice value.

Larry Parks as a millionaire playwright is not too convincing, but Barbara Hale, as lap-dancer, saved by Larry, does as well as possible with the material at hand. Eddie Buzzell's direction leaves much to be desired, although it is obvious that the script got him down.

STORY: Larry Parks is a wealthy man who married Barbara Hale, the female doctor he fell in love with in an accident. The playboy becomes extremely jealous of his wife, particularly of her male patients. When he continuously picks quarrels with a couple of these men because of this jealousy, Miss Hale leaves Parks, complaining about the fact that he is useless to society in addition to his troublesome attitude toward her patients. Later Parks is almost run over, his life saved by a newsboy who is seriously hurt at the time. To show his gratitude, Parks hires a prominent foreign surgeon, Edward Franz, to operate on the boy. But because of a medical ruling forbidding foreigners to practice without interning in this country, Franz cannot operate. Parks talks his way into doing the necessary surgery and then tries to convince a medical committee that doctors like Franz should be permitted to practice. When he fails, he builds his own hospital, the purpose of which is to help foreign doctors get the necessary background to work in the U.S. When Barbara discovers her husband has performed a worthy deed, she returns to him and they start their married life over again. GRAN.
COLUMBIA
COHN SEEKING INDE DEALS
TO BOLSTER COL. ’51 PROGRAM

COLUMBIA is frantically searching for
releasing deals with independent pro-
ducers during 1951 in an effort to bolster
its own slate of unimpressive quickies.
As of this writing, attorneys for this
company and the Stanley Kramer-Sam
Katz organization seem on the verge of
completing an agreement with Broderick
Brown, the producer of a total of three to six
pictures annually.

Financing of the Kramer productions,
eventually aimed at 20 per year, will be
shared by Columbia and Kramer’s part-
er, Sam Katz. According to terms of
the Kramer-Katz partnership, the latter
 guarantees immediate financing of $2,-
000,000. At about the same time, Bud
Lancaster put his name on the dotted
line, completing the production deals to a pair of Columbia releases. No
details are available at this time on the
financial arrangements worked out be-
tween the Norma unit and Columbia
producer Harry Cohn. However, it is known
that their first production under the
arrangement will be “Ten Tall Men,” which
is set to roll early this year.

Meantime, the internal strife that has
marked most of Columbia’s history un-
der the reign of Cohn, continues unabat-
ed with William Dozier the latest to
ankle the lot. In another surprise de-
parture, Norman Corwin walked out af-
 ter being on the job only a week. Several
other producer shake-ups are expec-
ted almost any day.

As for Columbia’s own production pic-
ture, there can be little doubt that the
company needs to rely heavily on indie
producers if it is to survive the current
period of stress. Of the five pictures
which rolled on the lot early in Decem-
ber, all were completed within two weeks,
including the Lucille Ball comedy, “Magic
Carpet.” There can be little doubt that
the skimpy Columbia budgets and ab-
reviatt"shooting schedules will alienate
stars of the caliber of Miss Ball before
long.

EAGLE - LION - CLASSICS
LITTLE ACTIVITY IN ELC
FOR NEXT 60 DAYS—THEN?

Only one picture for ELC release roll-
ed during the closing month of 1950,
and it seems unlikely that there will be
any appreciable pickup in the produc-
tion tempo for at least the first 30 to 60
days of the New Year. Yet one gets the
impression that things are simmering
behind the surface and that this outfit
might turn out to be a producer.

Most newsworthy developments con-
cerning the company was the rumored
dissolution of the ELCJ, Arthur Rank
contract, which has accounted for a size-
able proportion of the American com-
pany’s releases in recent years. The pact
is scheduled to run through 1951, but insi-
deres believe that it will be dissolved by
mutual consent almost any day now.

One of the company’s most lucrative
independent production tie-ups — the one
with LeMay-Templeton — has also come
to an end — at least insofar as the part-
nership is concerned. Alan LeMay is-
sued a statement late in December, to
the effect that he and Dink Templeton
would enter production independently,
thereby dissolving the partnership that
accounted for these three pictures: “The
Sundowners,” “High Lonesome,” and
“Quebec.” The producer of their other
player property, John Barrymore, Jr.,
reverts to Templeton.

Ventura pictures provided a brighter
side to the ELC news, however, with the
disclosure that they will make a third
film for distribution by this organization.
Titled, “Fort Defiance,” the feature will
roll in Cinecolor, the middle of January,
with Peter Graves in the top role.

METRO-GOLDWYN-MAYER
M-G-M PRODUCTION STEP-UP
MIGHT HINE ‘51 OUTPUT TO 45

There can be no doubt that MGM is
facing 1951 with assurance — a
healthy sign not only for the company,
but for the entire industry. MGM is
building up its roster of writers, plan-
ing an increase in its production slate,
and enhancing an ever-increasing num-
er of its pictures with the “extra”
values which spell expansion. Techni-
color tinting and top-heavy star cast-
ing.

With 20 features completed or in the
editing stages, seven before the cameras
and three more to roll this month, the
company faces the new year with no
less than 25 scripts in various stages of
preparation. Nine of the completed pro-
ductions are in Technicolor, three more
of those shooting get the same tint pro-
cess, and a total of 10 projected films
have been earmarked for color. Top
brass for the company, meantime, met in
New York for huddles over a possible in-
crease in production activities which
would provide for a minimum of 45 re-
leases in 1951. During 1949, Metro re-
leased 36 features. In 1950, the slate was
increased to 25.

Within the last month, no less than
nine writers were signed to long term
contracts by the Culver City organiza-
tion. It is all part of a continuing cam-
paign, by Production Chief Dore Schary
to strengthen the studio’s story material
resources in line with the current need
for more high-grade product, such as Tech-
nicolor treatments.

All of this production splurge does not
mean, however, that Schary is not con-
tinuing his efforts to cut costs wherever
possible. Thus, he put out just a 24-
58-day shooting schedule on “Man On the
Train,” thereby holding the budget down
to well under the million dollar mark.

HOLLYWOOD EDITORIAL

Don’t Waste Prosperity

With President Truman’s declaration of
a state of national emergency and orders
to put the manufacture of defense
weapons back on a full war-time footing,
it is the height of absurdity that any period of
peak employment — and subsequently peak
spending — is in the offing. This means
that theaters, in all likelihood, will again
plunge to empty houses just as they did during the great spending binge
that accompanied World War II. But
let’s try to learn from that experience
which won’t be repeated.

Actually, at a time when the movie
theaters of America were catering to
the greatest number of people in history,
the potential moviegoers of the future
were being alienated. Instead of making
better movies when the money was roll-
ing in, the industry became slipshod and
turned out mere trash — on the assump-
tion that the entertainment hungry pub-
lic would throw its money away on
anything.

But this “fat-dog” psychology kicked
back, as anyone with an ounce of reason
must have known it would. When money
was no longer plentiful and the average
man and woman were forced to again
budget their entertainment dollars, they
would be less likely to waste them. The
result was a near death blow to the en-
tire industry. How often in the past
has the industry found itself to be in a
position where the public has a new ex-
pect and demand for its money.

If a repetition of this experience is to
be avoided, we must all be on the alert
to maintain the highest standards of
showmanship. If we have another shot
at prosperity, let’s not waste it. And
that goes for exhibitors, as well as pro-
ducers. JAY ALLEN.

MONOGRAM - AA
15 IN MONO-AAA BACKLOG,
4 NEW CINECOLORS BY MARCH

As Monogram and Allied Artists launch
the New Year, they can boast one of
the best stocked shelves in their entire
history, with 14 Mono pictures and one
AAA completed and awaiting release. They
 can also pride themselves in having four
top budget films — all to be shot in
Cinecolor — scheduled to go before the
 cameras during the first quarter of 1951.

Starting on January 4th will be one of
Albert Brodax’s most promising projects
of the new year, “I Was An American
Soy,” based on the experiences of Claire
Phillips during the Jap occupation of
Manila. Steve Brodax directed and Ann Dvor-
ak to play the Miss Phillips role. Gene
Evans will have the male lead.

Starting January 15 will be “Flight To
Moonlight,” which Willi Mitternach will
produce. This will be followed by “Rodeo,”
another Miroch production. “Big Top,”
Schwall’s company’s most lucrative pro-
duction reins, gets a green light in Feb-
uary, and “Fort Osage,” the final Cinecolor
starter will roll on March 12, with Miroch
again assigned as the producer.

(Continued on Next Page)
PARAMOUNT

SEVEN FEATURES TO ROLL IN FIRST TWO MONTHS OF '51

PARAMOUNT will hit its greatest production stride since the war in the first two months of 1951, with seven films slated to go before the cameras within a 60-day period. This is in addition to a quartet of current films carrying over into January.

Moreover, the budgets show a slight increase over the average set in recent months, with three of the seven pictures earmarked for Technicolor. The biggest budget for the company will be the Cecil B. DeMille spectacle, "Biggest Show on Earth," which rolls January 22 in Sarasota, Florida. The budget on this one is reported to be in the $2,000,000 bracket, and the shooting schedule has been set at six months.

With Metro's "Quo Vadis," and Fox's "David and Bathsheba," this DeMille spectacle outstrips anything else on the Hollywood horizon for '51.

In a major policy move, Paramount has ordered all titles releasing through the company to shoot all of their future pictures right on the Paramount Hollywood lot. Y. Frank Freeman says he adopted the new policy in an effort to lower studio overhead. Only Pine-Thomas are currently unaffected by the edict, inasmuch as their old contract, permitting them to headquarter at General Service Studios, does not expire until late this year. Freeman has indicated that any new pact with the two Bills will also require that they confine their production to the Far Home lot.

Two important stellar deals have just been set by Par, indicating that the 1951 slate will be highlighted by special emphasis on casting. Helen Hayes, first lady of the theater, returns to the screen for the first time since 1936 as the star of Paramount's "My Son John," scheduled to start sometime late this winter or early in the spring. Maurice Chavaller likewise returns following a long absence to star in "A New Kind Of Love," set to roll in July.

REPUBLIC

YATES EXPRESSES FAITH WITH $2 MILLION EXPANSION

REPUBLIC is starting 1951 with a bang.

According to Herbert J. Yates, his company will embark upon a $2,000,000 expansion program, both in the United States and Great Britain within the next several weeks. Yates declared that his decision to launch this prodigious expansion is based on a personal six-months survey of business conditions both here and abroad.

Yates is of the opinion that the threat of television to the future of motion picture entertainment is generally leveling off, and that the industry need have no cause for immediate alarm from that quarter. He declared: "With the present high quality of product, people are finding their way back to the theaters, realizing the self-evident truth that pictures still are and always will be their cheapest and best form of entertainment."

The bulk of the domestic outlay in the new expansion program will be spent on improvements on the company's North Hollywood studios and new physical properties in the 34 exchange cities. About $2,000,000 is being spent in England and Ireland when, on January 1, Republic is assuming all control of the sale and distribution of its British properties.

Republic has also jumped aboard the bandwagon with a USO film tagged, "Star Spangled U.S.A.," set to roll later this year. It will be the war story of entertainers in bringing shows to America's fighting heroes on the far flung fronts. Republic will pay tribute to such stars as Al Jolson, Carole Lombard, Glenn Miller, and others.

20TH CENTURY-FOX

HALF OF FOX SCHEDULE FOR '51 READY; 7 WORKING

20TH CENTURY-FOX'S 1951 releases are expected to be completed before July 1, with the first half of the new year's product already virtually finished and seven others in production. Five of nine films to be released in the first quarter will be in color.


The company announced that 20th-Fox intends to continue its present policy of paying whatever amount of money is required to maintain a quality product. In line with this policy, Anthony F. Zanuck's recent purchase of Fay and Michael Kanin's new story, "How High Is Up," for $50,000 establishes a record for an original story market in recent months.

On the other hand, Joe Newman has notified his boss that he will bring in "The Outlaw," "The Buccaneer," "The Singing Detective," "Daredevil," "Blood on the Sun," "A Distant Trumpet," "Keyhole," and "The Golden Saloon." Indications are that 20th-Fox is determined to be zealous in the advancement of its current slate, which may affect the box office in the future.

UNITED ARTISTS

FRESH UA COIN AWAITS AGREEMENT WITH NEW COMBO

PROBABLY no motion picture company in Hollywood faces 1951 with greater uncertainty than United Artists, which has become a multi-million dollar pawn in an ill-advised chess game between Mary Pickford and Charlie Chaplin, on the one hand, and the minority stockholders, on the other. Any immediate hope lies in a series of top echelon meetings in New York this week, after which UA will be asked to cancel the trustee pact which he signed with the two principal stockholders last July. If McNutt agrees, a new distribution pact may be able to move in and effect a complete reorganization.

FILM BULLETIN hears that arrangements have been completed whereby the company can look forward to financing for long term operations, provided McNutt will agree to the cancellation. This new deal would also entail the bringing
**EXHIBITORS FORUM**
Opinions Culled from Organization Bulletins

**NUTCRACKER**
North Central Allied

Film rentals, as always, were the primary topic of discussion at your North Central Allied Board meeting on December 4. Much was said about increased anxiety on the part of all Board members. They and their fellow exhibitors are caught between the upper and nether milliones of declining grosses and increasing costs of operation, particularly greatly increased film rentals. While the distributors go merrily on their way making greater profits than ever, theatres are closing all over the land because of the impossibility of breaking even, let alone making a profit with film rentals as they are.

The distributors are well aware of what is going on. They know of the box office decline through reports of their affiliated and circuit theatres. The film rentals of these theatres, being on a percentage basis, are going down and down. Consequently, the money which enables the distributors to show steadily increasing profits is all coming from the pockets of the exhibitors, a large percentage of whom the distributors are surely, and not so slowly, putting out of business by their unconscionable and extortionate sales policies. The time is growing short. If the distributors do not come to reason, and quickly, they will discover that they have killed the goose that laid the golden eggs, and not all of their weeping and wailing will bring it back to life again.

**STUDIO SIZE-UPS**

In large sums for assisting producers, as well as top flight managerial personnel. Jacques Grinieff, before leaving the coast to return to New York, refused to disclose the names of the principals involved in the new syndicate, but he did make it clear that he was in no way a part of it, and that it was strictly an Eastern combo.

**UNIVERSAL-INTERNATIONAL**

Studio Hands Busy As U-I Sets to Roll Four

Activity continued in high gear right through the holiday season at Universal-International, in preparation for one of the busiest Januaries in company history. Although only three productions were before the cameras during Christmas and New Year's week, a quartet of new starters was scheduled to roll during the first few days of January, and more than 500 back lot workers were putting in overtime shifts in preparation for their launching.

Headman William Goetz points out that his company is in an extremely comfortable position insofar as meeting its 1951 schedules is concerned. A breakdown of the current production slate, shows that seven of the scheduled films have already been completed, 12 are in the cutting rooms, three are in production, and 16 more are in various stages of scripting.

Scheduled to start this month are:

"Ma and Pa Kettle at the County Fair" (Marjorie Main-Percy Kilbride), "The Iron Man" (Jeff Chandler-Evelyn Keyes), "The Golden Horde" (Dana Andrews-Blythe) to be filmed in Technicolor, and "The Real McCoy" (Abbott and Costello). Most of this group falls in the category, with shooting schedules ranging between 20 and 30 days. "The Golden Horde," however, will take a million dollar mark, and has been handed a 36-day schedule, which is only slightly below the 38 day schedule on "Bonaventure" (Claudette Colbert-Ann Blythe), which wound in late December.

**WARNER BROS.**

Ample Shooting Time May Improve WB's 1951 Product

Production executives at this studio say that the company will continue to allocate sufficient shooting time to its big budgeters during 1951, in an effort to better the quality of WB product, which proved disappointing to exhibitors during 1950. For the past several months, pictures shooting at Warners have averaged between 30 and 40 days for completion, with some of the top budgeters running between 40 and 50 days.

To do this, WB has cut Warners at year's end, as the company took a holiday break before launching into a heavy January and February production schedule. The lone feature before the cameras at this time is "Strangers On A Train" (Farley Granger-Ruth Roman-Robert Walker), melodrama, being filmed in the East. Budgeted at $1,250,000, the feature has now passed its fifteenth day of shooting, and probably will not wind for another four or five days.

In line with Warner's policy of making topical motion pictures wherever possible, preparations have already started on a new feature to be titled, "Retreat, Hell!", which will deal with the heroric withdrawal of troops during December from the Chongjin Reservoir to the Hungnam escape port in North Korea. Milton Sperling has been set as the producer on the feature.

**INDEPENDENTS**

Lippert Productions

Robert L. Lippert during late December formed a new company to be known as Spartan Productions to turn out an undisclosed number of films through its Lippert Productions releasing organization. Two features, "Mask of the Dragon" and "Fingerprints Don't Lie," already have been completed, both produced by Sig Neufeld and directed by Sam Newfield. Both features fail in the lower budget class, and were produced on a shoestring. Several pictures produced under the Lippert Productions banner, Arthur Greenblatt, general sales manager, has set two releases for the near future. May 12, "Three Desperate Men" (Preston Foster-Jim Davis-Virginia Grey) goes into release to be followed on February 2 by "The Steel Helmet" (Gene Evans-Robert Hutton-Steve Brodie-James Edwards). The former, incidentally, stands to become one of the showings of the season, on the basis of the enthusiastic preview reaction it received the other night.

Every time a theatre closes, all branches of this great industry are weakened. But in the long run, the distributors will suffer most; they have the most to lose.

**DO'S and DON'TS**

New Jersey Allied

The perilous uncertainty of our situation in New Jersey today brings to the fore the fact that grave decisions must be made, if any exhibitor is to remain in the business. Changes of policy in running time, closing down mid-week, playing time gimmicks for increasing admissions and eyes on operating costs -- all these things must be weighed and conclusions drawn as to your specific theatre. You just can't lay down and throw your hands up. You must keep punching and check very carefully on anything that might have an affect on your box-office.

One most important element is film. Today the exhibitor must show the best film produced. If he is to keep his audience, he must compete with the film companies must be made. There is no such thing as buying a picture cheap today, as, in many instances, film for nothing would still produce losses. However, taking a realistic view, distributors must be willing to accept the greatly reduced rental, if they are to keep customers on their books.

DON'T allow pressure salesmen to sell you bad film or in any way make tie-in sales.

DO buy film as close to the proper price as you possibly can.

DON'T spend all your time on adjustments with neglect to your theatre.

DO try to give the best program possible to your public.

DON'T accept the answer that is so prevalent, "the home office says."

This and don'ts above are a few of the elements that may keep you operating.

**'STARS' PAYS OFF**

ATO of Iowa-Nebraska

Stars In My Crown. . . We played this fine picture here to the only real business we had in October, since the TV networks programs hit us out of Ames Sept. 30. We followed the Metro campaign all the way; had the ministers, their families, friends and church laymen — nearly 100 in all — at the preview screening 2 weeks ahead of the first day. We paid $200 to prep the screen and used 3,000 of the special heralds, etc., etc. Not only did the picture whip the stock TV show by a fine margin, but everyone loved it. It's one of those rare pictures that has the elusive spark. One of the finest Public Relations pictures we've ever shown. Yet, I believe that if we'd shown this picture without the campaign and special handling, it would likely have been another picture. If you haven't played it yet, be sure you give it the full works, and reap!
QUOTES

What The Newspaper Critics Say About New Films

RIO GRANDE

PUBLIC

"If there is no reason to cheer out loud... It's truly, I believe, a pretty good time at it... Has more rip-roaring battles, more thrills, greater tauntiveness, less romantic, fewer frills and far belows." — PECK, N. Y. COMPASS.

"John Ford has made another vivid pictorial record of Indian warfare... Engrossing and remarkably convincing in its lack of entertaining westerns." — BARNES, N. Y. HERALD TRIBUNE.

GRADUAL descent of that great talent, John Ford, into dull repetition of his favorite screen come overs continues... Just another Western from a frequently used stencil." — WINSTEN, N. Y. POST.

THE FIREBALL

20th Century-Fox

"Never let it be said that Mickey Rooney does not know his business. He has never been a better actor... He is the man who has captured a lot of the color and excitement of roller-derby racing; that's about all there is to "The Fireball." — BARSTOW, N. Y. HERALD TRIBUNE.

THREE FLAGS WEST

20th Century-Fox

"All of the popular elements of a good, rousing cavalry film, plus something a little better than usual in the way of a story line." — CROWTHER, N. Y. TIMES.

"Cavalry Western, a bugle-haunted outdoor drama. Simple but surefire material. Violent enough to impress the most blood-thirsty Saturday matinee schoolboy. Dverting war film." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Storming of a lonely U. S. Army fort... As fierce and riproaring and spectacular as anything we have seen in a long time. However... up to then... a solemn and torpid and spiritless film... short on action and long on talk." — PECK, N. Y. POST.

"Has one of the biggest battles you ever saw around and in a fort... Adherence to customary cliches in the plot of the picture's weaknesses." — Cook, N. Y. WORLD TELEGRAM.

"Slowly paced costume drama..." — PELSWICK, N. Y. JOURNAL AMERICAN.

KUDOS FOR FERRER AS CRITICS LAUD, PAN 'CRYANO'

There was a general lack of uniformity in the New York newspaper critics' comments on "Cyrano de Bergerac," Stanley Kramer's screen adaptation of the popular stage play by Edmond Rostand. The film, expanding from "excellent" to "disappointing," with the reviewers agreeing only when discussing the top notch performances by Jose Ferrer as Cyrano, and Kramer's phenomenal success as a low-budget producer.

In the Times, Bosley Crowther's ob- jections to the film are the most with regard to the story of "Pleasant Cops-and-robbers... black-and-white Young However, but dragged works... It's agreeing to the coming's, "it's magic and Bergerac. "Wanting carefully our Cyrano... Kramer's "tasteful production" and Gordon's "in a clean, simple, expert and admirable style."

Admitting it "still has power and elo- quence in its new medium," Howard Barnes, in the Herald Tribune, writes that this "kitchen photography of a miner classic... in most respects is wanting as motion-picture entertain- ment."

"Superb movie version," says the World Telegram's Alton Cook, who feels Cyrano is "sure to become the year's favorite hero and picture... top in popularity." It is, he concludes, "one of the monumental contributions to our season's entertainment."

In the Journal American, Rose Pelswick points out that it is the "faithful adherence to stage tradition that cooled the picture's edge as less an animated motion picture that appears carefully stylized tableaux," its "studied presentation" making for "pageantry rather than cinematic action."

"AMERICAN GUERRILLA IN THE PHILIPPINES"

20TH CENTURY-FOX

A variety of location filmed Technicolor backgrounds are unrolled behind a slab and episodic melodrama of guerilla warfare, says GUERNSEY, N. Y. HERALD TRIBUNE.

"Meager authority or credibility... There is a fitful contemporary graphic- ness that shows the Technicolored picture." — CROWTHER, N. Y. TIMES.

"Strangely deficient in excitement Does not seem real at all." — WINSTEN, N. Y. POST.

"Amounts to a nice filig for audiences who still prefer to consider a war as primarily adventurous." — COOK, N. Y. WORLD TELEGRAM.

"Tyrone Power and his buddies... look, I'm afraid, a good deal more like Hollywood than a fighting force... be grim or tragic or absolutely realistic about war... Like a pretty, colorful Audie Murphy." — PECK, N. Y. COMPASS.

"Informative as it is as interesting... Story of hope and heroism and historic incident." — PELSWICK, N. Y. JOURNAL AMERICAN.
Do More Posting

Your BOXOFFICE is Only as good as your SHOWMANSHIP!

NATIONAL Screen SERVICE
PRAISE BABY OF THE INDUSTRY
BELVEDERE MAN DOES IT AGAIN
Webb, Stars Are “Heaven’s” Angles

NOT SO ANGELIC
Angel Clifton Webb In An Earther Moment With A Very Material Joan Blondell

Clifton Webb, 20th Century-Fox’s “discovery” whose comparatively brief screen career has skyrocketed him to an enviable spot in Hollywood’s stellar array, has had four successful films in a row. After stealing the show in “Laura,” playing a serious role, the amazing Mr. Webb turned his talents to comedy and, starting with the famous “Mr. Belvedere” in “Sitting Pretty,” ground out three hilarious films that earned a pretty penny for his studio and exhibitors. His latest, a comedy-fantasy called “For Heaven’s Sake,” looks like his phenomenal record will remain unblemished.

Exploitation-wise, showmen have a bountiful aggregate of selling angles to tickle the public’s fancy. There is Webb, who has proved himself a potent draw at the boxoffice in his Belvedere-type role. He has the additional benefit of a top-notch supporting cast, including Joan Bennett, Robert Cummings, Edmund Gwenn, Joan Blondell and Gigi Perreau. The story, a “Mr. Jordan” idea, is from the pen of Harry Segall, who originated that delightful character. The director-writer is George Seaton, who performed the same chores for “Miracle on 34th Street.” All of these are important factors in implementing the want-to-see on the part of the public, particularly the more discriminating moviegoer. Webb’s role in “For Heaven’s Sake” — an angel who materializes into a Gary Cooper type of westerner for his earthly mission and succumbs to not-so-angelic temptations — offers another vital angle for the campaign. “That Belvedere Man” in western garb, rolling cigarettes with one hand, knocking out a movie tough guy in the duly prescribed western hero manner, spouting the lingo in a laconic drawl, and a host of other comic highlights gleaned from the imaginative script can be utilized to excellent effect.

Clifton Webb’s parody of Gary Cooper as he appeared in “The Westerner” is a lulu for display purposes. You can mount an eye-catching cut-out of Webb (pictured left) as a cowpoke on your marquee or for special lobby display piece. Taken from the 3-sheet, it will stand 77 inches high, more than life-size. Play up Webb’s irresistible flair for off-beat comedy in the copy.

The lobby can be treated in a multitude of ways to conform with the “heavenly” theme. It can be turned into a celestial entrance, at the same time pointing out that this picture is something special, by pasting silver stars on walls and ceiling, simulating clouds with cotton over cardboard, with angels perched atop them, etc. The angels could have dubbed-in faces of the six top players, thus publicizing the stars in conjunction with the theme.

STAR BALLY

While Webb is a natural for exploitation as “that Belvedere man,” with accent on his two previous “Belvedere” characterizations and his additional popularity as the father in “Cheaper By The Dozen,” the other players should be played up also. There’s the Miracle Man of 34th Street, Edmund (Santa Claus) Gwenn; Joan (the Beautiful) Bennett, star of “Father of the Bride”; Robert (the Suave) Cummings; Joan (the Bombshell) Blondell; and Gigi (the Prodigious) Perreau.

NEWSPAPER ADS

Below, some of the larger display ads featuring “That Belvedere Man,” and (far left) two of the teasers.
HEAVEN CAN WAIT

In one of the most unusual and imaginative screenplays of the year, writer-director George Seaton and producer William Perlberg (the same team that concocted the delightful "Miracle on 34th Street") have inspirationally cast caustic, lovable Clifton Webb and gentle, lovable Edmund Gwenn as a pair of angels (and what did you think an angel looked like?). Their mission on earth is to persuade a cherub, Gigi Perreau, who has been hanging around earth seven years waiting to be born, to return to heaven. Her chosen parents, Robert Cummings and Joan Bennett, too imbued with their separate careers in the theatre, have been given up by the Big Chief upstairs as a lost cause to have children. Deciding to give the conception one more chance, Webb assumes an earthly character as a westerner from "God's country," patterned hilariously on Gary Cooper's interpretation, and becomes entangled with earthly desires—particularly when the buxom Joan Blondell sets her cap for him—that are far from angelic. How the Webb is untangled climaxes a funny and original movie. In a composite of all the gangster roles ever conceived by Hollywood, Jack La Rue steals several scenes. Other standout bits include Harry Von Zell's Texas millionaire and a sad-faced cherub named Tommy Rettig.

"Just call me Slim" Webb (right) as a westerner a la Gary Cooper; below, angel Webb's unangelic didoes gives his cohort, Edmund Gwenn cause for despair.
the industry. The Warner outfit had a stranglehold on all the first runs and most of the key runs in the city, and all theaters were having a hard time staying open in that era of the Great Depression. On top of that, Goldman's experience in the affiliated chain's management assured him that it would be next to impossible getting product from the big film companies with the powerful Warner circuit enjoying first call. His friends looked at him askance.

But both his well-intentioned advisers and his powerful adversaries underrated his wealth of experience, his canny understanding of the movie business and his bulldog determination. He bought up several neighborhood theaters in Philadelphia and its environs, acquired a tiny newsreel-reissue house in the central city sector and a deluxe theatre, the Erlanger, on the fringe of the midtown area, which had played roadshow movies and legitimate shows — when it was open.

After exhausting all avenues of obtaining product, Goldman methodically set out to break up the first-run monopoly. Using the Erlanger as his legal lever, he filed an anti-trust action against the Warner chain and the major distributors, uncovering a mass of evidence, carefully documented from negotiations with the film companies. The rest of the case is industry history. He was awarded $375,000 in damages, first-run product, and, in a subsequent action against the same defendants, received a settlement reputedly around a million dollars in cash and theatres.

Defies TV Spectre

Bill Goldman's continued reaffirmation of his faith in the industry reached its high point in recent years. When the spectre of Television scared most theatremen into the doldrums, and post-war manufacture of TV sets reached a mass level, Goldman constructed the first new Philadelphia central-city theatre in more than a score of years, the Goldman. Within the last year, he has opened two more beautiful mid-city first-runs, after a complete remodeling job on each that ran into hundreds of thousands of dollars. The first, the Randolph, was opened one year ago. His latest deluxe, the Midtown, made its debut on the past Christmas weekend with the world premiere of "The Goldbergs."

The Midtown opening was another example of Goldmans aggressive showmanship to back his faith with action. The campaign preceding the opening was aimed at a renaissance of midtown moviegong. Sedate Chestnut Street, shopping center of the central area, became a blaze of lights as the town's most prominent citizens, including the mayor and the president of the Chamber of Commerce, inaugurated a drive to dub the stem, "The Gay White Way." Hundreds of thousands of Christmas shoppers basked in the festive lights and were reminded that it's nice to "go out."

Even the choice of the picture that was to open the house was made with an eye to recapturing the hibernating video addicts. Thousands of erstwhile TV fans thronged the premiere and were impressed with the sumptuous appointments as "The Goldbergs" TV show plugged the opening and the cast appeared in person at the theatre.

The pros and cons of the television vs. movies arguments are well known to Goldman. As a theatreman who has time and again demonstrated shrewd, often uncanny, judgment in plotting his future course, his opening of three new deluxe theatres within four years is a compelling answer to the TV bogey.

While he doesn't deny video's initial impact on moviegoing generally, "you can't just wash out 50 years of motion pictures," he points out. "The assets are there, the know-how, the background and technique. Motion pictures are still the greatest form of mass entertainment."

Always A Crisis

TV, Goldman feels, will gradually find its level in the entertainment scheme, just as radio has. "The mounting cost of TV is going to make it possible for say only about ten of the biggest businesses to put on the top network shows," he says. "The rest will be what we call 'B' pictures. That brings TV down to radio's selective audience and people won't stay home if they can't see what they want."

As for the so-called "crisis" that many industry executives are walling about, he can't remember a time in his 40 years in movies when there wasn't one. "We cried in our beer over radio," he recalls, "and awoke one morning to find it had become the right and left arm of our business. They were plugging our songs, they fawned over our actors and actresses."

TV May Prove Blessing

The TV scare can well turn out to be another blessing in disguise, he believes. "It's making our producers hustle. They're like big league ballplayers with hundreds of eyes keeping track of their hits, runs and errors. The profit and loss sheet points out the producer that fails and he doesn't continue unless he can give the public something it wants."

Exhibitors, too, must "fall in line" by refurbishing their moviehouses and service so that a theatre "is more than just a place you go to see a movie," Goldman advises. "It's comfortable, glamorous, it makes the little housewife feel like she really had an evening" when going to a well-appointed theatre.

As for talk that Hollywood producers will switch their allegiance to the TV market, Goldman tersely sums up: "Exhibitors still flash most of the green at the cash register."

It's difficult to argue with success. William Goldman's ability to measure the future, and come up with the right answers, gives his faith in the motion picture industry an aura of authority that should give heart to the doubting Thomases who fear for the future of the movie business.
The industry in dire need of new stars, Republic's Yates deserves exhibitors' gratitude for proving once again that stars are made, not born. His example could well be emulated by every studio to give movie business a much-needed shot in the arm.

Among the industry's biggest boosters in the newspaper field is the New York Journal-American. It has most consistently evidenced its friendship and support of the movie industry through unsolicited plugs (though if not infrequently succumbs to the tabloid sensationalism that plasters movie stars' indiscretions all over the front page). Its latest boast is in the form of a series of institutional ads, about 100 lines by two columns, with each ad highlighting an individual movie in current release. Depending on the subject and mood of the film, the headlines are: "Movies Bring You Action," "Comedy," "Thrills," etc. Under the headline is a squared reproduction of a still from the movie, with title and company credit indicated, then a plug for the Journal-American's movie pages and its featured columnists.

Lau ghter is needed in the world these days. M-G-M production chief Dore Schary thinks Red Skelton is the answer and with Schary the action never lags far behind the thought. Consequently, the studio head has sent out the word to his underlings to dig up (if you'll excuse the expression) the "greatest story properties possible" for the carrot-topped star and is assigning the company's top producers and writers to the preparation of his future productions.

The international popularity of Red Skelton has never reached its current peak," Schary says, "and certainly the people of the world never needed laughs as badly as they do today. As morale builders for both civilians and the Armed Forces, the type of entertainment represented by Skelton is in demand to a greater extent throughout the world than ever before. We are going to do everything possible to supply that demand."

As part of a direct rebuttal to TV's inroads into movie attendance, M-G-M has inaugurated a campaign in its pressbooks to impress the fact that the scope and stature of the motion picture theatre screen makes it a medium that surpasses any other form of entertainment. Leo, who hopes that such a campaign will be adopted by all companies and theatres, launched this advertising angle in connection with "King Solomon's Mines" and will make it a standard part of all future pressbooks. There will be eight slugs of two different sizes, (see cut) all on one mat, for use in newspaper advertising, heralds, etc. Where the actual slug cannot be spotted in the smaller layouts, it is suggested that variations of the heading, "Only the Motion Picture Theatre Screen Can Present a Show Like This," and the other copy be used.

SOVIET SHOWING, as reported in an AP dispatch, of Columbia's satirical on U.S. politics, "Mr. Smith Goes to Washington," had the industry pounding on the door of the State Department. MPEA president Eric Johnston, asking the Government to make an immediate investigation of the "unauthorized" showing, pointed out that at no time had Columbia or the Association offered the film for exhibition in Russia. Since the MPEA, which distributes films of its member companies in Europe, has no representatives in Moscow, Johnston noted, "we are entirely dependent on the State Department to protect the legitimate interests of our Association and of Columbia Pictures Corporation." He asked the embassy in Moscow to check on the report and, if verified, "to make the strongest representations to the Soviet government to stop these unauthorized showings immediately." He further requested that all prints and negatives should be turned over to the American embassy for return to Columbia, adding, "we are also anxious to find out how the Soviet Union obtained this picture."

The passing of Toby Gruen, National Screen Service vice-president, last Wednesday (27th) after a lingering ill-

ness, saddened the industry. One of the original founders of NSS, he was a key- stone in its business structure and growth. His 23 years as treasurer and vice-president established an enviable reputation for Gruen as an executive with a heart. When ill health limited his activities some years ago, he continued to have a hand in National Screen's administrative policies, which, in recent weeks, paid off handsomely as exhibitors throughout the country rallied to the support of the company after it was threatened by an anti-trust suit. The late vice-president is survived by his wife, Ethel, and son and daughter, Bob and Dorothy.

Of Men and Things: Universal-International has launched a 17-week sales drive to mark the recent appointment of Charles J. Feldman as domestic sales manager. The campaign will honor Feldman for his record of performance during his 20 years with the company... U.I revealed that Peter T. Dana, another 20-year man, has moved up to Feldman's former post of Eastern sales manager. Dana comes up after branch managements in Albany, Buffalo, Cleveland, Detroit and Pittsburgh... Jack Felix has been named branch manager of Monogram's Portland exchange to succeed the late William Grant... ELC's general sales manager, B. G. Kranze, has made three new appointments: Ralph Amacher, former Portland branch head, moves over to the San Francisco exchange, replacing Sam Sobel, resigned; S. F. Powers, general sales manager from Portland, to head the exchange, and J. C. Swanson becomes branch manager in the Salt Lake City area, continuing to direct Arthur Jolley, resigned... Morris Finkel, W. Pa. Allied president for the past four years, will not be a candidate for re-election at the 1951 annual election during the annual convention this month, noting "During my tenure as president, I made a point of concentrating on pure sales and contacts all over the country which I value highly, but I believe other exhibitors should be afforded the same opportunity."

MOVIES BRING YOU ADVENTURE

JOURNAL-AMERICAN AD

A Newspaper Pitches In

Perhaps you can't find time this year to join an expedition to South Africa, but you can bring the experience right into your home, with the J.A.'s new motion picture mailer being sent out weekly in a large, provocative poster of the highest quality. And to make sure that you never miss an issue, the Journal-American brings you Local Motion Picture News, four comprehensive issues each year of motion picture posters. For a sample of the latest motion pictures in the Jouınal American motion picture pages today.

Institutional Slugs

By Barn
Two New Para Companies End Profitable First Year

The two independent segments that once comprised Paramount, Paramount Pictures Corp. and United Paramount Theatres, were doing quite well, thank you, as they ended their first year of operation.

Paramount Pictures president Barney Balaban, in a letter to stockholders, predicted that the last quarter of the year would be "greater than any one of the prior three quarters," and estimated the film company's net for the year at between $60,000 and $7,000,000.

From UPT head Leonard Goldenson, addressing a special meeting of company stockholders, came the prospect of at least a $12,000,000 net for the first year of operations. Eleven-month earnings were estimated at $11,560,000 and even though he pointed out that December's traditionally lower earnings would not keep pace with the monthly average for the first 11 months of 1950, it seemed certain that the new theatre company would top the 12 million mark. He reported October-November earnings at $2,126,000, including capital gains.

Balaban's letter revealed that Paramount would receive a $15,000,000 loan from the Prudential Insurance Company of America. He also notified stockholders that 500,000 shares of common stock would be purchased on the open market for retirement purposes.

M-G-M Breaks Out in Rush of New Films; Nine on Mark

Dorc Schary's promise of more product in 1951 came a step closer to fulfillment last week when the M-G-M production chief announced that the studio will begin its new year's studio activity with nine new pictures set to go before the cameras.

Schary arrived in the East for conferences with president Nicholas M. Schenck, sales v. p. William F. Rodgers, and other home office executives, after approving the nine new ones. Currently, he added, there are seven films on the stages, with twenty others in final phases of filming, editing or printing.

The nine about to tee off are: "Strictly Dishonorable" (Ezio Pinza-Janet Leigh); "The Law and Lady Lovely" (Greer Garson-Richardson); "The People Against O'Hara" (Spencer Tracy); "Scaramouche" (Stewart Granger-Ava Gardner-Ricardo Montalban); "Texas Carnival" (Ezio Pinza-Nancy Gates); "The Man of the Train" (Dick Powell), and "Man With a Cloak." Schary also revealed that "Quo Vadis," the company's biggest picture since GWTW, is being given top priority in preparation for its 1951 release.

Warner Bros. & Gov't Agree: Divorce Within 27 Mos.

Warner Bros. and the Department of Justice finally saw eye to eye after months of negotiation for a consent decree. It calls for divorce, patterned on the RKO and Paramount decrees, within 27 months, and divestiture of at least 55 theatres, possibly as many as 80, of present holdings. The divorce plan must be submitted for approval by stockholders within 90 days of entry of the decree.

The terms will be presented to the Supreme Court for its approval. If the tribunal gives it the nod, as it is almost certain to do, only Loew's and 20th-Fox will be left of the original eight defendants in the industry anti-trust suit. Fox is also reportedly on the verge of concluding a consent decree with the Government.

As in the other consent judgments, controlling stockholders — in this case brothers Jack, Albert and Harry Warner must sell their holdings in one or the other of the two companies that will emerge from divorce. It was expected that the brothers would elect to stick with the production-distribution company, while Harry Kalmue, WB theatre head, will probably become chief executive of the decimated circuit.

Divestiture is ordered in some 56 cities, covering 13 states. Wording of the divestiture clause, however, contains qualifications that leave the exact number of houses to be sold indeterminate. In some cases, Warners may divest either one theatre in a town, or two others that will relieve the same situation in that community. Half of the specified theatres must go within one year, the balance by the end of the second year.

NCA Petitions Distributors for Meeting on Rentals

Burdened film rentals will be the main event at a proposed meeting between midwestern exhibitors and distribution toppers. Conceived and presented by a North Central Allied committee, headed by Henry Greene, a "fair rental plan" has been approved by NCA's board of directors and a proposal that distribution executives meet with the committee in New York on Jan. 8 to discuss the plan was submitted to the film companies.

The NCA action followed a plea by Jack Kirsch, president of Allied Theatres of Illinois, for a conference between exhibitors and distributors "in order that some fruitful measures shall be developed for the alleviation of our suffering business ... We are partners in this emergency. Distributors cannot live without us, nor can we live without them. The quicker we get together for specific remedies for the individual Chicago exhibitor in his presently burdened state, the sooner he and the business here will return to good health and normalcy. We cannot do it alone."

The NCA plan was described as a yardstick for determining what is a "fair basis of rentals and to prevent the closing of theatres." The relief offered in the plan, it was said, would apply both to distributors and exhibitors.

Three Major Films Launch Phonevision Test Jan. 1st

Warner Brothers, M-G-M, and Paramount pictures, of comparatively recent vintage, featuring some top name stars, kick off the Phonevision test period beginning New Year's Day.

The "premiere" of the oft-postponed experiment to determine the value of "subscription television," to take place January 1, will have the three films, "April Showers," starring Jack Carson and Ann Sothern; "Welcome Stranger," Bing Crosby, Joan Caulfield and Barry Fitzgerald, and "Homecoming," Clark Gable and Lana Turner. Each will be
shown for three days, alternating the times 4, 7, and 9 p.m. The balance of the features for the 90-day test in the 500 Chicago homes were not revealed in the announcement by Zenith president E. F. McDonald, Jr.

Four companies, 20th-Fox, Republic, Universal and Columbia have indicated, either by statement or by ignoring Department of Justice inquiries concerning availabilities of films for the test, that they do not plan to supply any features to TV, at least for the test.

Remembering how he had been burned before when the Federal Communications Commission cracked down on Zenith for violating the blackout rules, once again he emphasized that the TV broadcasts were "a test only." He also stressed that Zenith does not propose PV as "a substitute for any of the established or potential uses of regular television broadcasting, radio, motion pictures or other extant communications and art forms."

He saw TV largely as a "new and different service" to distribute entertainment and education for which people are accustomed to pay an admission charge or a tuition fee.

**EXCHANGE EMPLOYEES GAIN MILLION-PER-YEAR WAGE Hike**

Some 5000 film exchange employees will receive a wage increase of more than $2,000,000 in the next two years. This was determined after an impending wage-freeze order in line with the President's emergency decree had speeded up negotiations between IATSE and distributing companies that resulted in contracts assuring a $4 weekly boost for employes of eight film companies. Four more are expected to sign the new pacts.

The wage hike, retroactive to December 1, date of expiration of the previous pact, applies to employes of Columbia, Loew's, Paramount, RKO Radio, Republic, 20th-Century-Fox, Universal-International, and Warner Bros. Contracts are due to be signed with Eagle Lion Classics, Monogram, National Screen Service and United Artists.

The new minimum established under the pact is $38 per week. Both front office and back room exchange employees are included in the agreement.

**AT LONG LAST, DEGREE IN GRIFFITH CASE FINALIZED**

The curtain was rung down on another long-pending industry anti-trust suit when the final decree in the Griffith case was handed down in Oklahoma City Federal District Court. Judge Edgar S. Vaught's decision was an excommunication of future behavior, but, in the light of reformation in the circuit since 1946, ordered no drastic divestiture.

Judge Vaught's decree was based on a Supreme Court decision two years ago which found Griffith guilty, reversing the original District Court edict absolving the defendants of anti-trust violations. Since then, three of the four circuits cited in the original suit, filed in 1939, have changed ownership. Vaught, however, pointed out in an opinion accompanying the decree that the films now operating the theatres held by the defendants, will be under the jurisdiction of the decision.

**PARAMOUNT TO EXPLOIT NEW FACES, SAYS YOUNGSTEIN**

Recognition of the need for new faces in the top ranks of stardom was pointed out last week when Max E. Youngstein, Paramount ad-publicity-exploitation vice-president, announced that the company would intensify and accelerate its program to develop and popularize new stardom.

Pointing out that Paramount was well-heeled with popular established stars, such as Gary Cooper, Hope, Hutton and Ladd, Youngstein named several newcomers destined for all-out promotion to lift them to stellar proportions. Among these were Thelma Ritter ("the most human and lovable actress to hit the screen since the heyday of Marie Dressler"), Jan Sterling, Charlton Heston, Lyle Bettger, Nancy Olson, Barbara Rush and Paul Hanson.

"These are all new names," Youngstein said, "young actors and actresses which first caught the public imagination during 1939. We're going to do our best in the coming year to see that the natural talent of these new personalities gets the full benefit of expert exploitation."

**LESIEUR REPLACES BRANDT AS ELC AD-PUBLICITY CHIEF**

Howard LeSieur, long associated with United Artists, moved over to Eagle Lion to head the advertising-publicity department following the resignation of Leon Brandt. Brandt steps out January 1 and LeSieur, who ended his 15-year tenure with UA on December 22, comes in the following day.

LeSieur, who was recently with a major advertising agency, was closely associated with UA in a steady succession of promotions, including the promotion of he film "Bitter Rice." He was a key figure in the introduction of the "Hollywood Victory Loan Drive," and was a major force in the drive to introduce the American youth of 1942 to the cinema through the "American Youth in the Movies" committee.

**RAPID NEWS**

- **LESLIE R. BURTON:** *The Nation*, New York City 1, 1951, column 3, 22.5
- **BRITISH TELEVISION:** *Radio Times*, London, February 4, 1951, page 28.5
- **AMERICAN THEATRES:** *Theatre Annual*, New York City, 1951, page 10.8
- **HOLLYWOOD MOVIES:** *The Hollywood Reporter*, Los Angeles, January 14, 1951, page 2.6
- **INTERNATIONAL ENTERTAINMENT:** *Theatre Annual*, New York City, 1951, page 10.8
- **TRANSMISSIONS OF FILMS:** *The Hollywood Reporter*, Los Angeles, January 14, 1951, page 2.6
- **NEWSPAPER REPORTS:** *Los Angeles Times*, Los Angeles, January 14, 1951, page A7, column 4.5
- **HOLLYWOOD STARS:** *The Hollywood Reporter*, Los Angeles, January 14, 1951, page 2.6
- **TINSLEY L. WARREN:** *The Nation*, New York City 1, 1951, column 3, 22.5
- **LESLIE R. BURTON:** *The Nation*, New York City 1, 1951, column 3, 22.5
- **HOLLYWOOD CINEMA:** *The Hollywood Reporter*, Los Angeles, January 14, 1951, page 2.6
- **INFORMATION SOURCES:** *The Hollywood Reporter*, Los Angeles, January 14, 1951, page 2.6
- **HOLLYWOOD STARS:** *The Hollywood Reporter*, Los Angeles, January 14, 1951, page 2.6
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In the Release Chart, the date under "Details" refers to the issue in which starting date, 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 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor, (C) Cinecolor, (TR) Trucolor, (A) Anscolor.
OMETRO-GOLDWYN-MAYER

1945-49 Features Completed (27) In Production (0)
Allied Artists Completed (9) In Production (0)

NEW PRODUCTIONS

LION HUNTERS, THE
Drama—Started December 13
Cast: Johnny Sheffield, Tom Whitfield
Director: Walter Mirisch
Producer: Walter Mirisch
Story: Further adventures in the Sheffield series of Jungle stories.

1949-50 Features Completed (27) In Production (0)
Allied Artists Completed (9) In Production (0)

NEW PRODUCTIONS

Title—Running Time Cast Details Ref. No. Rev.
Allied Theatre Tilt 9-11 2-4 4946
According to Mrs. Hope Wulson 11-29 2-10 5022
Arizona Territorial Max Turer 9-16 1-4 4916
Bill Timber Arif J. White 6-15 1-28 5010
Bugs and the Hidden City Byrd & Willson 8-28 2-23 5013
Guns and the Last Lobo Whitfield 7-14 1-1 4910

REALART

1949-50 Features Completed (45) In Production (3)

NEW PRODUCTIONS

WHEN WORLDS COLLIDE
Drama—Started December 18
Cast: Richard Den, Barbara Rush
Director: Rudy Mate
Producer: George Pal
Story: Based on the comic strip by the same name.

1945-49 Features Completed (108) In Production (0)
Allied Artists Completed (3) In Production (0)

NEW PRODUCTIONS

Title—Running Time Cast Details Ref. No. Rev.

PARAMOUNT

1949-50 Features Completed (45) In Production (3)

NEW PRODUCTIONS

WHEN WORLDS COLLIDE
Drama—Started December 18
Cast: Richard Den, Barbara Rush
Director: Rudy Mate
Producer: George Pal
Story: Based on the comic strip by the same name.

1945-49 Features Completed (108) In Production (0)
Allied Artists Completed (3) In Production (0)

NEW PRODUCTIONS

Title—Running Time Cast Details Ref. No. Rev.
The glorious story of one valiant patrol that wrote a new page in heroism and courage.

NOW READY FOR IMMEDIATE BOOKING

"KOREA PATROL"

with

Richard Emory, Benson Fong, Teri Duna


Looking Over The Film Products:

COLUMBIA—"... The overall output in 1950 was at a low level ... The run-of-the-mill product looks cheaper than ever."

MGM—"... Bigness will be the pattern for Leo's '51 product ... There is no doubt that this will be a big Metro year."

PARAMOUNT—"... Too many disappointments in Paramount's 1950 program, but the new season gives evidence of sharp improvement."

REPUBLIC—"... Has definitely moved into the ranks of the majors."

20th CENTURY-FOX—"... Won 1950's production honors hands down ... 1951 will be another banner year."

WARNER BROS.—"... Last year was loaded with failures and near-failures ... The new year has started a bit more impressively."

Editorial by MO WAX
Page Three
TAKE A PEEK AT THIS!

M-G-M's "KIM" is writing new show business history in Radio City Music Hall. "KIM" set the second highest single day's M-G-M gross and its total for 4 weeks is M-G-M's second greatest in the entire history of the famed Music Hall. Still going strong!

P. S. There's more gold where "King Solomon's Mines" came from.

and it's OKim everywhere!
LOOKING OVER THE PRODUCTS

1951 is a crucial year for the motion picture industry. Exhibitors, beset by the critical and choosey attitude of a public that is "hocked up" with installment payments and has "free" entertainment available in the living room, are straining their eyes toward Hollywood and offering a fervent plea that the quality of pictures be increased. The studios, however, find themselves in a dilemma that point in our favor. To a course of making more films to reduce the cost per unit, and, in the other direction, to making bigger pictures to overcome the general economic stringency and the competition of television.

There is no simple panacea for the problems our industry faces, but, certainly, the one most vital factor in deciding the success or failure of any movie season is the quality of the product Hollywood delivers. So, let us glance over the 1950 performance and the 1951 promise of all the important studios to gleam some idea of what we might expect.

COLUMBIA—The overall output from this studio in 1950 was at a low level. For the occasional first-rate film like "All the King's Men," the exhibitor was burdened with a dozen or more quickies of strictly minor league caliber.

The new year dawned bright for Columbia, however, with a sensational hit, "Born Yesterday." which will bring millions of people back to the movies. But, beyond that wonderful comedy, there is, again, a void. The run-of-the-mill product from this company looks cheaper than ever.

EAGLE LION-CLASSICS—One wishes that Mr. Robert Young, the rail magnate, would decide, once and for all, to be or not to be—a movie man. The great promise this company showed two years ago has been almost entirely dissipated in aimless wandering from policy to policy. Eagle Lion can still be a potent factor in the industry if Mr. Young will put his mind and his bankroll to it.

LIPPERT—Robert L. Lippert is a dynamic and shrewd showman, who is cutting an increasingly wide swath through Hollywood. He is delivering as good and exploitable a product, per dollar-per-foot, as any independent in filmbound. The 1951 program is off to an auspicious start with "The Steel Helmet," which looks like a real winner.

M-G-M—The second half of 1950 saw Metro busting out all over with big, money-making pictures, mostly musicals and comedies. Then, late in the year, came a couple of wallowing good adventure spectacles, "King Solomon's Mines" and "Kim."

True, there will be only one "Quo Vadis" (at a cost of some $6,000,000), but production chief Dore Schary has keyed Metro's attack against television and all other entertainment competitors with the pronouncement that bigness will be the pattern for Leo's '51 product. And, if one may judge by pictures already in the backlog and on the early production schedule, there is no doubt that this will be a big Metro year. Exhibitors can look for lavish Technicolored musicals like "Texas Carnival," "Esther," "Musicals (Continued)

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Mr. Showman – FILM DAILY says

the MAN who cheated himself

rates a good deal of attention because

"It's First Rate!"

"It's effectively played on every hand!"

"It should prove itself a good thing at the boxoffice in every situation!"

STR agrees: "First-rate Entertainment!"

BOXOFFICE agrees: "Sure to Please!"

HARRISON'S REPORT agrees: "Engrossing, gripping and exciting!"

Ask the showmen who saw it at the Trade Screening!

BOOK IT NOW!

There's No Business Like 20th Century-Fox Business!
A Policy Pays Off for National Screen Service

By BARNEY STEIN

Exclusive for BULLETIN Feature

Trust vs. Anti-Trust

Something akin to a miracle has been taking place in the motion picture field in the last few weeks.

In a factional industry which has thus far been unified only in an emergency, or when attacked by outsiders (let's face it, COMPO), the spontaneous defense by responsible industry elements of a film service company threatened with litigation that could wipe it out, is little short of the miraculous. Certainly, it deserves analysis. So let us examine this phenomenon.

Traditionally, the movie business is divided into three principal factions—production, distribution and exhibition. The first two are, for the most part, mated. They are the sellers, and whatever differences crop up between them are those that normally occur in a manufacturing establishment between the shop and the sales department—supply and quality. The exhibitor buyer, the third entity—with divorcement sharpening the dividing line—is concerned, too, with an ample flow of quality product, but the added elements that have disrupted inter-industry relations more than any other, are price and service.

Functioning as an important link between producer-distributor and exhibitor is a fourth entity that has sprung up comparatively recently. Its invention, some 30 years ago, was sired by the necessity to coordinate and centralize the growing mass of materials required to merchandise films—Trailers and advertising accessories.

Responding to the vital function performed by this new industry baby, National Screen Service Corporation, both exhibitors and distributors nurtured its growth—the former because it simplified their advertising problems, the latter because it relieved them of the burdensome and often unprofitable trailer and poster departments which each exchange had been forced to maintain.

No Discord

The original service company, which prudently dubbed itself "The Prize Baby of the Industry," became, for most of the nation's theaters, the sole source of film advertising material. Only two major companies, Warners and M-G-M, continued to distribute their own trailers. Even they, however, allocated the other advertising functions to NSS.

Thus, National Screen assumed to exhibitors the same position in the industry economic theme as the film companies. It was the seller—or renter—and the tenants were the buyers. Yet strangely, the discord which had jangled relations between distributors and exhibitors were rarely heard. And, when sporadic customer gripes arose to threaten the rosy relations, they died an-borning as good.

in hitting the occasional trouble spots, as Dembow and Brenner did, gave assurance to exhibitors that their complaints would not languish, and eventually die, on branch managers' desks. They had an opportunity to pour their gall right into the horse's mouth and the answers they received apparently satisfied them.

Then came the first cloud on the horizon. Philadelphia, a pair of film poster men, Mitchell Pantzer and Charles Lawlor, operating as Independent Poster Exchange, brought an anti-trust suit against National Screen and the film companies, charging that the national organization has exclusive contracts for standard advertising accessories with the film companies; that it was forced to obtain all its material from NSS for resale to exhibitors and that National Screen had engineered a squeeze play to force Independent Poster out of business by regulating prices and delivery of materials.

Seven Poster Suits

Then, within a year, six more "independent" poster companies instituted similar court actions against NSS and the film companies, fortified with substantially the same arguments. The various suits, emanating from Chicago, Charlotte, Washington, Boston, Dallas and Baltimore, were all assigned to one of the three west law firms in the business, Philadelphia's Gray, Anderson, Schaffer & Rome, an organization which typified the famous "Philadelphia lawyer," and which had successfully carried off the William Goldman suits against the Warner first-run monopoly in that city. As each suit was filed, exhibitors, reading the accounts in the film trade papers, shrugged their shoulders. About the most interested comment was, "Hey, look, another anti-trust suit.

The bonfire, however, had been started, even though the flames were still smoldering under the logs of lethargy that characterizes man's attitude toward something which does not apparently affect him directly.

The spark that touched off exhibitor sentiment came when a Pennsylvania theatrical, Max M. Korr, and his brother Leon, filed a monopoly suit against National Screen and the distributors in the form of a "representative class" action, asking for an injunction to end the alleged monopoly and seeking damages. The same law firm which had instituted the poster suits was retained. Legally, a representative class suit admits all members of the industry involved, who are in a class with the plaintiff, to become parties to the suit merely by authorizing original plaintiff's counsel to intervene on their behalf.

To insure exhibitors' cognizance of the action, a "National Independent Motion Picture Exhibitors Protective Committee," which included three exhibitors—

(Continued on Page 8)
THE MAGNIFICENT YANKEE' EXCELLENT BIOGRAPHICAL SKETCH

Rates 3 • 3 • + in class houses; OK elsewhere if exploited

MGM
80 minutes


Directed by John Sturges.

There is spirit and faith and warmth in "The Magnificent Yankee." This exceptionally fine treatment by M-G-M of Oliver Wendell Holmes' tour of duty as a Supreme Court Justice will unquestionably be hailed as one of the most significant motion pictures of 1951. And in addition to being qualified as worthy cinema entertainment, the late judge's never-dying faith in his government and country will serve as a timely, important message to squelch the perennial calamitycries who sprout like weeds when things get rough.

Bonfide prospects for this Armand Deutsch offering look brightest for class situations—art houses and deluxers that cater to adult, discriminating audiences. Students in every class or school will find this film a must-see. However, its slow, talky pace will doubtless have some effect on grosses of exhibitors whose patrons demand a maximum of action for their money. Nevertheless, this excellently done portrait of one of our truly great men is important enough to merit a showmanlike selling job directed at every type of moviegoer in every kind of situation in the U. S. S.

"Magnificent Yankee" is perfectly cast, particularly in the choice of Louis Calhern in the title role. Portraying the wise, good-humored, life-loving Holmes, Calhern demonstrates a versatility of broad range in a performance such as has seldom been viewed on any screen. As the understanding, encouraging helpmate of The Great Dissenter (as Holmes became known), Ann Harding is also excellent, aging with a richness and mellowness, as the years pass, that is charmingly realistic. Outstanding in support are Eduard Franz as Louis Brandeis and Ian Wolfe as the pessimistic friend of the Holmeses. John Sturges' direction of the screenplay by Emmett Lavery leaves very little to be desired.

STORY: Arriving in Washington in 1902 to serve as a justice of the Supreme Court, Oliver Wendell Holmes, Jr. (Louis Calhern) wastes little time establishing himself as the servant whose often discordant opinions earn him the title of The Great Dissenter. Holmes lives out a long, happy and honorable life together with his wife, played by Ann Harding, during which time he is constantly fighting for his belief that law is something more than just words and established precedents. The single unhappy part of the Holmes' existence is the inability of Mrs. Holmes to bear children to carry on the famous name. Holmes tries to fill this void by treating his assistants, the leading graduate of Harvard Law School each year, as his own sons, an attitude which pays off with the success of his "boys" succeed after they leave his office. Holmes retires after his wife passes away, and the "boys" voluntarily act as his companions to help comfort the last years of his life. The film ends as Holmes proudly awaits the visit of the late Franklin D. Roosevelt shortly after his first inauguration in 1933. JACKSON.

THE COMPANY SHE KEEPS' GOOD DRAMA ABOUT WOMEN PAROLEES

Rates 3 • 3 • — for female audiences; slightly less generally

RKO

83 minutes

Lisabeth Scott, Jane Greer, Dennis O'Keefe, Fay Baker, John Hoyt, James Bell, Don Beddoe, Bert Freed, Irene Tedrow, Majorie Wood, Marjorie Grossland, Virginia Farmer.

Directed by John Cromwell.

"The Company She Keeps" is primarily a woman's picture, telling the tender love story of a man who stubbornly retains his faith in the woman he loves. Lacking the action necessary to qualify it as an attraction generally, this RKO release should bring in average boxoffice returns in situations other than action houses. Best reaction, of course, will come from feminine patrons. Screenwriter Ketti Frings has woven a strong emotional background into the interesting tale of a woman parolee which Jane Greer dramatically projects to the screen. Miss Greer, a comparative newcomer to Hollywood, carries much of the picture's burden on her shoulders and does a commendable job of it.

Lisabeth Scott plays well her sympathetic role of the parole officer who sacrifices her lover to another woman. However, this type of character is just a bit too angelic to be entirely convincing. Dennis O'Keefe has a relatively small part as the man in the triangle, but he makes it count. John Cromwell's direction for this John Houseman production is adequate, as are the performances of the members of the supporting cast.

STORY: Released on parole after a two year term on a bad check charge, Jane Greer reports to her parole officer, Lizabeth Scott, who has already obtained a job for her in a hospital as a nurse's aide. Although Miss Greer is displeased with the job, she accepts it. While Dennis O'Keefe is visiting a friend in the hospital, Miss Greer recognizes him as Miss Scott's boy friend and maneuvers him into a date. They begin to see a lot of each other and soon find they are in love. O'Keefe finds out about Miss Greer's past through Miss Scott and still wants to marry her despite her prison record but has to wait until the parole board approves. Miss Greer is arrested for trying to help a friend in the hospital escape arrest and has to return to prison for breaking parole. While Miss Scott pleads with the judge for Miss Greer's release, the prison runs off, but returns for the verdict which gives her back her parole. GRAN.

EXPERIMENT ALCATRAZ' PRISON FILM LACKS ACTION

Rates 2 • — as duller

RKO

58 minutes


Directed by Edward L. Cahn.

This RKO quickie melodrama about five Alcatraz inmates who consent to become "guinea pigs" for an Army medical experiment in exchange for their freedom tries to be different, but only succeeds in being rather corny and lacking in continuity. "Experiment Alcatraz" moves along at a somewhat erratic pace, but moves along quickly enough in spots to be mildly interesting. As the second feature of a dual program, the Alcatraz title can be exploited for the action houses, although these patrons may be disappointed in the lack of jail sequences and exciting, actionful sequences. The names in the cast have very little to offer of value for the marquee.

Performances by John Howard, as the doctor who is conducting the experiment, Robert Shayne, as a convict who kills another convict, and the others in the cast are hardly deserving of mention. Edward L. Cahn doubled as producer and director for this mediocre screenplay by Orville H. Hampton.

STORY: Five Alcatraz convicts agree to an Army experiment for the "wonder drug" test in return for their freedom. While they are resting in bed after the effects of the treatment, Robert Shayne, one of the convicts, fatally stabs one of the other convicts with a nurse's scissors. He is acquitted on the basis that he was under the influence of the drug and did not know what he was doing. The drug is then condemned. As the doctor has worked on the experiment, John Howard sets out with the nurse on the case to find a motive for the killing so that he can continue his work with the drug. Howard follows Shayne, is beaten and the killer, skilled and armed, is able to catch the murderer and the drug is accepted by the government. GRAN.
'SEPTEMBER AFFAIR' WILL DRAW THE WOMEN

Rates  ★ ★ ★ less in action spots

Paramount
104 minutes
Joan Fontaine, Joseph Cotten, Francesca Farley, Alan Dinehart, Tandy, Robert Arthur, Jimmy Lydon, Fortunio Bonanova, Grazia Narciso, Anna Demetrio, Lou Steele, Frank Yaconelli.
Directed by William Dieterle.

This is essentially a women's picture. Among them it will earn a very high rating. There's real marqueee value in the cast. Though the story by Fritz Rotter, on which Robert Thoeren based the screenplay is improbable. Hal Wallis' production is something to write home about, for no picture has ever quite conveyed so clearly as this one the beauty and atmosphere of romantic Capri, Florence, Rome and Naples. About the direction by William Dieterle there is a real sensitivity in the romantic episodes, and interest and movement sustain throughout; not an easy matter in this sort of picture, which is just another story of forbidden love.

Joan Fontaine has never looked lovelier, nor been more at home in a part. It might have been written for her. Cotten turns in a first-rate performance as her millionaire lover. Francoise Rosary as Fontaine's music teacher is good. Jessica Tandy, as the maltreated wife, however, tops them all; it is a characterization that will have people talking. To the photographers, Charles B. Lang, Jr., and Victor Milner, a special sprig of sweet-scented mimosa for a job beautifully done.

STORY: Pianist Joan Fontaine and millionaire engineer Joseph Cotten are on a Rome-New York transport that is forced down near Naples. They set out to do the town while repairs are being made and miss the plane on their return. Having enjoyed each other's company so much, they decide to spend a few days holiday together, during which time Cotten tells Miss Fontaine that his marriage has been on the rocks and she promises that she is about to begin her musical career. Then, of course, Capri "gets them." Joan announces she is returning to Naples before they become involved. They learn the plane they had missed has crashed with no survivors with them listed as dead. Taking advantage of this opportunity to start a new life, the couple live together in a sunkissed Florentine villa until Cotten's wife, Jessica Tandy, unexpectedly arrives on the scene with her son. When the latter recognizes Miss Fontaine as one of the victims of the plane crash, her mother realizes her "dead" husband is alive, and written a letter offering him a divorce. But Cotten cannot cut the ties of the past so easily, nor can Miss Fontaine ever be happy at someone else's expense. She makes the final break by going off on a trip with her lover and then returns to her wife and son. LEON.

'THE MAN WHO CHEATED HIMSELF' TAUT, ENGROSSING DETECTIVE STORY

Rates ★★★ generally

20th Century-Fox
81 minutes
Directed by Felix Feist.

Here is an engaging crime meller that concentrates on suspense and human emotion rather than the mystery element usually found in detective stories. "The Man Who Cheated Himself" brings Lee J. Cobb ("Death of a Salesman") Cobb back to the screen in a simple, yet absorbing tale of a crack detective who foolishly sacrifices his career to protect an unwilling female. This initial Jack M. Warner production is an odds-on favorite to succeed in areas where Cobb's stage success has made his name in marquee lights an assurance of high boxoffice grosses. Elsewhere, receipts should be equally gratifying, particularly in the action runs where chase thrillers are sure crowd-pleasers. There is plenty of tension and interest created by Felix Feist's taut, adult handling of the directorial chores as well as the all-round good acting by everybody in the cast. Director Feist has very wisely used the hillside streets and bridges of San Francisco as an authentic backdrop, making the film far more impressive than as well as an entertaining detective story.

In the role of the erring detective who lets his love for a fickle woman lead him astray, Lee J. Cobb turns in a splendid performance. It must be said, however, that his fortunately infrequent love scenes with Jane Wyatt, the cause of his downfall, are discomfiting and could easily have been dispensed with. John Dall gives a favorable account of himself as the rookie sleuth whose determination to make good exposes his brother's perfidy, and Lisa Howard is refreshingly attractive as Dall's bride. Seton I. Miller and Phillip MacDonald wrote the screenplay based on an original story by Miller.

STORY: Wealthy, somewhat fickle Jane Wyatt, with whom detective Lee J. Cobb has been playing around, kills her husband when she discovers he had planned to murder her. Cobb gives in to her pleas to help her and tries to cover up the killing. Cobb's brother, John Dall, also a detective, is assigned to the case when the body is found at the airport. In spite of every effort Cobb makes to convert his brother, John Dall is unwilling to let the latter persist in following his own theories, and is horrified to finally learn that his own brother is an accomplice to Miss Wyatt's crime. Cobb attempts to run away with Jane when he realizes his goose is cooked, but Dall and an effective police dragnet finally capture the fugitive pair. JACKSON.

'TRAIL OF ROBIN HOOD' ROUTINE OATER WITH GUEST STAR GIMMICK

Rates ★★ ★ + in action houses

Republic
67 minutes
Roy Rogers, Penny Edwards, Edward Gordon Jones, Rex Allen, Allan "Rocky" Lane and Monte Hale. The marqueee value of this film, plus the Trucolor photography and an action-packed cow country yarn, make certain good grosses for the above-mentioned situations.

Performances by Rogers, his horse, Trigger, and the rest are par for this type of film. The old and new western stars appear in guest roles, with Jack Holt, Lee J. Cobb, and Barbara Stanwyck a big draw. Production by Edward J. White and direction by William Whitney of an uninspired story by Gerald Geraghty are adequate. The songs are treated in the usual manner by Rogers and the Riders of the Purple Sage.

STORY: Christmas tree contractor Emory Parnell's attempts to buy forest land is balked by Jack Holt, retired western star who wants to sell the trees cheaper to make the holiday market for more kids. Parnell's agent, Jack Holt, double-crosses him and tries to get the land for himself. When Roy Rogers, district chief of the U. S. Soil Conservation Service, becomes involved, Young and his branchmen volunteer to put a man on the roads. When Holt's drivers are frightened away by Young's men, a number of Holt's famous movie pals try to drive the wagons. While they are racing to the railhead with their loads, Young sets fire to the big bridge, but is subdued by Rogers and the wagons get safely across. LEON.
From Pete Wood, Ohio Allied's firebrand, came the admonition that "it is not generally regarded as sound policy to commit one's affairs to the uncontrolled discretion of strangers."

He cited and denounced the likelihood that each exhibitor joining in the suit would have to travel to Philadelphia's Federal Court to prove the extent of his own individual damages; that NSS will incur heavy expense in defending the case, and if it wins, costs would have to be shared among the plaintiffs; that exhibitors "are asked to put their cases wholly into the hands of these volunteer lawyers who have no legal or financial interest to make any compromise or settlement they see fit."

If 3,000 exhibitors would sign the authorizations, and National Screen should cave in and settle for $1,000,000, the attorneys would be assured of a fee of $400,000 and the remaining $600,000 would divide among the exhibitors, making $200 each, thus, he added, a compromise offer would tempt counsel to settle "however much the exhibitors' claims may amount to." Among the other Allied unit leaders who advised members to keep "hands off" the suit were North Central Allied, Wisconsin, Indiana, New Jersey, Iowa-Nebraska, and NSS. Allied, however, has refused to take a stand on the matter.

Court Costs 'Pennies'

Independent Theatre Owners Association, New York recorded its condemnation of the suit as "harmful to the best interests of the independent exhibitor," pointing to the "many years of amicable relations" between its members and NSS.

The plaintiffs' side of the story, however, also presented some persuasive arguments. Seated behind a desk piled high with documents, described as documents that would prove the existence of an alleged monopoly, Committee counsel Francis T. Anderson deliberately and carefully reviewed the arguments advanced in the exhibitor bulletins.

Yes, he said, it was "within the realm of possibility" for exhibitors to collect damages without appearing in Philadelphia. If NSS should win, court costs would be negligible, he said, pointing to the requirement by the court in the postman comedy suits of $100 per case as a deposit for costs in case of loss. With several hundred exhibitors involved in the case, he noted, individual costs could be "negligible."

As to the temptation to settle, he ruled out such an eventuality as virtually impossible. It was pointed out, also, that the Court would have to rule on a settlement in any case.

A "substantial" number of exhibitors have already filed their authorizations with Committee counsel, Anderson disclosed, but refused to divulge the exact number or their affiliation with any exhibitor organization. "We don't even know how many Allied, or any other group," he added. "It's of no consequence in this case." Following upon the heels of this statement, however, was the notation that Max Korr, original exhibitor plaintiff in the suit, was an Allied member.

Of the "hundreds" of exhibitors whose complaints about National Screen had reached his office, the price element was the principal factor, he said. "NSS customers, he added, were paying a double profit — to National Screen and to the distributors, who, he charged, were receiving a "substantial" slice out of each order placed with NSS. The alleged monopoly, by virtue of the exclusive contracts NSS enjoyed with each of the ten co-defendant film companies, pumped up prices, limited choice of material and subjected exhibitors to "unfair and discriminatory practices" such as having to pay for trailers and other materials even though they were not used, according to the charges.

'Good' Monopoly?

The arguments in four of the poster company cases are scheduled to be heard at the end of January. Much remains in the area of conjecture. It is possible that a trial might be settled at that time. It may turn out good or bad for National Screen Service. It may absolve the company from the fear of antitrust violation, or it may damn it to a long parade of appeals and possible dissolution eventually.

An intriguing question has been raised if NSS should be declared a monopoly: Can there be such a thing as a "good" monopoly? Can those who have been "victimized" by the trust laws violate force its perpetuation because they believe it to be good for their industry?

There is a legal answer to this — a monopoly is illegal. Period. But the phenomenon that has been witnessed in the motion picture industry in recent weeks evokes a moral aspect that must certainly have a bearing on any legal indictment.

One fact, however, is certain. The "Prize Baby," the motion picture industry's golden-egg child, has had a host of friends in the motion picture industry. The industry's leaders would applaud his policy of maintaining good relations, rectifying any malpractice quickly and efficiently, providing the public with a service that was sorely needed and keeping pace with the industry's growth, has paid handsome dividends.
The KRO Bossman Faces Opposition

Howard Hughes' Year of Destiny

By LEONARD COULTER

Exclusive Film BULLETIN Feature

That was around the time when Senator Owen Brewster of Maine was trying to smear Hughes on the question of his war contracts, in some of which he was partnered by Henry Kaiser. The Senate War Investigating Subcommittee which probed those activities wanted to know what the Government had got out of the $18,000,000 spent on the development of Hughes' fantastic 212-ton, 750-passer-
gen flying boat, and the $22,000,000 which went on his high-speed photo-reconnaissance plane XF-11.

Some of the stories spread in the campaign were extremely goofy. Hughes' one-time crony Elliott Roosevelt, who had a pull with the Air Force, sold

He wrote Senator Brewster: "Since you think it is so horrible for anyone to ac-
cept my hospitality, why don't you tell about the $1400 worth of airplane trips you requested and accepted from me?"

He told the Investigating Sub-Committee that he had been given abominably
low priorities on raw materials, and was "worse treated than any other aircraft
manufacturer in the country," a state-
ment borne out by General Barney Giles,
wartime AAA Chief of Staff. He admit-
ted that he hired Major-General Bennett
Meyers, one-time Chief of Procurement,
to entertain Army officers, but he also
disclosed that in 1947, in Senator Brew-
ster's suite in the Mayflower Hotel,
Washington, Brewster told him that if he (Hughes) agreed to merge TWA with
Pan-American, headed by Brewster's good
friend Juan Trippe, nothing more would
be heard of the investigation.

Has Made Stars

Hughes' role in that sorry and sordid
chapter was that of a good and plucky
fighter, and when he had finished maul-
ing the Maine Senator, the investigation
collapsed ignominiously. Hughes had spent at least as much of his own money on his
plane projects as had ever been drawn
from the Treasury.

Whatever else may be said about him,
he has shown pluck. In 1946, when he
was on a test-flight and all but killed
himself, President Truman wired him: "I feel sure you will win." He did. Five
weeks after his discharge from the hos-
pital he was in the air again, flying to
Manhattan. It was Hughes who built the
design plane to have flush joints and rivets (i.e., a smooth metal skin). It was he
who conceived the vastly successful Lock-
heed Constellation. And he has been no
more clever in motion pictures. Apart
from "Hell's Angels" he made "Scarface"
and "Front Page." Though he is usually
thought of as the discoverer of Bionne
Jean Harlow and bosomy Ernestine Jane
Geraldine Russell, whom he found in a
chiroprist's office, he also brought to the
screen Pat O'Brien, and virtually "made"
Paul Muni and Adolphe Menjou.

Not all of these ventures have paid off.
The statistics called for by the U. S.
Department of Justice in the case with
enforcement proceedings, have resulted in
the disclosure of facts and figures hitherto
very closely guarded. And in RKO's
case, they reveal that while the theatre
side of the business has been consistently
profitable ever since RKO's big reorgan-
ization in 1953, the production division
has been floundering in a money-losing operation for some time, according to the pro-forma
statements.

These show how the company would have
fared in the past five years if its two
main branches had been operating inde-
pendently:

(Continued on Page 12)
Short Subjects

TWENTIETH CENTURY-FOX's sumptuous and brass-studded premiere of its "Halls of Montezuma" on Broadway has paid off both within the industry and for Uncle Sam. Following the invitation-al world debut on January 4, at the Roxy, the huge house sported its biggest non-holiday opening in the past two years with a fat $17,000 racked up for the opening day. Meanwhile, Marine recruiting officers reported a record surge of enlistments throughout the metropolitan area in the two weeks preceding the opening, and are reported to have attributed the upsweep to the tremendous co-op campaign between 20th-Fox and the Marines for the premiere. Results of the campaign were particularly evident, it was said, in the unprecedented number of enlistments in the USMC, compared with normal recruiting in the Army, Navy and Air Force. The affair, itself, was aglitter with notables from the military, political, social and entertainment worlds. Passing through an Honor Guard of Marines in dress blues at the Roxy entrance, the celebrities were interviewed over a p.a. system and broadcast, while thousands milled around the theatre to welcome the members of the nation's most famous fighting organization and to catch glimpses of the celebs. It was quite an occasion.

RICHARD WALSH, IATSE proxy, wants the world to know that a trade paper report that projectionists are "satisfied with their present scales and are not likely to be coming up with new demands," is all wet. Explaining that he had told a reporter that no drive for operators' wage increases was being made by the General Office of IA "because each local has the right to negotiate its own contracts," adding that "when asked if the locals were making any concerted campaign for raises, that they were not. Our unions do not act in concert in such matters; the act individually." The IA president called the alleged statement attributed to him—"projectionists are content with salaries as they are"—"a bad misquotation — untrue — harmful and pretty shocking." Walsh urged trade press editors to be aware of the great responsibility they have in handling news of wage negotiations. Fortunately, most of them are. But a misquotation like the one I am here trying to correct can do vast amount of unfair prejudging employers against the just demands of our individual local unions."

COMPO IS plugging away. Close to 1000 manufacturers and distributors of products sold to the movie industry were solicited by executive vice-president Arthur L. Mayer for cooperation in promoting attendance at film houses. The various companies were asked to carry a message in all their advertising urging people to go to the movies. It was also suggested that they use the message in their sales promotion material and on their own stationery. The idea, suggested by Sam Roth of Pacific Automatic Candy Co., was forwarded to COMPO by L. S. Hamm, head of California Theatres Ass'n.

MONOGRAM has set up a 5 by 5 of its contract stars of flying trips to 52 cities during National Monogram Week, Feb. 11-17. The quintet includes Whip Wilson, Johnny Mack Brown, Leo Gorcey, Jackie Cooper and John NIchols. Each will cover a different section of the country.

BITTER DENUNCIATION of "The Miracle," an Italian film which has met with favorable reaction among critics here, was unashed by the Reverend Thomas F. Little, assistant executive secretary of the National Legion of Decency. Also coming in for the Legion's wrath was the representation that the film has received Vatican approval. The two agencies which review and classify films for the Federal Film Commission and Catholic Action in Rome, says Father Little, have both condemned the picture, "Under the circumstances," he added, "no other action would be possible for the picture is a blasphemous mockery of Christian belief about the birth of Christ." He called its continued exhibition in New York City an element which "plays directly into the lands of our Communist enemies and is an insult to religious minded people of all faiths."

VARIETY'S big wheels turned out in full force for the annual banquet of the Philadelphia Film Club, which honored Tooth Schilanger, zone manager of Warner Bros., newly elected Chief Barker of the Tent, and Dave Supowitz, retiring chief. Col. William McGraw, executive director of Variety International; Marc Wolf, International Chief Barker; Jack Beresin, First Assistant Intl Chief, and C. E. "Chick" Lewis, Intl Press Guy, were all on hand for the gala shindig, with COMPO executive v.p. Arthur Mayer as principal speaker. Chief Barker Wolf, incidentally, has had a busy month's schedule. The rash of induction bootlegs from Dec. 16 to Jan. 15 saw the Variety head hopping around the country to eight different Tents—Atlanta, Charlotte, Philadelphia, New Haven, Indianapolis, San Francisco, Los Angeles and the new "baby" tent whose charter application was granted last October, Las Vegas.

REMINISCENT of the sensational selling job done by 20th-Century Fox in its fashion tie-ups for the "Black Rose" campaign is the current promotion on their "T detectives." A series of weekly ads in Women's Wear Daily "bible" of the fashion industry, has brought telephone calls, letters and wires from hundreds of leading retail fashion outlets throughout the country who want to join in the campaign. Also barraging the 20th-Fox promotion department with queries and suggestions for tie-ups have been a flock of fashion manufacturers who want to add their products to the list of "Bird of Paradise" merchandise. Ring up another bulls-eye for Century Empire and his ace staffers.

KROGER BABB, Hallmark Production's president celebrated his 44th birthday, Dec. 30, by taking over full ownership of the six-year-old company. Babb's check, finalizing the transaction, was delivered to his partner and co-founder, J. S. (Jack) Jossey, whose failing health necessitated his reluctant retirement from business activity. Jossey, however, has been retained by Babb for life as financial advisor. Babb now is sole owner of the company's distribution contracts, star pacts, real estate properties and equipment, its 15 subsidiary corporations and its world-wide distribution organization.

CHARLES EINFELD
Another Bulls-Eye

LEON BRANDT
Lopert Acquisition

OF MEN AND THINGS: Sidney G. Deneau and Leon Brandt, both of whom left their respective posts with SRO and ELC, at the year's end, have joined the newly organized Lopert Film Distributing Co. As with SRO, Deneau will head the distribution department as vice-president in charge of sales, and Brandt, who was chief of the ELC ad-publicity-exploitation department, will perform the same chores for Lopert. Another 25-year veteran of Universal, James J. Jordan, has been promoted to the newly created post of Circuit Sales Manager. As a member of the U home office sales cabinet, Jordan had served as assistant to W. A. Scully on major circuit sales. Sam Goldwyn arrived in New York January 3 for a two-week visit to view Broadway shows, interview talent and talk with writers who are preparing his 1951-52 vehicles. . . . Stephen Strassberg has resigned as ELC publicity manager. . . . Mori Kruschen, UA exploitation director, has suffered the loss of his 17-year-old daughter, Ruth. The young girl died New Year's Eve after a lingering illness.
Hughes’ Year of Destiny

(Continued from Page 112)

This unhappy experiment lasted only a short time. Rogell was next shunted into the position of Executive Producer, with Gordon Youngman as Vice-President in charge of commitments. Two other outside experts were imported, both Texan industrialists: A. D. Simpson, Vice-Chairman of the National Bank of Commerce in Houston, and Thomas A. Slack, Vice-President of the Hughes Tool Co. (the family concern in Houston from which Howard Hughes inherited his fortune). The efficiency engineer, Mr. Lockhart, had meantime been promoted General Manager of RKO studios. After a valiant four-month effort to fit into this complex organization, Rogell finally handed in his checks.

Then followed a considerable number of top-bracket changes. Most of them were designed to prepare for the coming divestiture. Fredric Greenwald, E. S. Lehman, who represented the Lehmann Brothers’ interest on the RKO Board, was the result of dissatisfaction with the Hughes policy. In August Mr. Lockhart ceased to be general manager of the studio. Mr. Youngman ceased to have charge of the studio, and was succeeded by the cost accountant, Mr. Tevlin. Was Mr. Hughes now being set up for a solution? Jerry Wald and Norman Krasna, two of the liveliest crickets on Hollywood’s hearth, were hired on a five year contract to make pictures for RKO. Now, at last, RKO had acquired some recognized, top-flight production talent. The first of the Wald-Krasna efforts are due on the 1951 program. If they make good, Hughes makes good, too. They are his ace-in-the-hole.

Wont To Sell To TV

Hughes has about a year in which to prove the soundness of his judgment, for the separate production distribution and the theatre companies which have now been formed, under divorce, need not hold their annual meetings and consider the re-election of directors until January, 1952. If Mr. Greenwald and his associates are not satisfied by then with the RKO Picture Co’s financial position, they threaten to make trouble.

Their argument is that liquidation could be made highly profitable to stockholders by the sale of RKO’s extensive stockpile of films for television. These they reckon to be worth some $10,000,000 — equal to about $2.50 a share. To this could be added about $4 a share in cash, which the theatre company must pay the pictures in return for retaining the distribution rights. This would give the shapers a book value of around $5.50 a share, Mr. Greenwald computes, compared with the present approximate Stock Market quotation of $4 plus.

There are as many “ifs” in this viewpoint as there are in Rovard Kitting’s extension of Hughes’ RKO’s films, many of them dating back 40 years, would be worth more than a dime for TV programming.

Even if they were, the suggested valuation of $10,000,000 is a purely arbitrary one based on an offer which Mr. Greenwald says he has “heard of having been made” by a television company for a producer’s film library.

And what basis is there for the view that after divorce the motion picture industry’s objections to selling its products for television will vanish? Mr. Greenwald’s idea is that television may keep people away from the theatres, but it need not affect the earnings or financial position of the producing end of the motion picture business.”

Moreover, if the dissolution value of each company’s assets is as high as Greenwald claims, (about 50%) Wall Street must have been suffering from a most unusual malady in opening the market quotation on January 2 at 4 1/2. Finally, of course, if dissolution would be so beneficial to stockholders, none would benefit more than Howard Hughes himself. This would put him in a very strong position to resist liquidation should the issue ever be carried to the courts.

The fact that Hughes, as controlling stockholder, has elected to remain with the money-losing production company, rather than to join the highly prosperous theatre company, may mean anything or nothing. His decision could have been prompted by personal vanity, by a reluctance to leave the undoubted attractions of Hollywood, by a feeling that it may yet prove possible to pull another “Hell’s Angels” out of the skies. But it is at least significant that he is not the only top-drawer executive who has made that choice, determined to prove — as Paramount, in fact, is already proving — that production can be profit-earning after divorce.

Has Plenty of ‘Dough’

So long has the threat of divestiture been hanging over the industry, that there has been time in which to make many preparations. RKO’s heavy production losses could, in part, have been due to a heavier, faster writing down of assets — studio properties, equipment, star contracts, continuities, stories, etc. — than would have been contemplated otherwise. Even good films could have been kept on the shelves ready for the time when production/distribution would have to stand on its own feet, unsubsidized by the earnings.

To all these speculations, these queries, these doubts, these criticisms, 1951 should provide an intriguing answer. This is Howard Hughes’ year of destiny, though he may not realize it. For his Wall Street assailants admit this much: he doesn’t even know they exist as a integrated force. As one of them said the other day: “Even if he did, I don’t suppose he’d care. He’s got so much dough, he doesn’t have to bother.”
COLUMBIA

RAN ON SOME unforeseen hitch at the last moment, Stanley Kramer and Columbia Prexty Harry Cohn will put their names on a new contract before the end of the week, which will commit Kramer's new production company to 15 pictures over a five year period for Columbia releases. The following is the agreement—that of final authority in production issues—has now been removed to the complete satisfaction of all involved.

That Columbia is sorely in need of such a tie-up, there can be no question, indeed Cohn has announced very little production of note for his own company and, with only three writers under contract, one could scarcely expect any great volume of new scripts to be forthcoming—especially when one of the trio of writers, Jesse Lasky, Jr., has just been granted a three-month sabbatical leave.

Six pictures are scheduled to roll on this month—none of them in the class that's apt to create any great stir in the industry. First of the six is to go before the cameras is Sonny Side of the Street (Jerrold Courtland-Terry Moore), with Jonie Taps producing and Richard Quine directing. Next to roll is Cyclone Fury (Charles Starrett), another Columbia sagebrusher with Colbert Clark producing and Ray Nazarro directing. Of a slightly more impressive nature is Remember That Face, a Broderick Crawford starrer which Jerry Bressler will produce and Robert Parrish direct. The remaining starters for the month are: The Secret (John Derek), produced by Robert Lord, with Henry Levin directing; "Sure Thing", a Sidney Buchan production, and China Corss, which Rudolph Flohnow will mastermind.

None of the January starters approaches the million dollar mark on budgets, and shooting schedules are similarly unimpressive—ranging from 14 days to 30 odd days.

EAGLE-LION-CLASSICS

FIDELITY TO DELIVER 10 PICS FOR ELC RELEASE

ON THE basis of releasing contracts signed with independent production companies thus far in the New Year, it looks like 1951 may turn out to be one of the most profitable in Eagle-Lion history. The prime reason for the rush to ELC is the uncertain fate of United Artists, the company's oldest and bitterest rival.

One important new releasing deal signed since the turn of the year involves the recently formed Fidelity Pictures Corp., headed by Joseph H. Seidelman, former vice-president of Universal-International, A. Pan Blumenthal, Howard Welsch and Attorney-Playboy Gregson Bautzer. The new contract calls for Fidelity to deliver top quality features between now and the middle of 1952. Already scheduled for early production are, "My Fine Feather," "Babe Hunt Stromberg, Jr., comedy being scripted by Dorothy Parker; "The Reluctant Bride," written by Frederick Stephani, and another original, "The Gentleman From Chicago," by Horace McCoy. The original Fidelity company, which did not include Seidelman or Bautzer, previously released a few unqualified features.

Other deals closed this month include one with Horizon Pictures calling for two films to be produced at a cost of $500,000 each; another with Demyrtha Productions for a single picture, "Double Cross," due to roll in March; and still another with Matty Kemp for a musical, "The Pan American Way" (Technicolor), also set for a March start.

METRO-GOLDWYN-MAYER

SCHARY TO CONCENTRATE ON LIGHTER FARE FOR 1951

COMEDIES will receive the greatest emphasis on MGM's new production program in keeping with the public's demand. After their triumph at the box office, the Sarna-Davis comedy "Delilah," starring Hedy Lamarr, as box office leaders for a good many years... So, it should be self-evident that it was the story, plus the spectacular production which DeMille accumulated, plus the gigantic promotion by Paramount which were responsible for the public's wholesale acceptance of the picture.

"Battleground," with an estimated $3,500,000 final gross, ranked second on the list. And here again, the star names mean nothing. As a matter of fact, one of the most important roles in the picture was played by James Whitmore, an almost complete unknown at the time of its release. And certainly no one is likely to argue the point that it was the B. Rider Haggard story, and not the star names of Stewart Granger and Deborah Kerr, that pushed "King Solomon's Mines" into the third-ranking spot.

Isn't it about time for the men who control the purse strings of this industry to divert a little of the fabulous salaries being accorded the stars who supposedly reign as the boxoffice kings and queens, and put that money to better use in buying outstanding story properties?

There's no getting around it, Mr. William Shakespeare had something when he proclaimed a few hundred years ago that "The play's the thing."

Outfield," both to be produced and directed by Clarence Brown; "Callaway Went Thataway," another Melvin Frank-Norman Panama chore; "The Family Man" (Van Johnson), Gottfried Reinhardt producing, is the Big Summer show to be produced by Joe Pasternak; "McHenry's Civil War" (Red Skelton), Carey Wilson producing, and an as yet unitled sequel to "Mrs. O'Malley and Mr. Malone."

Outside the comedy vein, Metro has signed Fred Astaire to do two films to follow "Belle of New York." The initial of this duo will be built around music by Howard Dietz and Arthur Schwartz.

MONOGRAM-AA MONOGRAM WINDS TEN OF PROMISED 29-FILM SLATE

TEN of the announced slate of 29 feature-length pictures were completed in the past months since they were promised by Monogram. Prexy Stevy Brodly, announcing Film Bulletin that his company is far from heading into a slump production, points out that nine stories are currently in preparation for early production—set

(Continued on Next Page)
REPUBLIC

EIGHT TO ROLL AS REP., TURNS TO LOW-BUDGET POLICY

REPUBLIC has set a busy schedule for itself in the opening weeks of the new year, albeit the production slate as a whole indicates the company may have abandoned some of its ambitious plans of a year ago in favor of continuing its previous policy of turning out primarily the type of pictures known as programmers.

Eight pictures get the green light during January and February, all but one of them in the lower budget brackets — as judged by the combined value of the industry as a whole. That lone exception is "Wings Across the Pacific," which associates Producer-Director Alan Dwan is preparing in cooperation with the U. S. Air Force. This particular feature is budgeted in much higher brackets and will be allotted a shooting schedule of better than 60 days, in order to enhance it with all of the top production qualities essential to the current market. Others in group, however, will not exceed $600,000 in production costs, and will be ground out in the customary 10 days to two weeks. These include: "Dakota Kid," second in the series starring moppet western stars Michael Chaplin and Ellene Janssen; "Don Amiralito" (Roy Rogers); "Thunder in Gods Country" (Reg Allen); "Alaska Frontier," an action melodrama; "Havana Rose" (Estelita Rodriguez); and "Don Daredevil Rides Again," a serial.

In addition, Republic announces it will release "A Lady Possessed," co-starring James Cagney, Jeanne Crain, and produced by Portland Pictures, Inc., an American film corporation formed recently by Mason.

RKO

EXPANSION PLANS INCLUDE MORE FILMS, LARGER STAFF

EXPANSION appears to be the keynote of RKO Pictures Corporation during its first year of operation as a separate entity. Long since the independent production company from the RKO theater chain this month, Headman Howard Hughes had been busily engaged in planning a broadened program for the company, encompassing not only more pictures, but an enlarged executive and semi-executive staff.

Sources close to Hughes tell Film Bulletin that he has been employing additional producers and directors with established reputations, as soon as his expanded program starts rolling.

The production company has already been bolstered by the addition of such new executive personnel as Ernest L. Scoulon, formerly vice-president and treasurer of David O. Selznick's Vanguard Productions, to serve as RKO studio manager. Others on Hughes' executive staff include C. J. Tevlin, vice-president in charge of production; Ross Hastings, administrative coordinator in charge of contractual commitments, and Leonard Picker.

Indicative of the type of production which the offing for RKO are the three features now shooting. "Two Tickets To Broadway," a two dollar musical

20th CENTURY-FOX

AWARDS SPUR ZANUCK ON TO GREATER PLANS FOR '51

DARRYL F. ZANUCK has a tremendous task on his hands if he is to uphold in 1951 the reputation his company by that special accolade from the Saturday Review of Literature in naming Fox the "studio of the year" for 1950. Yet business associates close to Zanuck say the accolade had the effect of firing him with new ambition and greater plans for the New Year.

In order to uphold this reputation, Zanuck is expected to increase budgets wherever necessary, as he has already done on "Take Care Of My Little Girl," and to bring back the same caliber of pictures. The studio's executive recently announced, "Androcles and the Lion.

UNITED ARTISTS

McNUTT, UA STOCKHOLDERS SEEK SHOWDOWN IN HUDDLE

THIS week (January 17) Paul McNutt, ex-Governor of New York, will huddle with the stockholders of United Artists to sort out the jumble between the owners and the present management in an effort to salvage whatever can be saved from a company which has been ailing in the past year. Among the items on the agenda of the shareholders will be the charging of the company's snarled affairs, by Charles Chaplin and Mary Pickford.

In all fairness to Mr. Pickford, it should be noted that she has on more than one occasion shown a willingness to accept plans which have been preferred by his father, D.W. Griffith. In fact, Pickford has taken steps to untangle the company's snarled affairs. Chaplin, on the other hand, to all outward appearances, is interested whatsoever in the future of the organization.

Grinell, on a recent visit to Hollywood.
form the press that he had arranged for a sound financing program for UA which would put the company back on its feet. So far as anyone in the industry has been able to ascertain, his tip was for naught. It is understood that George Bagnall, UA's production head until a year ago, is Grinema's choice to become head of the distributing company.

UNIVERSAL-INTERNATIONAL

FIRST WEEKS OF NEW YEAR HOW UI PRODUCTION PICK-UP

"THE first three weeks of the New Year -- witness the brisk production pick-up at Universal, with four films going to production. First to roll was the high-budgeted feature by Technicolor, The Golden Horde" (David Farrar-Ann Jatye), which George Sherman is negotiating for Producer Howard Christie. Others are: "The Iron Man" (Stephen McNally-Jeff Chandler-Evelyn Keyes), th (Aaron Rosenberg producing and Joseph Pevney directing, and "The Real McCoy," an Abbott and Costello comedy directed by Charles Lamont and produced by Charles Christie.

The restoration of salary cuts, doled out to some of U-I's top ranking executives back in 1948, clearly indicates the improved financial status of that company as it prepares for what appears to be the biggest year in U-I history. Both William Goetz and Leo Spitz had their salaries restored to full contractual terms, which are reportedly $260,000 and $104,000 per year, respectively.

Enthusiasm is running high in the front offices around the lot over "Lights Out," which Director Mark Robson has just finished editing. Incidentally, Robson cut only 200 feet of the total 8,700 feet shot due to what he calls "pre-editing in the camera." This is the same policy he followed during the filming of "Champion" for Stanley Kramer, and is the result of close cooperation with the cameraman throughout the picture's filming.

WARNER BROS.

TOPICAL, TIMELY FILMS GET WARNERS' NOD IN 1951

THE start of "I Was A Communist For the FBI" this month, is indicative of the type of film making which Jack Warner is planning for his company in 1951. Whenever a topical subject comes up, Warner plans to give it precedence over all other production, in order to bring to the screen newsworthy subjects while they are still timely.

"Communist" was rushed before the cameras on a few days notice when Warner long distanced Producer Bryan Foy from Miami to lose no time in getting it to the screen. The cast is headed by Frank Lovejoy and Dorothy Hart, and is being directed by Gordon Douglas. Those who have seen the script say it is decidedly superior to the Warner effort of a decade ago -- "Confessions Of A Nazi Spy," which was one of the most talked about pictures of that time. The budget and shooting schedule aren't particularly impressive, but Foy says money and time aren't too essential to this particular script.

Topping the list of four new starters this month, is the million dollar musical, "Moonlight Bay" (Gordon MacRae-Doris Day), with Roy Del Ruth megging for Producer William Jacobs. The production, with its lavish musical number which has been in rehearsal for several weeks, will require 50-old days to film. Both "Fort Worth" (Randolph Scott-David Brian-Phyllis Thaxter) and "Tomorrow Is Another Day" (Ruth Roman-Steve Cochran-Lurene Tuttle), are budgeted in the half-million dollar class.

INDEPENDENTS

LIPPERT PRODUCTIONS

ROBERT LIPPERT has ordered an all-out exploitation campaign to ballyhoo his most recent high-budgeter, "The Steel Helmet." And, considering the prestige this picture is bound to give his company, such an exploitation campaign would most certainly appear to be in order. As an example of the Investment Lippert plans to make in selling the picture, he okayed a $5,000 expenditure for television plugs for a single day in Los Angeles alone. Fifty-five spots were carried on LA stations on the day the picture opened in five local theaters.

It is interesting to note, incidentally, that both "Steel Helmet" and Lippert's other sleeper of the past year, "Rocketship XM," were written and directed by one man. In the case of "Rocketship," Kurt Neumann doubled as megger-scribbener, and on "Helmet" Sam Fuller drew the duo assignment. And now, Lippert has assigned Charles M. Warren to the same task on his forthcoming "Little Big Horn."
LOEW'S NET UP MILLION FOR '50; FIRST QUARTER UP

Loew's made a million dollars more in 1950 than in 1949, the company's annual report to the fiscal year ended August 31, 1950, disclosed. Total net for '50 came to $1,854,000, compared with $6,744,500 for the preceding year.

The net annual period included $998,000 net from the sale of capital assets. In the corresponding period for '49, $225,000 of an allied corporation had been owned, and $400,000 from reduction of prior years' depreciation on certain properties to conform to rates fixed by the Internal Revenue Bureau, was included in the net income.

The company also released figures for the 12 weeks ended Nov. 23, showing net income of $1,995,000, including $78,436 due to reduction of prior years' depreciation. In the corresponding period the preceding year, net was $1,652,000, of which $600,000 was realized from sale of capital assets.

Gross income for fiscal 1950 dropped slightly below the '49 total, $178,621,000 from $179,241,000. Drop was most noticeable in gross receipts from film rentals, theatre receipts, accessories and M-G-M Records, where the 1950 gross slipped to $167,513,000, from $170,532,000. A good portion of this was made up, however, in the company's take from M-G-M Radio Attractions and Broadcasting, where the gross rose to $5,908,000, compared with $4,363,000 the year before.

Realization of foreign income was most noticeable in recovery from Italy, where Loew's converted close to $5,000,000 of blocked funds as part of the production cost of "Quo Vadis."

Net assets, other than $3,425,860 cash in foreign countries, amounted to $21,865,000, not including portion of cost of film productions allocated to foreign distribution but retained on books here. Of the cash figure abroad, $2,215,917 was received in the U. S. during the year.

Federal income taxes came to $4,753,000 for 1950, compared with $4,043,000 the year before.

PARAMOUNT'S ZUKOR
At 78, Better Pictures

ZUKOR CALLS DIVORCEMENT FACTOR IN FILM IMPROVEMENT

Divorce has been the moving force that pinpointed Paramount's concentration on product "that will stand up independently at any boxoffice." The words were those of the dean of the motion picture industry, Adolph Zukor. The occasion was the eve of his 78th birthday, marking almost half a century in the movie business for the Paramount board chairman.

The acclamation process, he said, took about half of the first year that saw Paramount divorce itself from its theatres and stand independently as a production-distribution company. "Our forthcoming product," he said, "will prove that we are making better pictures than ever."

Audiences will no longer go to see a poor picture, no matter whether it is given preferred playing time or not, he declared, adding, "Too often the good picture has been denied the good playing time it deserves. Too many exhibitors would play a poor picture with a cheaper rental on the weekend, reasoning that the house would be full regardless of the bill, and play the good picture at the beginning of the week." Now, he noted, only a good picture can fill a theatre on weekends and the exhibitor who gives the road show a choice spot will gain "in the long run."

Television, he vouchedsafed, was a "great new medium" that will find its place in the communications field. TV has a problem that theatres do not have to contend with, he added. "Our pictures can concentrate on entertainment; if our product gives the audience pleasure, we have attained our objective. But the man who produces film for television must not only entertain an audience but he must also sell soap or refrigerators."

COMPO BARRIERS DUE TO 'MISUNDERSTANDING': MAYER

Lack of support for COMPO was due to a misunderstanding of the all-industry organization's purposes, executive vice-president Arthur L. Mayer declared at a Variety Club testimonial dinner in Philadelphia last week. The testimonial honored David Supowitz, the Tent's retiring chief banker, and Ted Schlanger, the newly elected topper.

Calling upon all showmen to "make the small organizational sacrifices and financial contributions for industry unity that are made by every other American business, large or small," Mayer cited COMPO's aims. "Certainly no man in this industry," he said, "can be opposed to raising our standard in the public's esteem so that we are no longer classed by our Government with gambling establishments and poolrooms. No man in this industry can be opposed to utilizing all of its various branches in box office drives or in the effort to create new stars."

Urging theatremen to greater effort and more resourcefulness in meeting competition, Mayer predicted that television can be converted from an enemy into an ally that will sell our product in the homes of America as it has never been sold before. He reminded that TV was far from "free competition" noting that it cost-set owners $100 a year, far more than the average family cost for movie entertainment.

The "old stumps," he added, "are enduring contests, stage shows, etc. — pulling thousands of theatre men through previous crises, and we can do it again, he concluded.

PHONEVISION TEST OFF TO GOOD START, WINS PLAUDITS

Phonevision went into the second wee of its Chicago test flushed with the acolades of television newspaper critic and many of the 300 families in whose homes the 90-day test is being conducted. Compared with the misty, jumpy image of old and battered film prints that have filled video tubes, it was said, the new prints and expertly developed telecasting equipment used in the test came as a revelation to the censors TV watchers and critics.

All was not light and gladness, however, to Zenith's E. F. McDonald, sponsor of the trial. One of the test families was that of H. Leslie Atlass, vice-president of the Columbia Broadcasting System, one of the major television net-works. While he said Phonevision was "fine," he expressed doubt that it fit their broadcasting system or that it could be accepted by the FCC. He recalled

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that the Commission had turned down subscription radio. "If it approves phonevision," he noted, "I don't see why we couldn't charge a fee to hear Jack Benny or the Lux Radio Theatre."

In authorizing the test, the FCC emphasized that in so doing, it was not endorsing "pay-as-you-look" television.

Films for the second week of the PV test included two each from Paramount, M-G-M and RKO, and one Warner picture.

The Paramount films were "I Walk Alone" (1948) and "Golden Earrings" (1947); M-G-M, "Song of Love" (1948) and "Tenth Avenue Angel" (1948); RKO, "Enchanted Cottage" (1945) and "Murder, My Sweet" (1944); Warners, "Voice of the Turtle" (1948).

The Chicago test was shown over Channel 2. Anyone tuning in the channel received a jittery image that made it virtually impossible to discern outlines. The 300 sets, however, which had the "key," unscrambled the jitters and received a clear picture. Sets receiving the unaffected and was received by all TV set owners who tuned in the channel.

Zenith explained that the station had 11 different methods of interrupting patterns and that the one currently used was the simplest.

COURT APPROVES WB DECEASED, LOEW'S BEGINS NEGOTIATIONS

The Warner consent decree, third of the Big Five to come to terms with the Government in the industry anti-trust case, was signed, sealed and delivered as the New York Statutory Court stumped its approval on the document that calls for divestiture of at least 55 theatres by the present Warner chain and complete divestiture within 27 months. A plan of divestiture will be presented to Warner stockholders within 60 days.

At the same time, Philip Marcus, attorney of the Department of Justice's anti-trust division, informed the Court that Marcus, who said that Marcus was preparing to enter negotiations with the Government for a consent decree. He also said that he was ready to begin negotiations in the process of negotiating a settlement. The disclosure that Loew's, which had been adamant in its refusal to begin settlement talks, was submitting to the inevitable had been forecast earlier when the company requested and received an extension in the time required for it to file its own plan of divorce and divestiture.

As approved by the Court, the Warner decree follows the pattern of the Paramount and RKO agreements, both of which have been consummated. All production and distribution assets will be transferred to the production company, and all others to the new theatre company. Capital stock will be distributed pro rata to WB stockholders.

For 12 months, or until the reorganization provided for in the Plan shall have been completed, WB pictures may be licensed in any way and on any terms to Warner theatres, but thereafter licensing will be subject to the trade practice injunctions in the Court decree of last February.

Within two years, Warner or the New Theatre Company, must divest itself of at least 54 theatres, half within the first year. A maximum of 27 more may be forced on the block.

HARRY M. WARNER
Heads WB Salary List

WARNER, through his subsidiaries which are more than 99% owned, has 436 theatres, of which 236 are owned in fee, 191 leased, and nine partly owned and partly leased.

HARRY M., LOUIS B., TOP WB, LOEW'S SALARY LISTS

WARNER Bros. president Harry M. Warner, with $182,300, and Loew's vice-president Louis B. Mayer, with $300,000, topped the salary lists of their respective companies for the fiscal years ended in 1950.

Runner-up on the Warner slate of directors' and officers' salaries which totalled $1,744,390 was brother Jack L. Warner, who received $182,000 as production vice-president. Following in order were distribution vice-president Ben Kalmenson, $122,500; theatres vice-president Harry M. Kalmine, $132,500; Robert H. Jenkins, v.p. and general manager, $107,200; vice-president Samuel Schneider, $107,200; Albert Warner, v.p. and treasurer, $107,200; vice-president Stanleigh P. Friedman, $64,450, and Samuel Carlisle, controller and assistant treasurer, $32,080.

Loew's president Nicholas M. Schenck placed second to Mayer with $234,767, of which $130,357 was salary plus expenses, and $94,410 classified as a bonus and share in profits. Mayer's $300,000 (actually $299,999) represented $156,425 in salary plus expenses, and $143,571 in bonus and profit-sharing.

Also sharing in bonuses and profits were J. Robert Rubin with a total of $214,500 ($110,614 bonus and profits), and C. I. Vanleigh, with $202,006 ($143,511 bonus-profits). Other Loew's salaries were: Charles C. Moskowitz, $136,428; Joseph R. Vogel, $136,428; Lionel Friedman, $130,357; William F. Rodgers, $114,714.

CENSUS SHOWS MOVIES GET LESS OF AMUSEMENT DOLLAR

Amusements other than movie theatres have usurped eight per cent more of the public's entertainment dollar in the decade between 1939 and 1948. The figures, released last week by the U. S. Census Bureau, reported that motion picture theatres, exclusive of outdoor and portable theatres, accounted for 59% of the total receipts for all amusement establishments in 1948, compared with 67% in 1939.

The total includes taxes and receipts from concessions, candy sales and other sources of theatre income. Drive-ins and theatres not included in the figures (there were no reliable drive-in figures in 1939, according to Census Bureau officials), the bulk of the movie attendance decrease was taken over by other amusement fields such as sports, race tracks, legitimate theatres, bowling alleys, pool parlors, etc.

Total receipts of all U. S. amusements, including taxes and concession sales, increased 166% - from $989,079,000 in 1939 to $2,674,970,000 in 1948. Motion picture theatres accounted for $1,616,282,000 in 1948, including drive-ins and portable theatres. Of the total, outdoor theatres accounted for $465,838,000.

Other Census Bureau figures: 50,457 amusement establishments (17,689 indoor theatres, 20 drive-ins) in 1948; 14,155 amusement establishments (15,115 indoor theatres) in 1947.

Figures for other amusements: bowling alleys, pool parlors, up from $87,800,000 in 1939 to $204,149,000; race tracks, from $4,485,000 to $187,905,000; baseball clubs, from $130,797,000; football, from $24,490,000 to $77,183,000.

The breakdown shot up almost threefold: $225,481,000, representing 223,887 employees, in 1939 to $610,834,000 for 342,031 employees in 1948.

HEINEMAN DENIES ELC SALE OF NEWER FILMS FOR VIDEO

A trade paper report that Eagle-Lion Classics had sold exclusive first-run television rights in Chicago to 19 films was vigorously denied by William J. Heineman, ELC vice-president in charge of distribution. The news release said that the 19 films (made in '47-48) represented "the latest releases yet to be made available for TV," and that they had been purchased by station WGN-TV in Chicago.

According to Heineman, no deal with the station in question or any other TV outlet has either been consummated or even considered.
SOCK AD CAMPAIGN FOR 'HARVEY'

Novel Presentation Aids Choice of Ads

THE LAYOUT pictured above is taken from the inside spread of Universal-International’s press book on “Harvey.” It is indicative of the intensive, ingenious campaign upon which David Lipton and his staff of boxofficers have labored both wisely and well – for “Harvey” is a film that merits any showman’s all-out efforts. U-I’s advertising, publicity and exploitation offerings grease the way for a selling job that will undoubtedly enhance both the exhibitor’s box office and his reputation as a purveyor of good entertainment.

Four separate and complete ad campaign suggestions, ranging from five to eleven days, have been worked up from the comprehensive selection of ads included in the press book. They are, in addition, so displayed that the exhibitor can tell at a glance the disposition of his newspaper campaign. The campaigns can be varied and augmented from the tremendous selection of provocative and genuinely clever copy and illustration that feature these and the rest of the ads pictured in the press book. Because of the highly effective manner in which these ads can be employed for “Harvey,” no less than 25 of these one-column spots are available in a variety of styles. In addition, there is a special off-the-movie-page ad tailored for run-of-paper placement that can be a valuable supplement to any campaign and aims to garner the attention of those who do not ordinarily turn to the movie page.

The bonanza of advertising suggestions is matched by a host of exploitation ideas and supplemented by a special exploitation kit, available without charge upon order from U-I’s Exploitation Department in New York.

STUNTS

“Harvey” is the type of story that lends itself most effectively to a large variety of stunts that could arouse almost as much word-of-mouth in advance of opening as the film’s entertainment value will undoubtedly do after it reaches your screen.

An entire bevy of such tongue-waggers has been dreamed up by the U-I exploiteers, most based around the invisible rabbit that is the central figure of the story. Simple directions for a transparent mirror that first reflects the subject, then suddenly switches to “Harvey,” are contained in the press book and should be a wonderful eye-catcher for the lobby. Others include a “Harvey” drawing competition, a “Harvey Was Here” idea, a series of stunts built around the mythical “Pooka” that Harvey represents.

A search for “Harvey People”, i.e., those who are familiar with the character represented by James Stewart, stand out for their friendly acts and disposition, would make an excellent human interest angle for co-op with the local newspaper.
JIMMY STEWART has been singularly successful in his choice of roles in recent years. Beginning with "The Stratton Story", Stewart has had a string of unbroken hits that have swept him into a renewed popularity that surpasses the most halcyon days of his long screen career. "Broken Arrow", Winchester 73" and "The Jackpot" were all films that dipped well into the black for their makers. In his latest film, "Harvey," the rejuvenated Jimmy is destined to score his greatest success, for this Elwood P. Dowd is the type of role, and "Harvey," the type of film that will capture the hearts of millions everywhere, just as its stage predecessor did in the six years it has run on Broadway and throughout the country.

"Harvey", as those who saw the stage play with any one of the seven actors (including Stewart) recall so delightedly, is a story about a gentle, genial, bibulous guy and his "Pooka", a six-foot, four-inch invisible rabbit, his constant companion. The attempts to incarcerate Elwood in a mental institution because of Harvey are the jumping-off point for a potage of hilarities, basted with poignancy, that should be just the meat for every member of the family.

One of the most delightful members of the cast is the accomplished little character actress who portrayed the same role on the stage, Josephine Hull. The scenes in which she attempts to explain Elwood's hallucinations to the institution's doctor, has herself locked up and finally escapes to charge the asylum with being a white slave den, will rock movie audiences with laughter.

Others in the carefully chosen cast include Cecil Kellaway as head of the institution; Peggy Dow and Charles Drake in one romantic pairing and Jesse White and Victoria Horne in another.
Looking Over The Products

In large measure, the ’51 program is starting off in the key of low key. Melodramas abound, and the most that can be said for many of them is that they offer the exhibitor exploitation opportunities. The picture is not all that bad, however. Several bright spots are “Story of a Divorce” (Bette Davis), “It’s Only Money” (Frank Sinatra-Jane Russell-Groucho Marx), “My Forbidden Past” (Robert Mitchum-Ava Gardner) and “Jet Pilot” (John Wayne).

There should be a decided pickup in the quality of RKO’s output, and greater variety, when the Wald-Krasna unit starts delivering its share of the program.

20TH CENTURY-Fox—This studio won 1950’s production honors hands down — and the distribution branch performed a magnificent job in exploiting the great product it had to sell. There were times during the past year when exhibitors felt that 20th Century-Fox, almost single-handed, was sustaining the industry. The program was versatile and wonderful. “Cheaper by the Dozen,” “Twelve O’Clock High,” “Broken Arrow,” “Panic in the Street,” “Jackpot,” “All About Eve,” “No Way Out” is but a meager listing of the first-class product on last year’s schedule.

The new season is off to a blazing start with the top war film of the past decade, “Halls of Montezuma.” On the agenda to follow are such worthy subjects as “Call Mister” (Betty Grable-Dan Dailey), from the smash Broadway musical; “The Thirteenth Letter” (Linda Darnell-Charles Boyer), “I’d Climb the Highest Mountain” (Susan Hayward-William Lundigan), “The Frog Men” (Richard Widmark-Dana Andrews), “No Highway” (James Stewart-Marlene Dietrich), “Will You Love Me in December” (Monty Woolley). The list also includes what promises to be one of the screen’s greatest spectacles, “David and Bathsheba” (Gregory Peck-Susan Hayward).

The above is enough to suggest that 1951 will be another banner year for 20th-Fox.

UNIFIED ARTISTS— Torn by internal strife and beset by financial problems, UA hit a low ebb last year. In view of the present muddled situation, it is impossible to make any sound prediction for 1951.

UNIVERSAL-INTERNATIONAL—Universal failed to hit many high spots in its 1950 program, but it delivered a reasonably good, fairly well-balanced program. There were definite signs that this company was determined to avoid the costly mistakes of two and three years ago. “Class” pictures were taboo and the emphasis was shifted to action melodramas, Technicolor westerns and medium scale spectacles. Economy was in evidence in the product but the ’50 program was exploited to make money to Universal — and for exhibitors.

The new year is off with a bang. “Harvey” should be a great grosser. After that, the ’51 program appears destined to settle down to a good balance of melodrama, westerns, and comedies. The studio is counting heavily on “Bonaventure” (Claudette Colbert-Ann Blyth).

WARNER BROS.—This product last year was loaded with fails and near-fails. There was “Backfire” and “Barricade” and “Bright Leaf.” There was “The Great Jewel Robbery” and “Return of the Frontiersman” and “The Lady Takes a Sailor.” There were below par specials such as Bogart’s “Chain Lightning,” the musical “Daughter of Rosie O’Grady” and the eagerly-awaited “The Glass Menagerie.”

That this product still managed to give Warners a lush profit statement can be attributed directly to the brilliant talents of the company’s advertising-exploitation chief, Mort Blumenstock, whose high-powered campaigns converted several Warner quicks into real money-makers.

The new year has started a bit more impressively. The early releases are “Dallas,” “Highway 301,” “Operation Pacific” and “Storm Warning.” Insofar as quality is concerned, the best of these is “Storm Warning,” but it will not enjoy general boxoffice success. There are several important-looking pictures in the backlog: “Captain Horatio Hornblower” (Gregory Peck-Virginia Mayo), “The Enforcer” (Humphrey Bogart), “Jim Thorpe, All-American” (Burt Lancaster), “A Streetcar Named Desire” (Marlon Brando-Vivian Leigh) and “Only the Valiant” (Gregory Peck-Wendell Corey).

There is ample room for improvement over the 1950 program, and we believe Jack L. Warner is too astute a production man to continue in the rut of mediocrity which has plagued Warners in the past two years.
EVERYWHERE!

WHEREVER IT IS

BUSINESS IS GREAT

GARY COOPER ⭐ RUTH ROMAN

STEVE COCHRAN

RAYMOND MASSEY

BARBARA PAYTON

Directed by STUART HEISLER
Produced by ANTHONY VEILLER
Music by Max Steiner
Written by JOHN TWIST
JANUARY 29, 1951

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Produced by RUDOLPH POLK and BERNARD LUBER
Directed by IRVING REIS • Introduction by DEEMS TAYLOR
Screenplays by Liam O'Brien, Harry Kurnitz, John Paxton, and David Epstein • A World Artists Production

20th Century-Fox with great pride announces the World Premiere at the Park Avenue Theatre, N.Y. for one of the great musical experiences of all time!

of
men
and
music

There’s No Business like 20 Business
Joe Exhibitor Speaks

THE ‘GRAB’ COMPANIES

Mr. Mo Wax, Editor
Film Bulletin

January 20, 1951

Dear Sir:

Enough has been said and written about the tough times exhibitors have been experiencing for the past year or so to make repetition unnecessary and unwise. I am not one of that narrow breed of theatre owners who refuse to acknowledge that at least some of the distributors have found the going a bit rough, too, although most of them seem to have been weathering the storm rather well, by way of cuts in production costs and by increased output by their studios.

Before I register a “beef” that has been bothering me and, I suspect, a lot of my brethren in exhibition, I would like to pass on this ray of personal sunshine to the industry at large. In my theatres—and I’m hearing the same from others—business has been moving slowly upward in the last three weeks. A particularly healthy sign I have noted is the increase in the numbers of youngsters attending the weekend shows, more than I’ve seen at the boxoffice in about two years. They, and their folks, too, I believe, are getting just a wee bit fed up with staring at that 12 or 14 inch screen in the parlor, and the old urge to “get out among people” is coming back. Anyhow, let’s hope.

Now to my “beef” It’s about that old allocation evil. The sales managers of some of the major companies cannot seem to overcome the urge to milk their customers dry by demanding top terms for third bracket pictures. It’s a practice that has been revived by the “Grab” companies, those distributors who are always devising sales substitutes for product merit.

A couple of these outfits haven’t delivered a real grade A picture in six months, yet in almost every group they insist that at least one feature is entitled to top money. And by “top money” they mean terms comparable to what you pay Metro or Fox for real A pictures. The exhibitor’s squawk brings a retort that if he could pay Metro’s terms on “King Solomon’s Mines”, he can pay the Grab Company similar terms for a picture that shouldn’t be mentioned in the same conversation. The fact that the Metro picture cost three or four times as much and that it is doing a great job at the boxoffice cuts no ice with the guy who sets the sales policy for the Grab Company.

Every exhibitor in the country owes a vote of thanks to companies like Metro and 20th Century-Fox for keeping the business alive through these rough times with such wonderful pictures. Personally, I bend as far backwards as my business will allow to play ball with those two companies, because, the way I figure it, my theatres would have depreciated a lot more than they did without their products.

But, the gall of the Grab companies in putting second and third-rate pictures in the top bracket is more than any exhibitor should take if he wants to keep his self-respect. A few days ago, I took all I could from one salesman, who spent the better part of an hour trying to convince me that one of his company’s $500,000 “specials,” with some “star” that I never heard of before, was worth just as much as “Halls of Montezuma.” I finally told the gent not to bother calling on me again.

That, I think, is the exhibitor’s proper remedy for the allocation evil as it’s practiced by those Grab companies. Just invite their salesmen to stay away from your door.

If you can find a spare column in your worthy FILM BULLETIN for this opinion, I hope it will serve a useful purpose.

Best wishes to you and your crew.

Sincerely yours,

JOE EXHIBITOR.
If you go for the BIG ONES...

Date FRENCHIE Now!

FRENCHIE
COLOR BY TECHNICOLOR

Starring
Joel McCREA • WINTERS

with PAUL KELLY
ELSA LANCHESTER • JOHN EMERY

Story and Screenplay by OSCAR BRODNEY • Directed by LOUIS KING
Produced by MICHEL KRAIKE • A UNIVERSAL-INTERNATIONAL PICTURE

VARIETY says:

*BIG in Chicago
'Blenchie' Big

'Blenchie' Trim

'Blenchie' Paces L'vill

'Blenchie' Hefty

'Blenchie' Wow

BIG in Cincinnati

BIG in Louisville

BIG in Providence

BIG in San Francisco

BIG Everywhere
A group of men huddled under a snow-covered canopy outside a hotel that housed the city’s Variety Club headquarters. One was a theatreman—the worst locked-up kind of character from various other fields of enterprise. They were discussing a harried individual who had scurried up to the group, muttered a few words to the exhibitor, then melted back into the softly-lighted, thick-carpeted lobby to duplicate the same breathless procedure with other theatremen who were gathered that evening in the Variety clubrooms.

“Who was that?” queried the insurance company executive. “He looks like a four-acter man.”

“He’s branch manager—_for_ ______,” the exhibitor replied. “Supervises three or four million dollars worth of business per year in his exchange.”

“Oh, one of those fifty-thousand-a-year men.”

“Fifty thousand? If he got fifteen thousand he’d drop an ulcer.”

“Less than fifteen thousand for a guy that handles three or four million in business per year doesn’t sound like much. What’s the matter with those fat movie salaries I’m always reading about?” the insurance man asked. “And what does a film salesman make?”

Well, let’s take a look at just “wotinell!” the film “peddlers” do make, and let’s talk a little about the importance of their role—and the Distributor’s generally—in the industry scheme.

**Hollywood Takes Credit**

Hollywood has always been notorious for grabbing off the lion’s share of credit—and cash—in the film business. When it turns out a good picture that makes a lot of money, the production genius throws out his chest and takes a deep bow. When it turns out a picture that doesn’t make money, the expanded chest belches sulphur and brimstone at the “fumbling nitwits”—or words not so polite—who failed to merchandise the picture properly. When it turns out a bad picture—well, nobody’s perfect, you know.

There would be some justification for Hollywood’s producers (and reproducers) claiming the glory, disclaiming the blame, and commanding the fabulous salaries—if that’s all there was to the story. The other side of the coin, however, is all too seldom exposed to scrutiny. When it is turned over, it shines the more brightly for not having been tarnished with misuse.

While Hollywood is the heart and backbone of the motion picture industry, Distribution, and, of course, Exhibition, are the lungs, the muscles, the veins and arteries, the nervous system and all the other vital organs which make up the industry body—including the colon and bladder which must toss off the excretions and waste that forms at least some of Hollywood sourpuss. The industry’s life blood, its pictures, are pumped from the Hollywood heart through the arteries of distribution into the theatres. And through the veins, returns the green “blood” that keeps the heart beating—money with which to make more pictures.

Thus Production’s output, good, mediocre and bad, must pass through Distribution’s channels before a single dollar can come back to finance more production. The bad pictures must be made to pay off so that more good pictures can be made. Distribution must salvage and make profitable the mediocre and poor films that must necessarily be included in the 400 or 500 pictures ground out annually in the Hollywood film factories to supply the needs of the nation’s theatres. The multi-million dollar failures must be compensated for through painfully eking out profits from smaller-budgeted product.

While this is a hereotlean task in itself, it is a problem that is encountered in many other industries by the distribution forces. What makes the film industry salesman’s job unique—from the general sales manager down through division manager, district manager, branch manager, sales manager—and exchange salesman—is the fact that he has to sell to thousands of individual accounts between 30 and 60 separate commodities, each of which is a brand new item. **WITHOUT A LIST PRICE!**

He is a pitchman selling a “surprise” bag containing a new and untested piece of merchandise. He must haggle over each picture with each buyer. He must make deals that will satisfy the customer and prove profitable to his company. He must convince the theatre owner that the latter is being offered a “different” piece of merchandise than something he has previously bought with similar trappings. And, after he sells the exhibitor, he must convince a flock of hard-bitten superiors that the customer isn’t taking the shirt off his back.

**Block Booking Simpler**

In the days of block booking, the procedure was simpler, more condensed. The theatreman bought an entire year’s output, the contract was consummated at stipulated prices and the bulk of the work was concentrated into five months of the year. Deals were set between June and October for the following season’s product. By Fall, the selling job was over. The only customer demands made on the distributor were for an occasional cancellation, fill-in, adjustment of price.

How much more difficult is the salesman’s job today! The complexities that have arisen in the decade since block booking was outlawed by court decree point up distribution’s increased importance in the industry present modus operandi. Film selling now is a “round-the-calendar job, month-to-month, week-to-week; there is no respite, little time for vacation. That goes for the entire Distribution arm of the business.

Elimination of certain trade practices like franchises, formula deals, master agreements; clearance restrictions; a ban on conditioning the sale of one film on another; selling theatre by theatre and picture by picture; and that universally despised monstrous, competitive bidding—have all combined to make the selling job a complicated and, often, precarious process. From the lowest salesman to the top executive, the film company’s sales force must become familiar with all the do’s and don’ts they run afoul of the law.

With divorce, the distributor’s function obviously increases even further in complexity and importance. Thousands of theatres that were once automatic circuit playdates have joined—or will soon

(Continued on Next Page)
The primary role now being played by the film "peddler" has focussed attention on the organization which has championed his cause—the Colosseum of Motion Picture Salesmen.

Now boasting approximately one thousand members, comprising the non-executives of the ten principal film companies throughout the country's exchanges, the Colosseum's brief but stormy existence has firmly established it as the official representative of the film salesman, first in the industry's history. Prior to 1945, the film salesmen's sole claim to organizational activity was in the form of clubs, like the Reel Fellows, Micom, Reality, etc. For activity was not one of their characteristics. Members included, in addition to the salesmen, vice-managers, branch headquaters and even a generous sprinkling of independent exhibitors. That year, however, a picture peddler from Atlanta, Frank Salley, organized the first lodge of the Colosseum to represent film salesmen in their dealings with the film companies. Sparked by Salley's action, a San Francisco lodge was formed and the idea caught fire. By the end of 1945, enough support had been engendered to hold a convention in Chicago. Plans were made for the formation of film salesmen into a national organization that would cover the country's exchanges. Within a year, 13 lodges were operating, to the discomfiture of those film company executives, who, at first, pointedly ignored the organization of the lodges.

In 1947, the Colosseum retained a Milwaukee attorney, David Beznor, as its general counsel, and demanded recognition as the bargaining representative for all film salesmen. When the Association of Motion Picture Theatres and Exhibitors in 1948 stamped its certification on the Colosseum as bargaining agent for all the motion picture salesmen employed by major companies, the distributors finally sat down to negotiate with the organized film peddlers.

**Salley Tragedy**

It was four years, almost to the day, from the creation of that first lodge in Atlanta that Frank Salley stood before the 1948 convention of the Colosseum and listened to the cheers of the men for whom he had fought. His dream had become a reality. And after that first general meeting, the Colosseum's leaders retired to the hotel room headquarters for a caucus. Congratulations were being exchanged and plans for future sessions were being laid when Frank Salley suddenly slumped to the floor, victim of a heart attack. The founder of the Colosseum was dead.

The fruits of his battle were already down on paper. The first contract won by the Colosseum provided for a $10 salary increase, maintenance of membership, an increase of mileage allowance to 7½ per mile and several improvements in the employment conditions of film salesmen.

General Counsel Beznor recalls the distributor's attempts to "thwart the growth of the organization." While the companies' resistance "took form in many ways, it was never sufficiently overt to admit of sufficient evidence to establish an outright violation of the labor laws." When a referendum on the union shop provision indicated the futility of attempting to talk the salesmen out of the Colosseum, the film companies accepted the inevitable with apparent good grace. The film lawyers, however, extraordinary loophole-finders, went to work on the contracts. Says Beznor: "They began to examine the contract with a magnifying glass with a view to cutting corners and eliminating the increases which they had granted under the terms of the contract. Constant policing of the contract was required to avoid misinterpretations of its provisions and to make available to all the film salesmen the benefits of the contract."

Apparently, the "policing" was not totally effective. A loophole big enough literally to drive a car through ran down some of the salesmen's gains. Salesmen had been using their personal automobiles, usually middle-priced cars, to cover their territory and were turning in the customary expense account. If there was a bit of padding, here and there, the companies understood and accepted the time-honored tradition of the "swindle sheet."

Shortly after the 7½% mileage allowance had been won, a film company announced that it would furnish company-owned transportation to their salesmen, thus, of course, eliminating the car allowance. The salesmen of that company were furnished "striped-down Fords"; the firm paid bills for gas, repairs, etc., directly. In addition, the Colosseum claimed that salesmen sustained a serious loss as a result of being forced to sell automobiles they had bought for use in their jobs. The next contract carried a provision requiring four months' notice to salesmen before furnishing company-owned transportation.

The Colosseum, like other labor groups, has those among its ranks who feel that they are no better off than they were before, despite the assured gains since its inception. Whether the long-range benefits will eliminate these gripes is a matter only time will decide. The organization's leaders, president Harris Wynn of Atlanta, secretary N. Proverson of Milwaukee, vice-presidents William Warner of Los-Angeles and A. Ted Mendenhall, Des Moines, and treasurer Tom McKeem, of Oklahoma City, feel firmly that the Colosseum's function is "not only to better the lot of the film salesmen, but, in its day-by-day pursuit, to improve the relationship of the salesmen, employers and exhibitors, and, generally, to promote the cause of good will of the public toward the motion picture industry."

**Distrib's 'Moral Responsibility'**

At present, the organization is giving itself for another tug 'o war with the companies. This time, a week minimum for salesmen with more than one year's experience, plus an $8-$9 per day on-road allowance, is hopelessly below the zone. During the period since the last contract was negotiated in 1949, the Colosseum feels, Beznor's request to the distributors last December for an immediate increase in the on-the-road rates to conform with the "spirt" rather than the letter of the agreement, which runs to April 15, 1951, either has fallen on deaf ears, or has been flatly rejected.

In the general counsel's opinion, the distributors are "victious of moral responsibility to their salesmen by refusing to accede to the Colosseum's request. "Future circumstances and events may well reveal errors in their judgment," he adds. The Colosseum's battle to win advocacy for the film "peddlers" is a perfectly logical manifestation of the salesman's increasingly vital role in the movie business as it has been reconstructed by the courts of the land, and as it is constituted today. More than ever before in the industry's history, the spotlight is on the sales branch. True, Hollywood bears the burden of meeting the advancing entertainment aspect of more discriminating public, but the pressure is even greater on the salesmen. Wholesaling buying of pictures has been decreed illegal and the ready-made market for movies is out. The salesman has had to adopt new and fresher, more advanced selling techniques, for he is coming face-to-face with the same customers ten or twenty times a year—not just once.

All the way down from Distribution big shot Wynn, through Oklahoma's Red Smith to the ex-booker who has just moved into his first peddling job deep in the hinterland film exchange, salesman's hopes have been hounded. Its value should be properly recognized by the men who make filmdom's policies.
The Coming Censorship Struggle

When Francis Cardinal Spellman of New York protested against the showing of Rossellini's "The Miracle" at the Paris Theatre early in January, where it formed part of an omnibus feature entitled "Ways of Love," it was obvious that the Catholic Church in America had embarked on a new crusade; an overhualing of the censorship machinery on a national scale.

It is no mere coincidence that the Cardinal's action coincided with Eric Johnston's vigorous campaign on behalf of the Motion Picture Association of America for less censorship, not more. Johnson argues that films are entitled to the same freedom as the Press has traditionally enjoyed. Nonetheless, it cannot be said that the MPAA is at loggerheads with the Catholic Church, for Cardinal Spellman's objection to "The Miracle" was based on religious considerations, and the MPAA code specifically provides that no seal shall be granted to a movie which discredits religion...

What Is Censorable?

What makes the issue of vital importance to the industry, however, is that if a new policy of film censorship is to result from the pressures now being applied, and one is certainly overdue—the responsibilities for censorship should remain with those who make and show motion pictures.

In the name of "purity" some quite fantastic steps have been taken in the past. On one occasion the International Anti-Cigarette League petitioned the Hays Office with a view to having cigarette-smoking by women in films banned as "the accompaniment of discreditable character." The Ohio censors once insisted on cuts being made in "Hands Across the Table"—remember it?—because it showed Fred MacMurray in shorts while pressing his pants. New York's censors passed Mae West's "Go West Young Man" without alteration, but Pennsylvania's deleted a number of lines. Massachusetts okayed "Fury" as screened, but Ohio did not. Boston's censors insisted on Shakespeare's immortal lines being tampered with before "Henry V" could be exhibited on Sundays. More recently a San Francisco theatre manager was arrested because he showed "The Outlaw."

Americans may gather some consolation, however, from the fact that the censorship virus is not peculiar to them. Just before the war the Italian State Censors rejected "The Adventures of Marco Polo" and were persuaded to give it a seal only after the Venetian globetrotter, after whom the picture was titled, was renamed "MacPool."

New System Needed

Such are the vagaries of film censorship that it is high time the motion picture industry itself tackled the task of formulating a new system, a system which would, for instance, prevent such people as New York's City License Commissioner Edward T. McCaffrey from threatening to withhold an exhibitor's licence because he had personal objections to a film.

That is what happened over "The Miracle." On December 12 last, "Ways of Love" opened at the Paris Theatre in New York, and immediately earned the critics' praise. It had been officially approved by the Motion Picture Division of the State Education Department. On December 23, however, License Commissioner McCaffrey notified the theatre that he found the film "blasphemous" and would have to consider withdrawing the Paris license unless it was taken off immediately.

Under so powerful a threat, the exhibitors made a hurried substitution, but the distributor, Joseph Burstyn, was not so easily cowed. He promptly announced he would fight Commissioner McCaffrey, and went to Court on December 29 for an injunction. The same day Commissioner McCaffrey raised his ban, pending a judicial decision, and the Paris Theatre's boxoffice take immediately rose from $10,000 to $18,000 a week.

High Court Rules

When the case came before Supreme Court Justice Steuer everyone avoided discussion of whether or not "The Miracle" was blasphemous, and concerned themselves with the legal argument of whether the Licence Commission could censor motion pictures. The Judge delivered a firm, clear negative. Only the Education Department had power to determine whether a film was indecent, sacrilegious or immoral, he said, and any local law purporting to give a municipal officer such regulatory powers over a licensed film must be null and void.

That seemed to dispose of the matter, but a few days later Cardinal Spellman called on every Roman Catholic in America to boycott "The Miracle" and to join in an attempt to change Federal and State censorship laws so as to make it impossible for anyone "to profit financially" from the production of similar films. He criticised the State Education Department for approving the picture and said the Department's Motion Picture Board, headed by Dr. Hugh M. Flick, should be censured for "insulting millions of people."

The Legion of Decency, he declared, had labelled the film "a mockery of Christian religious truth." The Pontifical Film Commission in Rome had condemned it.

The very day on which the Cardinal issued his statement, Auxiliary Bishop Joseph F. Flannely, announced that the (Continued on Next Page)
The Coming Censorship Struggle

(Continued from Preceding Page)

Catholic Welfare Conference, headed by Coadjutor Bishop William A. Scully, of Albany, would ask the Legislature to strengthen the State's censorship laws. Members of various Catholic organizations began picketing the Paris Cinema.

Joseph Burstyn, heartened by his court victory, produced photocasts of documents purporting to show that "The Miracle" had not been disapproved by the Vatican.

Approved In Italy

They consisted of a signed statement by the President of the Council of Ministers in Rome saying the film was approved by the Italian Government, an affidavit by the Director of the Venice Film Festival declaring it would not have been screened if it had been blasphemous, and a sworn statement by the President of the Italian Motion Picture Industry Association that the film had been approved for exhibition by all the proper authorities. "It's my impression," Burstyn said, "that the Legion of Decency is trying to establish itself as the official censor for the City of New York."

In Albany, John J. Jehu, Director of the State Education Department, admitted he had been requested to "suggest a reconsideration by the Board of Regents" of the license granted to the film, and said his experts were examining the law. The City of New York meantime announced it would appeal the temporary injunction granted by Justice Steuer. Commissioner McCaffrey added that he would be remiss in his duty if he did not press the appeal.

Best Foreign Film

Yelps of protest were heard immediately from the American Civil Liberties Union and the Authors’ League of America. They were supported by the American Book Publishers’ Council, the Society of Authors’ Representatives, the Theatre Library Association and a long list of civic-minded individuals, including Rex Stout, Howard Barnes, Russel Crouse, John Henry Chamberlin, William L. White and Sigmund Spaeth.

Two prominent Protestant clergymen, John Haynes Holmes and Donald Harrington, his successor as minister of the Community Church of New York, signed a petition to the Board of Regents reminding them that "The Miracle" had been given the New York Film Critics Award as the best foreign film of 1950, and adding: "Revoking licenses at the instance of private pressure groups would permit them to dictate what other Americans may or may not see or hear."

Unperturbed, the Board of Regents—the governing body under which the State censor board operates—proceeded to do its duty. On January 19 it voted unanimously to direct the distributors of the film to show cause at a hearing on January 30 why licenses to exhibit the film should not be cancelled on the ground that it is sacrilegious.

Music Hall Award

This decision, it should be noted, did not say the film is sacrilegious in the Regents' opinion, but it followed a recommendation by a sub-committee of the Regents that the licenses be revoked. The members of the sub-committee are William J. Wallin, a Protestant, John F. Brosman, a Roman Catholic, and Jacob L. Holtzmann, a Jew.

Next phase of the struggle engulfed the New York Film Critics and G. E. Eyssell, Managing Director of Rockefeller Center. The critics had planned to present their "best" awards in Radio City Music Hall. "The Miracle", as part of the "Ways of Love" trilogy, had been cited by them the best foreign film of 1950.

Mr. Eyssell, having received a private tip that there might be a Catholic boycott of the Music Hall if he allowed the awards to be presented there, hurried to consult the Critics' president, Howard Barnes of the Herald-Tribune, and the vice-president, Bosley Crowther, New York Times. Barnes assured him that the Chancellor of the Archdiocese of New York, Msgr. Walter P. Kellenberg, had said that there would be no Catholic objections if the awards were made as planned.

Kellenberg Denies

But Msgr. Kellenberg denied emphatically having told Mr. Barnes any such thing. Hoping to clear up the confusion, Bosley Crowther telephoned Kellenberg, and reported him as having replied he had "no desire to discuss the matter with anyone" except Mr. Eyssell. Eyssell's retort was that he had sought an interview with Msgr. Kellenberg, but without success.

In view of the possibility, therefore, that the Music Hall management might find itself behind a Catholic picket line, the Critics decided to switch the venue of their Award presentation ceremony to another place, though stressing that "Ways of Love" would still be honored "on whatever occasion can now be arranged."

What does all this add up to as far as the film industry is concerned? In the opinion of this writer "The Miracle", which is an artistic triumph for Anna Magnani, its star, is a blasphemous film, in the sense that it is anti-religious. It tells the story of an insane peasant woman who is seduced by a stranger whom she imagines to be St. Joseph. Spurned by the villagers, ignored by the church, she bears her child in torment alone, under the impression that she has conceived miraculously.

No 'Hate' Films

The essential point is whether the picture is anti-Catholic, any more than whether it is anti-Jewish or anti-Protestant. It is the kind of movie which must offend the susceptibilities, and touch on the beliefs, of millions of people in the United States who are more concerned with religious fundamentals, the act of faith itself, than they are with religious sectarianism.

The kind of picture which sows more hate in this hate-ridden world, which tends to undermine the decent philosophies of life, isn't the kind of movie which the exhibitor can be proud of showing.

If the industry accepts this premise, and bears it constantly in mind during the coming struggle for censorship changes, it will be entitled to claim the right to control and govern film censorship for itself, and to tell every outside group which attempts to deprive it of that right to go to blazes.
IT TAKES 46 MUSCLES TO FROWN!

IT TAKES ONLY 22 MUSCLES
and M-G-M Pictures
TO SMILE!

HOW TO HAVE FUN IN FIFTY-ONE! Turn the page!
THE SMILING LION COULD REST ON HIS LAURELS BUT THERE'S WORK TO BE DONE!
(with a smile!)

**"King Solomon's Mines"
**"Annie Get Your Gun"
"Father of the Bride"
"Three Little Words"
"Summer Stock"
"Adam's Rib"
"To Please a Lady"
"The Asphalt Jungle"
"The Yellow Cab Man"
"A Life of Her Own"
"The Duchess of Idaho"
"Nancy Goes to Rio"
"Reformer and the Redhead"
"Key to the City"
"Ambush"
"Stars in My Crown"
"Devil's Doorway"
**"The Toast of New Orleans"
**"Kim"

*Asterisk denotes Technicolor*
“Hey Mister read this and you’ll get happy!”

A BUSINESS OF GOOD CHEER!

The downbeat boys have been beating us down... not just in the trade, but to the public. M-G-M has rendered yeoman service in good-will over many years. M-G-M’s ‘Ambassadors of Good-Will’ get around. Some attend exhibitor conventions and tell ‘how to build business.’ Others talk before Rotary Clubs, business clubs and gatherings of all sorts, selling motion pictures. George Murphy, an M-G-M star, has bolstered the confidence of the industry and the public. In addition there is that inspiring short subject ‘The M-G-M Story’ produced expressly for Exhibitor Conventions. Their enthusiasm caused M-G-M to make it available free to theatres. This is a business of good cheer. There are ways of stimulating business. Let’s be realistic and OPTIMISTIC. Battles aren’t won by thinking and talking defeat. Movies have much to offer the public. They are a permanent factor in American life. Let’s tell the public. For the New Year let’s resolve to:

Sing a song of good cheer,
Sell our pictures to the sky,
Put forth our best showmanship
And build our grosses high!”

“That’s good Horse Sense from publisher Ben Shlyen.”

GOOD CHEER ON THE SCREEN! TURN HERE!
“PROUD OF PRODUCT, METRO
On the basis of recent preview showings of Leo’s new product, it would seem that they have every justification for saying: M-G-Movies ARE BETTER THAN EVER!

“BE HAPPY! GO LEO!”

Now Playing

M-G-M Presents
"PAGAN LOVE SONG"
STARRING
ESTHER HOWARD
WILLIAMS, KEEL
COLOR BY
TECHNICOLOR
Screen Play by
Robert Nathan and Jerry Siegel
Based on the Book "Tahiti Landfall"
by William S. Stone
Music by HARRY WARREN
Directed by ROBERT ALTON
Produced by ARTHUR FREED

Now Playing

M-G-M Presents
"WATCH THE BIRDIE"
STARRING
LEON AMES, PAM BRITTO
RICHARD ROBER
COLOR BY
TECHNICOLOR
Screen Play by
Leon Gordon, Helen Deutsch and Richard Schuy
Directed by VICTOR SAVILLE
Produced by NICHOLAS NAYFACK

Now Playing

M-G-M Presents
"GROUNDS FOR MARRIAGE"
STARRING
VAN KATHRYN JOHNSON, GRAYSON
PAULA BARRY
RAYMOND SULLIVAN
COLOR BY
TECHNICOLOR
Screen Play by
Allen Rivkin and Laura Kerr
Directed by ROBERT Z. LEONARD
Produced by SAMUEL MARX

Now Playing

M-G-M Presents
"THE MAGNIFICENT YANKEE"
STARRING
LOUIS CALHERN
ANN HARDING
Written by Emmet Lovency
Based on the Novel of the same name produced by
Arthur Hopkins
Directed by JOHN STURGES
Produced by ARMAND DEUTSCH

February

M-G-M Presents
"RUDYARD KIPPLING'S KIM"
STARRING
ERROL FLYNN
DEAN STOCKWELL
PAUL ROBERT LUKAS
DOUGLAS THOMAS GOMEZ, CECIL KELLY, ARNOLD MOSS, LAURETTE LUE
COLOR BY
TECHNICOLOR
Screen Play by
Leon Gordon, Helen Deutsch and Richard Schuy
Directed by VICTOR SAVILLE
Produced by LEON GORDON

February

M-G-M Presents
"VENGEANCE VALLEY"
STARRING
BURT LANCASTER
JOANNE DRU
RAY COLLINS
SALLY FORREST
COLOR BY TECHNICOLOR
Screen Play by Irving Brecher
Based on the Novel of the same name produced by
Arthur Hopkins
Directed by RICHARD THORPE
Produced by NICHOLAS NAYFACK
The Talk of the Industry!

THE M-G-M STORY

READY SOON!

SAYS DAILY VARIETY:

"There's heartening stimulation and impact to the entire industry in M-G-M’s trailer of its forthcoming product 'THE M-G-M STORY'. Shown at TOA Convention in Houston it changed men who had been most pessimistic into bouncing optimists by the end of the 60 minute film. It sells very strongly the message that the picture industry with product has the means to successfully hold its own in any market."

ASK YOUR M-G-M BRANCH!

M-G-M will shortly deliver to theatres without charge its celebrated film "THE M-G-M STORY." It has been hailed by the entire trade press as the most constructive step of the year in stimulating public interest. M-G-M makes this large investment (not matched by any other company) as concrete evidence of The Friendly Company's determination to back its great product with hard-hitting showmanship.
To quote Daily Variety:

"PESSIMISTS BECAME OPTIMISTS!"

WHEN THEY SAW "THE M-G-M STORY"!

In this 60 minute subject, your patrons will see the marvelous sequel to last year's famed "Some of the Best." They will see the M-G-M Studios and Stars in action with footage from 24 coming pictures, 12 of them in Technicolor. Here are the pictures:

ACROSS THE WIDE MISSOURI (Technicolor)
Clark Gable, Ricardo Montalban, John Hodiak, James Whitmore, Adolphe Menjou, J. Carrol Naish

ROYAL WEDDING (Technicolor)
Fred Astaire, Jane Powell, Peter Lawford, Sarah Churchill, Keenan Wynn, Albert Sharpe

IT'S A BIG COUNTRY
All-Star Cast

MR. IMPERIUM (Technicolor)
Lana Turner, Ezio Pinza, Marjorie Main, Barry Sullivan, Sir Cedric Hardwicke

THE MAGNIFICENT YANKEE
Louis Calhern, Ann Harding

PEOPLE IN LOVE
Ray Milland, Nancy Davis, John Hodiak, Jean Hagen, Lewis Stone

KIND LADY
Ethel Barrymore, Maurice Evans, Angela Lansbury, Keenan Wynn

CALLING BULLDOG DRUMMOND
Walter Pidgeon, Margaret Leighton, Robert Beatty

INSIDE STRAIGHT
David Brian, Arlene Dahl, Barry Sullivan, Mercedes McCambridge, Paula Raymond, Claude Jarman, Jr., Len Cheaney

FATHER'S LITTLE DIVIDEND
Spencer Tracy, Joan Bennett, Elizabeth Taylor

GO FOR BROKE!
Van Johnson and All-Star Cast

SOLDIERS THREE
Stewart Granger, Walter Pidgeon, David Niven, Robert Newton, Cyril Cusack, Greta Gynt, Frank Allenby

THE RED BADGE OF COURAGE
Cast of Thousands including Audie Murphy, Bill Mauldin

THE PAINTED HILLS (Technicolor)
Lassie, Paul Kelly, Bruce Cawling, Gary Gray

VENGEANCE VALLEY (Technicolor)
Burt Lancaster, Robert Walker, Joanne Dru, Sally Forrest, John Ireland, Ray Collins

THREE GUYS NAMED MIKE
Jane Wyman, Van Johnson, Howard Keel, Barry Sullivan

PANDORA AND THE FLYING DUTCHMAN
(Technicolor)
James Mason, Ava Gardner, Nigel Patrick, Shella Sim, Harold Warrender, Maria Cabre

EXCUSE MY DUST (Technicolor)
Red Skelton, Sally Forrest, MacDonald Carey, William Demarest, Manco Lewis, Raymond Walburn

TERESA
Pier Angeli, John Ericson

AN AMERICAN IN PARIS (Technicolor)
Gene Kelly, Leslie Caron, Oscar Levant, Georges Guetary

RICH, YOUNG AND PRETTY (Technicolor)
Jane Powell, Danielle Darrieux, Wendell Corey, Fernando Lamas, Marcel Dailo, Jean Murat, and introducing Vic Damone

SHOW BOAT (Technicolor)
Kathryn Grayson, Ava Gardner, Howard Keel, Joe E. Brown, Marge & Gower Champion, Agnes Moorehead

THE GREAT CARUSO (Technicolor)
Maria Lenz, Ann Blyth, Dorothy Kirsten, Jamilé Navratna, Blanche Thebom, Teresa Celi, Richard Hageman, Carl Benton Reid

PLUS AN

EYE-FULL

First Scenes in Technicolor of "QUO VADIS"

SURPRISE!

(Your public wants you, on the next page)
"Hello Leo, don't let anybody kid you that there's any form of entertainment to equal the stars, the glamor, the fun, the spectacle of the big motion picture theatre screen! We've seen the swell coming M-G-M shows in 'THE M-G-M STORY' and we'll watch for them. As usual we're all saying 'BE HAPPY! GO LEO!'"
'THE MATING SEASON' SPARKLING COMEDY HIT

Paramount
101 minutes

Paramount has a winner in "The Mating Season," a delightful entertainment compound of sparkling comedy and human interest that is bound to bring great pleasure to audiences in every stride. Boxoffice returns should be excellent in all respects, and the film will strike a highly favorable word-of-mouth should build a large audience. Another wise and witty job by producer Charles Brackett, who also collaborated on the script with Walter Reisch and Richard Breen, this film lifts to stardom character comedienne Thelma Ritter, who earned the chance by her great roles in "A Letter to Three Wives" and "All About Eve." She is simply magnificent as the bankrupt operator of a hambinger stand, who goes to take up her son's offer to live with him, only to find that he has just married the rich daughter of an American ambassador. Her adventures with the misunderstanding daughter-in-law and the latter's snooty mother are both hilarious and touching. Many of the smart lines will bring roars of laughter. Sample: "I once knew a brigadier-general who wasn't safe to be left alone with a French telephone!" Tierney and John Lund, as the married couple, and by Miriam Hopkins, as the ambassador's overbearing wife. The support throughout is first-class.

In addition to Miss Ritter, the case provides topflight performances by Gene Tierney, widow owner of a hambinger stand and of a fine Hoboken, New Jersey, branch of her business and hitch-hikes cross-country to the town where her son, John Lund, is working as a draftsman for a tool company. She arrives to find Lund about to marry Gene Tierney, daughter of an ambassador and ex-girlfriend of John Lund. The latter is the tool company's boss. Gene Tierney's snobby mother, Miriam Hopkins, comes dashing home from Venice for the splash-up wedding. But when Lund's penniless mother arrives at the apartment Gene Tierney mistakes her for the new cook and puts her to work in the kitchen. The boss' playboy son does his best to upset the marriage, and so does the bride's mother, but the millionaire toolmaker fails for the "cook," and contrives to make everything come out alright. LEON.

'OPERATION PACIFIC' WILL NEED THE BIG BALLYHOO CAMPAIGN

WARNERS — generally on exploitation; less in class houses


"Operation Pacific" is being given the highpowered exploitation treatment by Warners and it is not surprising to see the ballyhoo campaign and the John Wayne name. Action house will realize best returns; all others to average.

John Wayne contributes his usual stolid performance as the submariner whose Navy career interferes with his marriage to Patricia Neal. As a Navy wife, connivingly stationed at her husband's home base, Miss Neal does a good job, although she is photographed very unflattering. Wayne Bond and Patricia Neal are the sub's ill-fated skipper. The involved, conventional screenplay was written by George Waggner, who also handled the directorial chores.

STORY: The USS THUNDERFISH, returning to Honolulu with a cargo of children rescued from Jap-held territory, fires a couple of magnetic torpedoes at an enemy carrier, but they explode prematurely. Back at his home base, Skipper Ward Bond must report and obtains permission to use contact torpedoes on his next cruise. Meanwhile, Bond's executive office; John Wayne, discovers his ex-wife, Patricia Neal, is a Navy nurse stationed in Honolulu. When he tries to win her back, she finds she is being courted by Navy pilot Philip Carey, Bond's kid brother. On their next cruise, several of the contact torpedoes are found to be duds and Bond radios back, requesting permission to return to find out why. The THUNDERFISH is tricked into surfacing by Captain John Wayne and is caught on the surface, badly wounded, as the sub crash dives. Wayne assumes command and the throttle and sub sinks it. Back in Honolulu for repairs, Wayne again quarrels with Miss Neal, makes tests and finds the reason for the faulty torpedoes. They spot the Jap fleet heading for Leyte and its historic battle with our fleet, radio back the enemy's location, sink a carrier after miraculously escaping destruction by depth charges, and spend the rest of the battle picking up downed Navy flyers. The victorious sub returns to its base, where Wayne finds a forgiving Patricia waiting for him at the dock. JACKSON.

'STORM WARNING' STRONG LYNCH MELODRAMA

WARNER BROTHERS
90 minutes

"Storm Warning" is a powerful Lynch melodrama, at times overpowering in its grim effectiveness. Packing a terrific punch is its story about the Ku Klux Klan and the birthing of its crookedness, bigotry and intolerance, it may prove too strong for many exhibitors. The film is interestingly missing from many moviegoers. This Warner offering is not, unfortunately, the type of motion picture that experiences much boxoffice success generally, as most of its scenes are not calculated to produce, it will, like similar "message" movies in the past, present a difficult selling problem for many exhibitors. Strong grosses can be anticipated in action and art houses, but it will not do very much in the average family theatre. On its merits, however, this vividly presented, often frightening movie, though not a pleasant entertainment, is one no adult American should miss.

Every element that went into the film making of "Storm Warning" is of the highest caliber. The performances, notably those of Ginger Rogers, Ronald Reagan, Steve Cochran and Doris Day, are superb. Stuart Heisler's direction wastes little time in getting down to the business of creating a grim, exciting air of tension that he has sustained through to the last fadeout. And the screenplay by Daniel Fuchs and Richard "Crossfire" Brooks provides an excellent vehicle for a job by Walter Walsworth, DGA.

STORY: Ginger Rogers, a model who stops off at the home town of her sister, Doris Day; witness a lynching of a Ku Klux Klanner. She tells Doris of her horrible experience and the latter tells her husband, Steve Cochran, whom Miss Rogers recognizes as one of the murderous mob. The frightened model agrees to leave town to protect her sister, but is picked up by an agent from the District Attorney's office. The D.A., Ronald Reagan, extracts from Ginger the information that the Lynchers were Klan members, and holds her as a witness for the inquest. Hughes Sanders, prominent citizen and leader of the Klan, learns of this and frightens Miss Rogers into denying, on the witness stand, everything she had told Reagan. Disguisted with herself and everything that has taken place, Ginger goes to her sister's home to pack and leave town, but is acquainted by Cochran, who attaches her to his protection by Miss Day, who packs her bags to leave him. He beats both girls and takes Miss Rogers to a Klan cross-burning where she remains to stay in town and expose him. Ginger defies Sanders, who orders her horsewhipped. Reagan and Miss Day arrive to protect her, when Sanders accuses Cochran of being the killer. Cochran wildly shoots and kills Miss Day. Frightened and panic, the members of the Klan unite and run, leaving Sanders to be dealt with by the law. JACKSON.

JANUARY 29, 1951

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WHEN CENSORS ban a picture, ordinarily that's news. When Lloyd Binford of Memphis approves a film without any cuts, then THAT'S news. And when the Binford-approved film has an anti-lynch theme, brother, break out the 72-point type. Pressed for space, as we are, however, we'll stick to the 8-point to report that "Sound of Fury," Robert Stillman's UA release has received the Binford blessing without deletions of either dialogue or scenes. It marks the first time a film of its kind has not felt the edge of the Binford shears. Perhaps the fact that it is set in a northern California town, and no race angle is involved in the lynching, is accountable for the phenomenon. In any case, Mr. Binford has once again made headlines.

TO GIVE industry participants ample time to prepare their campaign for Brotherhood Week, Feb. 18-25, Max E. Youngstein, head of the Amusement Division's ad publicity for the observance, started distribution to exhibitors, newspapers and radio stations, 20,000 specially prepared kits a full month before the campaign is officially launched. Included in the kits are a 40 x 60 lobby poster in color, a window card, a press book detailing exploitation and publicity ideas, and a number of enrollment-membership cards. National chairman Charles M. Reagan observes: "This package gives you all the tools you need to make your observance of Brotherhood Week a big success, with but one exception. That missing ingredient is something that must spring from your heart and which only you can supply: your enthusiastic effort, and your own personal, moral and financial support."

EXHIBITORS were chuckling over U-I's clever little booklet on "Bedtime for Bonzo." The hilarious 12-page promotion piece, titled, "There's No Business Like Monkey Business," featured Bonzo, U-I's new simian star in the same manner as the recent popular picture books, "The Baby" and "The Frenchman." Bonzo registers some of the most exhibitortype grimmaces when faced with the theatremen's problems like percentage pictures, changes in patents, etc. Ad publicity director David A. Lipton and his staff are to be congratulated for a top-notch promotion piece.

WHY DO ALL, except the biggest, American movies gross less in continental Europe than native-produced films? The explanation offered by Seymour Poe, Sol Lesser Productions' representative just back after a five-week European tour, is that Hollywood's newest stars are unknown there. American films were out of European theatres for so long because of the war, says Poe, that the Italians still consider Ingrid Bergman a relative newcomer, while the Germans, asked to name a great U. S. movie star, invariably mention the name of Greta Garbo. In the hope of re-educating the Continental movie-going public, the Lesser organization plans to produce in Europe a series of films with the European viewpoint, but with American material and U. S. stars. In this way, he believes, the best will be made of both worlds. Offices have been opened in London and Frankfurt, Germany, and a two-year pact signed with Exclusive Films, a subsidiary of a British company that re-rental in Britain, is a chance for the U. S. showing over the years. The coalition will make nine films, with Lesser providing story and star, while Exclusive furnishes director and facilities. U. S. distribution rights go to Lesser, with Exclusive participating; British distribution, vice versa, and the rest of the world, as even split.

THE CHICAGO Phonevision experiment is being carefully watched by producers as well as exhibitors. This became particularly evident when Paramount revealed that it has retained Abbert E. Sindinger to observe and analyze public reaction to the test currently being conducted in 300 Chicago homes. Sindinger, it was said, will correlate the results being obtained with those of his previous experience in theatre operations and with the extensive information previously gathered on the habits and characteristics of radio and TV audiences. The Sindinger analysis, it is expected, will be a factor in determining the company's future course in the field of television.

WHEN NAT HOLT was division manager for Fox Midwest Theatres in the Kansas territory, he earned the industry's thanks for leading the flight to end a long-standing ban on Sunday movies in Wichita. For many years now, as a producer, he has specialized in making bang-up westerns. On Thursday, Jan. 18, community-proclaimed "Nat Holt Day," he returned to Wichita as guest of honor at a Chamber of Commerce luncheon and once again boosted the industry's standing. Speaking before some 400 civic leaders, Holt pointed out the public welfare and patriotic achievements movie people. He cited the $11,000,000 plus contributions made by Hollywood stars, studio workers and executives to national and local charities since 1941, noting that these relatively unpublicized activities were as much a part of the Hollywood way of life as movie-making and the more glamorous feted past times of the stars. He also cited figures pointing up the stability of their working records and home lives. and, generally, did a fine public relations job.

OF MEN AND THINGS: Paul Short has rejoined National Screen Service as division manager, headquarters in the Dallas exchange. He held a similar post with NSS from 1936 until the outbreak of World War II, when he joined the Naval Air Corps. Since then, he has done writing and production in Hollywood ... Bernard M. Kamber has been named publicity and promotional manager for Eagle Lion Classics ... ELC Cleveland branch salesmen Arthur Levy has been named to branch manager of the Pittsburgh exchange replacing Leo Gottlieb, resigned ... Lloyd V. Lamb has been named to manage the Realart Seattle and Portland offices.
COLUMBIA
Cohn Assigns Producer to Raise Script Standards

Bossman Harry Cohn still nurtures fond hopes of enticing Rita Hayworth back to work. He has assigned producer Volmer Veltuguin to the task of finding a story that might intrigue Mrs. Khan enough to bring her home to the Columbia lot for a stint. One of Veltuguin's first moves was to acquire the rights to the Louis Bromfield novel, "What Became of Anna Bollen?" in the hope that Rita might consider it as a starring vehicle.

More important, however, is what we hear Cohn has instructed Veltuguin to do about raising the general level of Columbia's product. It is understood that the producer has been given the assignment of finding story properties worthy of a major studio. It is no secret (to exhibitors, at least) that the quality of the output from this lot has been going down, down, down. An occasional click like "Born Yesterday" gives the program a temporary lift, but the run-of-the-mill product has been as cheap as cheap can be. Scripts are knocked out in short order and pictures are shot on some of the shortest shooting schedules in Hollywood. Maybe Veltuguin can help the situation here somewhat by supervising the story department, but nothing will really help unless Harry Cohn decides to pour something into the profits this company makes back into its product.

Lippert
Start of Lost Continent Advanced from June to Feb.

Robert L. Lippert will enter the field of topical film-making, when he rushes "Lost Continent" before the cameras. The film, in an effort to capitalize on the recent announcement that scientists have located a lost continent on the floor of the Pacific. The film, to star Caesar Romero, was originally set for a June start, but will now be pushed up to February. It has all the earmarks of a strong exploitation entry.

Starting about the same time will be "Little Big Horn," which Carl K. Hittelman will produce, for the company, starring Lippert's new contract star, Gene Evans. According to present plans, these will be the only two productions to go before the cameras for the company during February.

"The Steel Helmet," after garnering critics' kudos, has been receiving with a highly favorable reception from the paying customers, too. It has the makings of one of the company's top moneymakers of all time. This war film would make any major studio proud.

Metro-Goldwyn-Mayer
Record Program of 16 Musicals Set by Metro

The eighteen comedies scheduled for 1951, as reported in the last issue of FILM BULLETIN, will barely outnum-ber the rumors that have been the unprecedented number of musical productions set for filming this year. Largely due to the big grosses piled up on musicals last year, Dore Schary has okayed a record program of 16 tunefilms. This confirms the belief which has been voiced in various quarters in Hollywood that Metro is moving into the forefront as the industry's No. 1 maker of musicals.

Nine musicals now at work in the early stages of preparation on the lot are (Continued on Next Page)
Two other high budgets are in the preparation stages now on Producer Ben Schulwitz's slate. Schulwitz, whose first Mono assignment was the recently released "Blue Blood," will put "The Big Top," a Cinecolor circus picture, before the cameras on February 2, to be followed by "The Police Story," early in April.


PARAMOUNT

18 FEATURES SLATED
TO ROLL IN FIRST 6 MONTHS

Eighteen features are scheduled to go before the cameras during the next six months, Y. Frank Freeman, v.p. in charge of production, announced last week. Freeman pointed out that the company production schedule is geared to the recently announced policy of increasing output by 50 percent.

The pictures, five of which will be in Technicolor, will roll in the following order:

First, a Bob Hope-Hedy Lamarr comedy, to be directed by Norman Z. McLeod, slated to begin January 29th. Next, Cecil B. DeMille's "The Greatest Show On Earth," a Technicolor circus epic starring Betty Hutton, James Stewart, Cornel Wilde, Dorothy Lamour, Gloria Grahame, Charles Coburn and Lil Dagover.

During February there will be five pictures: "Detective Story" (Kirk Douglas) based on Sidney Kingsley's play; a new Dean Martin-Jerry Lewis comedy, "The Stoge," which Hal Wallis will produce; "Rhubarb" (Ray Milland) the first production for Paramount by William Perlberg; "Cosmopolitan," based on the H. Allen Smith novel; "Peking Express" (Corinne Calvet) another Hal Wallis production; "The Roar of the Vultures" (Alan Ladd) to be directed by Charles Vidor.

In March, work will begin on "Aaron Slick From Funkin Crick" (Alan Young-Dinah Shore) a Perleberg-Seaton musical. This will be followed by "My Son John," (Helen Hayes), a Leo McCarey production. April will open with "Shane," a Technicolor adventure film to be produced by George Stevens.

Also slated for early production are: "Anything Can Happen," (Jose Ferrer-Natalie Wood) a Woody Heron production and George Seaton scripting and directing; "Partners" (Bing Crosby-Walter Mathau) a Bing Crosby producing and directing, and another (untitled) comedy Western, starring Bing Crosby and Roy Rogers, which Robert Welch will produce in Technicolor.

Also, "Somebody Loves Me" (Betty Hutton) the story of Blossom Seeley, and produced in Technicolor by Perleberg Seaton; "Casper, the Friendly Ghost," a Technicolor musical about a fabulous railroad era; "This Is Dynamite!;" "Road to Hollywood" (Bing Crosby-Bob Hope), Harry Tugend producing, and "Pride of the Fleet," an Irving Asher production.

We note an upsurge in the number of comedies and musicals on the new slate. There was criticism in some quarters that the paramount program during 1950 worked in too heavily for melodramas. And, if the upcoming comedies can be counted on with a "theatrical season" (Gene Tierney-John Lund-Miriam Hopkkins-Thema Ritter), previewed for the Hollywood press this month, there should be cause for rejoicing, indeed.

REPUBLIC

CAPACITY PREPPING GIVES
STUDIO IMPRESSIVE START

In an editorial in the January 15th issue of FILM BULLETIN, Republic was said to have "definitely moved into the ranks of the majors." The studio verifies this with a highly promising start in 1951. For example, there is a high-budget biographical drama, "The Fabulous Nelly Bly," based on the life of the famous woman newspaper writer, scheduled to roll this spring. Equally impressive is John Ford's next production, "The Quiet Man," reportedly one of the best scripts ever filmed on the Republic lot.

In all, there are 14 productions in various stages of preparation, at the present time—which is considered capacity for the company. In addition, three more are before the cameras, including the big-budgeted action drama, "The Fighting U.S. Coast Guard" (Brian Donlevy-Jeffrey Hunter), in which producer Joe Kimble is filming. The latter will wind this month, within the 38-day shooting schedule allotted it.

The remaining productions now in preparation are: "Wings Across the Pacific," an Air Force story to be produced by Alan Dwan; "Okayama Annie" (Judy Canova), "Fort Dodge Stamped," assigned to associate producer Gordon Kay; "Pals of the Golden West" (Roy Rogers); "Wells Fargo Gunsmashers" (Roy Rogers); "Roses of the Golden Sage"; "Winds of Monterey," and "Texan and the Senorita."

Plans for Republic to release James Mason's new comedy, "A Lady Possessed," feel through this month, when Mason and Republic proxy Herbert Yates were unable to agree on terms.

New contracts recently signed or about to be signed — both by RKO and the inde units releasing through it — are: a two-film pact with Samuel Goldwyn and Danny Kaye, a one-picture option on the entire company of "Les Halles de Paris," a Val-Kraska exclusive deal with the light year of a 19 year old Kratek star, Roberta Peters, what appears to be an upcoming commitment from Greta Garbo to star for Val-Kraska, an remake of the French classic, "Un Carnet de Bal," and a term sarr.ng pact with Janis Carter.

Gabriel Pascal's British production of "Androcles and the Lion" (Jean Simmons-Robert Newton), with a reputed $2,000,000 budget, gets the green light on February 6. Lewis J. Rachmil, now serving as associate producer under Pascal.

With "Flying Leathernecks'" shooting and casting for "The Racket" almost completed, Edmund Grainger has notified Howard Hughes that he will have four pictures underway within the next two months under his eight-picture commitment to the studio. The remaining two in the starting group are "The Day They Gave Babies Away," a comedy based on Dale Robertson's Cosmopolitan magazine story, and "Blackbeard, the Pirate" (Roberta Mitchum-Faith Domergue-Victor Mature-Jack Beutel).

Norman Cook has been designated production executive for Val-Kraska, as the new unit prepares to launch its first vehicle. Cook was formerly associated with Filmmakers, Inc., and has also worked with Jerry Wald in the past.

Irwin Shaw, famous novelist and playwright, has been signed by Goldwyn to do the screen dramatization for "I Want You" (Dana Andrews-Farley Granger), story of American mobilization.

20TH CENTURY-FOX

ZANUCK MAINTAINS BUDGETS
AS 'BIG' PICTURES PAY OFF

There'll be no cutting of budgets at Fox this year, according to associates of the company's production chief, Darryl F. Zanuck.

Zanuck is reputed to have reached this decision as a result of the tremendous

(Continued on Next Page)

RKO

RKO LOT BUSY; PRODUCT
BODIES IMPROVEMENT ON '50

There's no gain-saying the bustle around RKO these days, unparalleled on the lot since the peak-making era of World War II. New talent is being put under contract, production is being pushed ahead on the sound stages under full steam, and the story department is working overtime in order to see that the Hughston-controlled company relieves the shortage of quality product which has plagued the distribution department.

Perhaps the most gratifying aspect of all this activity is the promising caliber of productions in preparation. The forthcoming productions appear to be on a level which is head and shoulders above the average of last year.

DARRYL F. ZANUCK
Big Ones Pay Off
STUDIO SIZE-UPS

(Continued from Preceding Page)

boxford success being enjoyed by somet

of last year's high-budgeters which are cur-

ently in release. "Raffles of Monte-

zuma," a very costly production, is pay-

ing off far beyond expectations, prov-

ing once again that the customers will still flock to see a picture that is well

made, the same goes for "All About

Eve," and several other headliners of the

year.

Equally noteworthy is Zanuck's insistence that his endeavors continue to search for story properties which are off

the beaten path. An excellent example of this type of production is the recently previewed "The Thirteenth Letter" - a picture that offers something completely new and untried in the line of story plots. If the unanimous and outspoken acclaim of the press audience attending the first Hollywood showing is any gauge, it should prove to be a real bonanza at the boxoffice.

Another interesting facet of the 1951 production slate is the emphasis which is being placed on biographies. As of this writing, Zanuck has given his okay to five of the biographical type of films for production later in the year, in addition to the two already completed. Com-

ing up are "The Desert Fox," based on the life of Gen. Ewin Rommel, Nazi war chieftain; "The Jane Froman Story"; a film depicting the life of Dizzy Dean; "Viva Zapata," story of the Mexican revolu-

tionist; and the tale of Dr. Sigmund Freud.

"Lucky Nick Cain," the George Raft- Colleen Gray thriller will be released by 20th-Fox. The picture, formerly titled "I'll Get You For This," was filmed overseas by Kaydor Productions. It features Enzo Stallo, child star of the prize win-

ning "Bicycle Thief."

A new inde unit, composed of Joseph Bernhard, former president of Film Classics, David Lord, and Joseph Just-

man, will make "The Ravager" for Fox release. The story, about a revolutionary Mexican bandit, is being adapted from Lord's novel, published in 1947.

UNITED ARTISTS

KRIM-BENJAMIN BID SOLE

GLIMMER IN GLOOMY OUTLOOK

A.S UNITED ARTISTS is beset by more and more bitter internal strife, it ap-
ppears that only a miracle can save the once formidable organization from going under for the final count.

As of this writing, inde producers who have contracted to release their pictures through the company are being threatened by lawsuits unless they reverse their present stand, and turn over their pic-
tures for release. Yet, almost to the man, they are firmly refusing to budge until the current tangled affairs are iron-

ed out. Harry Popkin is leading the fight, with his headed attempt to en-

join the release of his recently completed "The Second Woman." Only Robert Still-

man appears to be in a mood to go along with the company as it now stands, and at latest reports, was accepting all dates on his strong new dramatic entry, "Sound of Fury."

The bid for control which has been en-

tered by a syndicate headed by Arthur Krim, Robert Benjamin and Walter Hel-

ler, offered some hope of salvation. How-

ever, the postponement of a regularly scheduled stockholders meeting in mid-

January, gave rise to speculation that the majority stockholders, the unpredictable Chaplin and Pickford, may stymie this opportunity, too. There was no indica-

tion, either, that the present managing heads of the company, Paul McNutt, and Max Kravetz, were ready to relinquish their control and their option on the stock.

UNIVERSAL-INTERNATIONAL

FEB. LULL SEEN AS HEAVY

SHOOTING OUTSPREADS SCRIPTS

THE HEAVY production pace which has been maintained at Universal-International during the past six months appears to have finally outdistanced the story de-

partment, with the result that February production plans will have to be held in abeyance until the scripters catch up.

This does not mean that the sound-

stages are currently silent. Four pictures have been filming through most of Janu-

ary. These are: "Ma and Pa Kettle At the County Fair"; the Technicolor pro-

duction of "The Golden Horde" (Anne-

Blythe-David Farrar); "The Iron Man" (Jeff Chandler-Evelyn Keyes); "The Real McCoy" (Abbe Lane and Castello).

While the real pinch will probably be felt during most of February, when the current crop of pictures will be finished, production officials say that the studio will get under full steam again by the first of March.

During January, two important talent contracts were signed - one with Jose-

phine Hull, giving the company first call on her services for the next seven years. The other pact is with Don McGuire, who will serve as a production aide to Pro-

ducer Leonard Goldstein, in addition to acting and writing chores.

On the other hand, the company got some bad news from one of its top pro-

ducers, Michael Khalke, who served notice that he is leaving the lot to go with another major. His latest is "Bonaventure," (Claudette Colbert-Ann Blythe).

James Stewart has been signed to star in one of the studio's top productions of the year, "The Bend of the Snake," a drama of the Northwest adapted from A.A. am Gucc's recently-published novel of the same name. The picture, to be timelined in Technicolor in its natural locale in the Snake River Country, is scheduled to go into production in early Summer. Aaron Rosenberg, the U-I producer who teamed with Stewart last year to turn out the highly-successful Western, "Wrin-

cherer 73," has been assigned to handle the production chores.

WARNER BROS.

DOUBLED PRODUCTION PACE

KEEPS FOUR BEFORE CAMERAS

IF JANUARY is any criterion, 1951

should prove to be a much busier year for Warner Brothers than any year since the war boom. Whereas the studio aver-

aged only two pictures shooting simultane-

ously a year ago, there have been at least four on the soundstages throughout January. Furthermore, that tempo, will be maintained, if not actually stepped up, throughout the remaining winter months.

Aaron Rosenberg, the U-I producer who is interested in turning out a greater num-

ber of musicals during the new year, and placing less emphasis on the thriller type of yarn. In line with this, he has given the green light to a new Technicolor tune-

film, "Painting the Clouds with Sunshine" (Dennis Morgan-Virginia Mayo). Another musical, "Moolight Bay" (Doris Day-Gor-

don MacRae) also in Technicolor, is now before the cameras.

Raoul Walsh has been handed the directorial assignment for "Distant Drums", the Gary Cooper starrer, for United States Pictures currently being readied for location shooting in the Utah snow country. Milton Sperling is produc-

ing and Martin Rakin and Niven Busch are writing the screenplay.

Check FILM BULLETIN Reviews

with your boxoffice grosses and

you will find an amazing degree of

ACCURACY

JANUARY 29, 1951
EXPLOITATION PICTURE

ALAN LADD BACK IN THE SADDLE
Star, ‘Big’ Action Story Sells “Branded”

Alan Ladd donned his first pair of chaps for his host of movie fans in “Whispering Smith” and it seems they loved it. Never prone to let a good thing slip by, Paramount has put him back in Western regalia and Technicolor to give the blonde star’s silk-sheathed lightning personality another whack at the boxoffice in “Branded.”

For the showman, it’s Ladd all the way. Naturally, the tie-in will be with his previous Westerns and, as Paramount’s Showmanship Manual on the film puts it, a “masterpiece of action” with Ladd topping his terrific performance in “Whispering Smith” in the powerful role of a two-gun terror...branded by the guns he bore as the deadliest outlaw of the Southwest.” In the ads, the theme is “Ladd’s greatest western adventure,” with such titillating copy as “Bullet for Bullet...Thrill for Thrill...Tops ‘Whispering Smith’...”

An additional angle, and one which should do much to overcome the usual ladies’ anathema to the outdoor action film, is the romance between Ladd and a grown-up Mona Freeman, his vis-a-vis in “Branded.” A torrid kiss scene features many of the ads and can be used in blow-up to catch the eye of the distasteful side and pique their interest in the film.

Featured in the press book also are suggested ads for a six-day campaign. Based on a Friday opening, layouts are suggested for a Sunday kick-off ad, followed with teasers on each of the four succeeding days, with the biggest smash ad for opening day. There is a wide assortment from which the showman can make his selection, choosing the ads most suitable for his own clientele.

One of the most effective ways to seek over the Ladd characterization is a giant standee cutout of the star as he reaches for his guns (see cut). A little enterprise can go a long way if the theatreman takes advantage of the excellent art available in the posters. The figure can be used both as a lobby standee and in front, in advance of the picture’s playdate as well as during the run. Bold copy lines running across the figure can be changed from an advance like “He’s coming your way next week!” to current “See him now for the year’s top action thrills!” to holdover “Don’t shoot, Ladd — (name of city) surrenders to your greatest adventure since ‘Whispering Smith’!”

SELL IT ‘BIG’

Hitch the star and picture’s title to tie-ups with products that are the biggest and best in their field. Arrange for window displays that feature oversize articles, e.g., extra large suits, tremendous shoes, huge malted milks and sodas, economy size packages of breakfast foods, etc. This approach opens the way to tying up with any merchant in town, emphasizing the angle that each merchant sells the biggest and best of everything, tied in with “Branded” as the biggest and best Alan Ladd hit. The window display of the product should, of course, co-feature stills and perhaps a blow-up of Ladd based on the poster art.

TITLE BALLY

You can play up the “Branded” playdate with a tie-up based on the standard brands on sale in your community. This can be done via co-op ads, posters and throwaways that make mention of the title and products that carry publicized trade names.

Copy suggestion might be: “Your guarantee of the best in quality is to buy brand names at these dealers—and your guarantee of the best in entertainment is to see Alan Ladd in ‘Branded’ at the Blank Theater.”

The title can also be used as a “seal of approval” by stamping shopping bags, parcels, and packages with a sticker that says: “Branded with value and quality. See Alan Ladd in ‘Branded’ at the Blank Theater.”

For a street bally, the title will get ample attention with a simple stunt having a man walking through the main streets wearing a shirt or jacket on which is lettered, as a stenciled, “Branded!” Is Great Entertainment...At the Blank Theater.” This could prove even more effective if the letters are actually burned into the shirt or jacket as though really branded.

NEWSPAPER ADS
As it must happen to all popular action stars, Alan Ladd "went west" in "Whispering Smith." to the apparent approval of his doting admirers, for Paramount has again surrounded his guns with real Hopalong Cassidy-type holsters, his smooth, rippling muscles with a checkered shirt, and his honey-colored thatch with a ten-gallon Stetson, for the star's role in "Branded." On top of that, they have handed him a double dilemma in the tale of duplicity and fast draws, culled from the prolific pen of Evan Evans, who has turned out so many western stories that he has to use two authorships. The other is Max Brand.

In this one, Ladd is seen as a professional Western gunman who is hired to impersonate wealthy rancher Charles Bickford's long-lost son, so that the imposter and his Fagin (Robert Keith) can collect the cattleman's millions. The dilemma rears its horns, however, when Ladd's conscience and the uncomfortable fact that he is falling in love with the rancher's daughter, Mona Freeman, apparently his own sister, hits the gunman. He does a turnabout, declaring his true identity to the girl, and unearthing the real son from an outlaw's stronghold.

Rudolph Mate's direction in this Mel Epstein production makes ample use of gunpowder, flying fists and some gorgeous landscapes given their rightful due by Technicolor.
ERIC JOHNSTON
Changes Alphabets

O’HARA HEADS MPAA AS
JOHNSTON TAKES OVER ESA

With Congressional approval of Eric Johnston’s appointment as director of the Economic Stabilization Agency a virtual certainty, Joyce O’Hara, administrative assistant to Johnston, will head the Motion Picture Association of America for at least the next nine months, the term of leave — without pay — requested by Johnston from the MPAA for his Government service. If Johnston should stay on beyond that time, it is assumed that O’Hara will continue to head the Association.

In his new capacity, Johnston was expected to have much greater jurisdiction over price and wage control than his predecessor, Alan Valentine, who resigned shortly before announcement of the MPAA head’s appointment. Johnston’s aversion to procrastination boded a quick application of price and wage control, which will be in effect by the time this is read. The new administrator also laid down certain conditions to his acceptance of the post, which were met by Charles E. Wilson, Defense Mobilization Director, and were seen as allocating powers similar to those in the wartime office headed by present Chief Justice Vinson.

LOEW’S BOARD VOTES STOCK OPTION TO SIX EXECUTIVES

Six key Loew’s executives will have options on 205,000 shares of the corporation’s common stock if the stockholders approve the plan next March at the annual meeting. The stock options to the six officers were voted by the board of directors, according to an announcement by President Nicholas M. Schenck.

The option plan, calling for a price not lower than the Stock Exchange figure on Jan. 17, voted Doré Schary, production vice-president, 100,000 shares; Arthur M. Loew, foreign distribution v.p., 40,000 shares, and vice-presidents Charles C. Moskowitz, Benjamin Thau, Joseph R. Vogel and Louis K. Sidney, 27,500 shares each.

How divorce will provide a more reliable basis on which to determine true earnings of production-distribution and exhibition was indicated by the pro forma break down of Warner’s proxy statement and plan of reorganization sent to stockholders.

The cue was in the film rentals received by the distribution subsidiary from Warner theatres in relation to the net profits earned individually by the theatres and the film company. In 1948, 18.5 per cent of gross film rentals came from WB theatres. In the same year, the picture company showed a net loss of $246,000 while the theatres reported a net profit of $12,083,000. In 1949, WB theatres dropped to 15.6 per cent of rentals, but the picture company showed a net profit of $138,003, and WB theatres netted $10,327,000. In 1950, the percentage from WB theatres slipped further to 14.4, but the picture company net zoomed to $4,128,000, while the theatres netted to $6,143,000.

Film rentals paid by WB theatres to WB distribution remained comparatively stable, percentage-wise, in relation to total film rentals paid by these theatres to all other companies. In 1948, 33.2 per cent; in 1949, 33.3 per cent; in 1950, 33.9 per cent.

The plan of reorganization calls for stockholders to receive one-half share of stock in the new picture company and a half share in the new theatre company for each share currently held. In a letter accompanying the proxy statement, President H. M. Warner points out that the plan of reorganization requires approval by holders of two-thirds of the stock.

“There are no restrictions upon the ownership of the stock in the New Companies by any stockholder who is not a director, officer, agent or employee of either of the New Companies,” he noted. He added that the Internal Revenue department had ruled that the exchange of stock will result in no taxable gain or deductible loss to the stockholder.

The proxy statement lists capital stock and surplus pro forma of the New Theatre Company as of August 31, 1950, as $80,423,375 and of the New Picture Company, $47,750,000.

Five directors were nominated by the Board for re-election for a term of two years: Samuel Goldwyn, Samuel Schnieder and Morris Wolf.

Proposals in the reorganization plan, due to become effective on or before April 4, 1953, are expected to be acted upon at the annual stockholders’ meeting Feb. 20.

ALLIED PLAN GETS TOA OK
FOR REVAMPED COMPO SETUP

COMPO seemed ready, finally, to get down to the job for which it was created — the all-industry organization of the movie business. It had come through a period of internal fire after its long delayed conception and inspirational birth and seemed ready to take its place in the movie industry family, a healthy baby. In the words of Ned E. Depinet, COMPO president: “I have never felt more optimistic about the future of COMPO than now. I voice the feeling of the COMPO executive board when I say now believe that COMPO at last has solved its organizational problems. This happy culmination of our sessions resulted from the determination of all persons to arrive at a solution that would assure COMPO’s strength as an all-industry organization. The “sessions” to which Depinet referred were the series of conferences that resulted in a compromise setup that satisfied the two principal exhibitor entities, the essential Theatre Owners of America faction and Allied States Association. It was the latter’s Abram F. Myers, paradoxically, who drew up the structural plan which dissipated the spectre of destruction that had been haunting the organization ever since its inception.

Under the new setup, the corporate structure was expanded to provide for a new board whose membership would be flexible enough to permit admission of an unlimited number of groups who might wish to join COMPO. The 31-man executive committee will consist of the original 10 charter members, plus a maximum of seven representatives from Allied, seven from TOA, and seven to be elected at large.

Both the board of directors and the executive committee will require a unanimous vote. This was made clear by executive vice-president Arthur L. Mayer after an earlier statement had declared that the proposed change in COMPO by-laws called for a majority vote in the new board.

(Continued on Next Page)
News and Opinion

Continued from Preceding Page)

The changes will have to be ratified by the boards of each of the constituents. There seemed to be little doubt that this would encounter too much difficulty. Both Myers and TOA's Ted Gamble gave assurance that they would urge their respective boards to approve the new structure.

The various COMPO representatives appeared to be the organizational problem with apprehension before the confab, and it seemed, at various times during the two-day sessions, that the feeling was mutual. According to one panel, after viewing the situation at the opening of the meetings, noted that "COMPO is pretty well under control. I see no particular proceeding to other business until the road block is cleared." There were several verbal tiffs during the meetings, but the eventual result made up for the differences.

The first project to be tackled by the revitalization organization will be formation of the COMPO war activities committees in the exchange centers. The future program will also include a motion picture festival designed to stimulate the boxoffice, a "Star Makers Contest" to develop new screen personalities, a Motion Picture Exhibition, a series of exhibitions, and a poll of the producers of the likes and dislikes of movies.

Heretofore a problem because of COMPO's dubious permanence, should now begin functioning efficiently. Mayer felt. The financing formula remains unchanged.

Phonevision Sound to Get Jitters, Also, in Chi Test

As the current Chicago test of Phonevision moved toward the end of its first month, Zenith president E. F. McDonald, Jr., revealed that the jitters which affected the image for all but the 300 test sub-scribers, would be extended to the sound, also. Heretofore, the audio part of the signal was broadcast unscrambled and could be received without abnormal distortion by any set owners who tuned in on Channel 2.

Noting that some Chicagoans seem to enjoy the jitters with the scrambled images, McDonald thanked the company and the contractors who supplied Zenith with film product by calling it "quite a tribute to the artistry of Hollywood that their regular feature films make such good television fare — even when the picture has the jitters. Sizeable audiences have found pleasure in the superb dialogue and music of the films made available by producers for the test."

McDonald also said that more of the 11 different methods of scrambling the P.V. broadcasts may be tried as the test progresses. He explained that the simplest method of coding the broadcasts has been used thus far "particularly because some motion picture people were interested in the "comoph" value of allowing potential phonevision auditors to sample at least a few of the programs offered for a fee." He reported that many test families call after a film, out of curiosity to "see how polite a movie it is, let's see a clear picture of the rest of it."

The National Opinion Research Center is expected to receive the films, and results will be released as will not only itself influence the continuation of the research.

HERBERT J. YATES
Only 10 Others

Yates Receives VFW Top Award in Coast Ceremony

For his "inspiring vision, initiative and the many outstanding services he has rendered for the preservation and advancement of American ideals," Herbert J. Yates, president of Republic Pictures, was honored with the Gold Citizenship Medal and Certificate of Merit by the Veterans of Foreign Wars. Only ten others have been so honored by the VFW. The medal was handed to Yates by VFW national commander-in-chief Charles C. Rails at a luncheon attended by civic, military and Hollywood notables in L.A.'s Biltmore Hotel, last Saturday (27th). Included among those from movieland were John Wayne, John Ford, Joseph Breen, and Joe E. Brown, who was toastmaster.

PA. Censors Ask Supreme Court for TV Film Control

If a state censor board can regulate what the great American public can see in a motion picture theatre, why should it be prohibited from doing the same for films shown on television?

This question was posed to the U.S. Supreme Court by Pennsylvania's film censors in a brief filed in the top tribunal in support of its appeal from an Appeals Court ruling banning State censorship of TV films. The answer already supplied in the original District Court decision — that the Federal Government had preempted regulation in this field through the Federal Communications Commission — apparently didn't satisfy the Pennsylvania State Censor Board.

In their brief, the Board apprèrals pointed out that they were attempting to curb operation of video stations, but with little success. Next, "imoral and obscene" films were not shown on the coasters. The FCC provides severe penalties, including fines and loss of operating license for stations using "immoral" or "obscene" material.

Don't Freeze Salesmen's Wages, Colosseum Pleads

The "increasingly acute" plight of the film salesmen was pleaded by the Colosseum of Motion Picture salesmen in an effort to forestall a wage freeze on the picture peddlers. The appeal was made to the currently defunct Economic Stabilization Administrator, Alan Valentine.

With the movies' own Eric Johnston as the new administrator, the subject of film salesmen's exemption from the impending wage freeze assumed a touchy aspect. Salesmen believed that Johnston might bend over backward to avoid any hint of favoritism, and thus kill the chances of the Colosseum to gain an increase. On the other hand, Johnston could be subject to suspicion if he imposed the wage freeze on film peddlers since he is top dog of the distributors' association, whose members will face the Colosseum reps across the bargaining table when negotiations begin for a new contract. The old pact expires Aug. 15, 1951.

In making the request, David Beznor, Colosseum general counsel, noted: "There is, of course, the legal question whether the film salesmen are subject to a freeze. The Act specifically exempts prices on rentals for motion pictures. Any reasonable construction of the Act would require that the film salesmen not be excluded. There is the question of what extent the Act requires the public to continue to pay the wages in any industry exempt from price control."

He also pointed out that the Act provides that wage control may be exempted where ceilings are "unnecessary to effectuate the purposes" of the law. "An increase in salary and expense allowances to the film salesmen would not have the effect of increasing the cost of production to the public," Beznor claimed.

A wage freeze for film salesmen, he contended, "will place them on a subnormal existence." He said the salary average of film salesmen, in the ten-year period ending 1949, had increased from approximately $78 per week to $87 per week, while the dollar has depreciated more than 40% during the same period and the cost of living had reached its highest point in history.

Cinecolor Loss $604,000; New Process Bodes '51 Gain

Cinecolor dropped $601,000 in the fiscal year ending Sept. 30, 1950, but about half of the net loss was attributed by executive vice-president to the company's experimentation with Super Cinecolor. This is the new three-color process, which, it was claimed, is now perfected and will account for about 75 per cent of plant commitments for 1951. The loss is due to be spent this year for further conversion and addition of three-color facilities.

Supercinecolor has "improved and revitalized" the company, according to the executive adding that it has enabled the company to "compete in processing of color films for the motion picture industry as well as to provide services in the field of color television and commercial film requirements."

The company is highly optimistic about the outlook for 1951, according to the report, with demand for both processes exceeding plant capacity.

JANUARY 29, 1951
### COLUMBIA

**1950-51 Features**
- Completed (82) In Production (3)

**Serials**
- Completed (2) In Production (0)

**Westerns**
- Completed (24) In Production (0)

### NEW PRODUCTIONS

**REMEMBER THAT FACE**
- Director: Robert Parrish
- Producer: Jerry Bresler
- Stills: Crime detection in the big city.

**SECRET, THE**
- Director: Allan Dwan
- Producer: Selznick
- Stills: Young man caught in criminal snare.

**SUNNY SIDE OF THE STREET**
- Musical: Based on the hit play of the same name
- Director: Richard Quine
- Producer: Jonie Tapp
- Stills: Not available.

### RELEASE CHART

**1950-51**

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**EAGLE-LION-CLASSICS**

**1950-51**

**NEW PRODUCTIONS**

**CLOUDBURST**
- Western—Started January 8
- Cast: Robert Preston, Elizabeth Sellars, Mary Germaine
- Director: Francis Searle
- Producer: Alexander Paap
- Stills: Flood threatens cattle drive.

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**LIPPERT**

**1950-51**

**NEW PRODUCTIONS**

**COMPLETE**
- In Production (1)

**REVIEW CHART**

**1950-51**

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<td><strong>A VENGEFUL WOMAN</strong> (80)</td>
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METRO-GOLDWYN-MAYER

1950-51 Features
Completed (79) In Production (7)

NEW PRODUCTIONS

TITLES—Completed (79) In Production (7)

1950-51 Features
Completed (195) In Production (36)

NEW PRODUCTIONS

NEW CHASERS

1950-51 Features
Completed (18) In Production (5)

NEW CHASERS

1950-51 Features
Completed (14) In Production (4)

1950-51 Features
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NEW PRODUCTIONS

1950-51 Features
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1950-51 Features
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## 1950-51 Features

### Completed ( ) In Production (0) Westerns

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<tr>
<td><strong>TOP OF THE WORLD</strong></td>
<td>Roy Rogers, Tim Holt, Karen Steele</td>
<td>11-20</td>
<td>5004</td>
<td>11-50</td>
<td>5-24</td>
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### New Productions

#### In Old Amarillo
- Western—Started January 8
- Cast: Roy Rogers, Benny Edwards, Pinky Edwards, Estelita Rodriguez
- Director: William Witney
- Producer: Edward J. White
- Story: American Indian code among the homesteaders in the Panhandle country.

#### In God's Country
- Western—Started January 12
- Cast: Rex Allen, Mary Ellen Kay, Buddy Ebsen, Harry Lauter
- Director: George Blair
- Producer: Mel Tucker
- Story: Not available.

### IN PRODUCTION

#### Complete

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<tr>
<td><strong>BEHIND THE PEDSTAL</strong></td>
<td>Roy Rogers, Pancho Montejo</td>
<td>11-25</td>
<td>5007</td>
<td>10-50</td>
<td>10-52</td>
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### Louella Pete's Masonic Temple

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<tr>
<td><strong>LONE EVIL</strong></td>
<td>Tom Neal, Jane Froman, Bob Clarke</td>
<td>11-25</td>
<td>5006</td>
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### Selznick-S.R.O.

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USE More HERALDS

Your BOXOFFICE is Only as good as your SHOWMANSHIP!

NATIONAL Screen SERVICE
PRAZB BRAY OF THE INDUSTRY
"FOR ADULTS ONLY!"

Would Movie Business Be Helped or Hurt by Restricting Juvenile Attendance on Adult Films?
NOW

THE HOTTEST PICTURE OF 1951!

ALL ABOUT EVE

"Eve" business is now writing phenomenal B. O. history!—and repeat first-run engagements are topping initial dates

ACT FAST ON THIS ONE!

"BEST PICTURE!"
"BEST ACTRESS!"
"BEST DIRECTOR!"

- A.P. Poll of 100 Top Hollywood Correspondents
- San Francisco Critics Circle
- Cleveland Critics Circle
- Saturday Review of Literature
- Bill Leonards CBS Public

There's No Business Like 20th Century Fox Business!
FOR ADULTS ONLY!

Can the Industry Profit by Boldly Advertising Certain Films as 'Not Recommended' for Kiddies?

"So close to the kiddies, I see only 'No's!' "
"So close to the laundry, I see only clothes; "
"So close to the housework, I'm never through; "
"So close with pennies—always so few!"

"Twice weekly movies for this hungry and wife, "
"Keep me a bride, 'stead of Bridget for life.""

This plaintive jingle, written by a 40-year-old Detroit housewife recently, in a way to an exhibitors' questionnaire about movies touches neatly on a very sore point in family life today. This, together with the creation of a veritable army of Bridgets, who, unlike Detroit's anonymous rhymer, can no longer go to movies twice a week, much as they'd like to. The Kiddies want to stay home to see their favorite TV show; Mom and Dad must stay home with them. They can steal very few moments of relaxation "on their own." They comprise a large segment of the "lost audience," whose disappearance has been bemoaned by such men as Twentieth-Century-Fox's Charles Einfeld.

But there is another "lost" audience of most importance to the exhibitor: the children themselves. Competition for their interest and attention today is so acute that, unlike their parents, they will never develop the movie-going habit unless we do something about it.

It might very well be worthwhile for the motion picture industry to re-examine its whole approach toward the kiddie fare. Not only would an intelligent view of this problem put a quietus on the ever-threatening recriminations against the industry by educators, parents, psychologists, pressure groups, and just plain folks, but it could possibly be turned to the direct benefit of the boxoffice. We will take up some ideas along these lines in a few moments.

TV, Radio Have Problems

There was never a better time to tackle this problem than now when the tremendous growth of television's influence on the public has come under Government surveillance. "Way back in 1946, a wave of bitter criticism swept the radio entertainment industry over the rubbishy nature of its programs. Public service features were almost non-existent. The ether was vibrant with trashy soap operas, broadcasters seeking to renew their licenses promised to mend their ways when the Federal Communications Commission reminded them of their obligations to society, but that promise was rarely kept once the license had been granted.

This led the FCC to tighten-up. It issued a blue-covered book called "Public Service Responsibilities of Broadcast Licensees," in which broadcasters were reminded that, in using public property — such as a radio wave-length or a television channel — they were properly expected to operate in the public interest.

Publication of this Blue Book riled the radio industry no end. It let off an expunging yell of protest through the National Association of Broadcasters. Believing about "freedom of the air," it produced its own code of self-regulation. The code, however, was never observed in the spirit and the FCC, subjected to heavy political high-pressure, never got down to the job of enforcement.

The inevitable result of the broadcasters' success in virtually scuttling the Blue Book has been another outburst of public indignation at the paucity of meritorious television programs. One body of eminent educators recently produced a survey indicating that 10 per cent of television time in the New York City area was devoted to crime programs shaped for adult audiences and totally unsuited to the juvenile viewers who were seeing them. In a speech last March at the University of Oklahoma, Wayne Cox, Chairman of the FCC, outspokenly criticized TV, urging an industry house-cleaning, and warned the industry that if it did not bow to public opinion, it might be difficult to avoid "the more drastic remedy of governmental action."

Lesson for Film Industry

That warning was ignored, and on January 29 the Federal Communications Commission announced that it would conduct public hearings on the question of employing motions and television programming as it affects the public interest. This bold official statement was quickly recognized as the first step toward formulation and enforcement of a code banning crime and horror telecasts at such hours as they were likely to be viewed by children. "Broadcasting Magazine" pronounced this as the forerunner of a Blue Book for Television, which would compel broadcasters to specify in their license applications the percentage of time they would devote to different types of programs.

It would be idle to deny that this rumpus holds a lesson for the motion picture industry. Our business has suffered a great deal as a result of attacks from many quarters, charging the movies with fostering all sorts of juvenile delinquency. Even if we can wholly absolve ourselves of any guilt on this score, why should we forever remain in this negative and defensive position? By positive, enlightened action, now we could win nationwide acclaim, and, at the same time, attract greater juvenile audiences to the box office under the impetus of encouragement agencies, whose confidence and good will it is important to nurture.

'Suicidal?'

Let us look at the practical possibilities inherent in a policy of voluntarily restricting child attendance at movie theatres only to pictures that are suitable for them. At first blush, this might seem to be a suicidal procedure for exhibitors, but it could contain benefits that do not immediately meet the eye, and which might readily offset any loss in revenue on particular pictures from limitations on children's patronage.

Through most of the year, summer vacation-time excluded attendance of chil-

(Continued on Page 10)

BOREDOM

PARTICIPATION

RESTLESSNESS

Wrong Films Make Kiddies Annoying to Adults

E F R U A R Y 1 2 , 1 9 5 1
THE VOICE OF THE FANS!

Your patrons have again voted M-G-M FIRST with 2 out of 3 Top Honors in Photoplay Magazine Annual Awards!

Gold Medal
"BATTLEGROUND"
MOST POPULAR PICTURE OF THE YEAR
For two years in a row and for the third time in six years M-G-M wins Most Popular Picture Award.

Gold Medal
BETTY HUTTON
in M-G-M's
"ANNIE GET YOUR GUN"
YEAR'S MOST POPULAR FEMALE PERFORMANCE

ALSO M-G-M HAS 4 OUT OF 12 MOST POPULAR PICTURES
(Next Company 2 and the next companies 1 each)

In addition to "Battleground," below are the 3 other winners:

Citation
"ANNIE GET YOUR GUN"

Citation
"ADAM'S RIB"

Citation
"FATHER OF THE BRIDE"

AWARD FORECAST FOR '51!

"GO FOR BROKE"—"Battleground's" producer produced it. "Battleground's" writer wrote and directed it. First Preview is sensation!

"FATHER'S LITTLE DIVIDEND"—The picture that tops "Father of the Bride"! And the Preview in California proved it!
VENCEAGH VALLEY' SUPERIOR WESTERN IN TECHINOLOR
Rates ** ** generally; more in action spots

SPURS
13 minutes
Burt Lancaster, Robert Walker, Joanne Dru, Sally Forrest, John Ireland, Carleton Young, Richard Thorpe, Miss O'Brien, Will Wright, Grace Mills, James Hayward, James Harrison, Stanley Andrews.

Directed by Richard Thorpe.

It is refreshing to find an outdoor dramatic production in which the elements of suspense and, mind you, human interest. Vengeance Valley is one of those superior westerns. Shifting away from the amiable idles and playboy melodramas that dominate the hackneyed horse operas, this Metro offering features a credible, adult, down-to-earth script handled in an adult manner by director Richard Thorpe. The story, based on a novel and Saturday Evening Post serial by Lake Scott, has a natural, realistic air about it, pausing here and there to illustrate in an interesting fashion the operation of a cattle ranch and, particularly, the business ofVN_24569b_117

THE 13TH LETTER' SUSPENSEFUL DRAMA
Rates ** ** generally
80th Century Fox

85 minutes

Directed by Otto Preminger.

For the greater part of its 85 minutes, "The 13th Letter" is a deeply engrossing suspense film. The last ten minutes falls into a talen
disclosure, but director Otto Preminger (who also brought to the screen his curious early and builds suspense steadily. There is a realistic quality to the production, attributable to the fact that "The 13th Letter" was filmed in a Quebec village. Business should range between fair-plus and good, depending on how fully the exhibitor capitalizes the exploitable poison-pen angle.

Charles Boyer has an offbeat role that will stimulate plenty of word-of-mouth. The erstwhile screen sex symbol, now an established Canadian doctor, whose jealousy of his beautiful, young wife inspires the letters. He handles the situation with one of those performances that lends sincerity to the role of a crippled girl, who is suspected because of her love for the victimized young doctor. As the latter, Miss Darnell gives a performance of high class.

While questioning Miss Darnell, Rennie receives a letter that accuses Boyer is killed by Francoise Rosay, the dead war hero's mother. GRAN.

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While questioning Miss Darnell, Rennie receives a letter that accuses Boyer is killed by Francoise Rosay, the dead war hero's mother. GRAN.
'CALL ME MISTER' LIVELY GRABLE-DAILEY TECHNOLOR MUSICAL

Rates  # # # generally

20th-Century Fox
85 Minutes
Barry Grable, Dan Dailey, Danny Thomas, Dale Robertson, Benay Venuta, Richard Boone, Jeffrey Hunter, Frank Fontaine, Harry Townes, Wilfrid, Robert Ellis, Lou Spencer, Art Stanley, Bob Roberts.

Directed by Lloyd Bacon.

All of the reliable ingredients that made former Betty Grable-Dan Dailey musicals good money films are in "Call Me Mister," based on the Broadway hit show about post-World War II army life. It gets an additional lift from the clowns of Danny Thomas, one of the best young comedians in show business today. Thomas dominates every scene in which he appears, and does two specialties, "Lumet to the Pots and Pans" and a takeoff on the rigors of basic training, that should raise gales of laughter in every movie house. The numbers that he does with color and rhythm, several good song-and-dance routines by the principals, some funny skits, and a general air of lightheartedness, should amply satisfy the entertainment demands of all who enjoy musical comedy. The principal drawback is the on-again, off-again romance which forms the thin thread of story, but fortunately, it doesn't get too much in the way of the music and merriment. Dailey fans, too, may complain that the long-legged hero doesn't get to do much in the song-and-dance category. The way Danny Thomas fills in the blank spots, however, it is a safe bet that audiences generally won't mind and will enjoy in war Dailey's customary stilt. Grable is at her best in the singing and hoofing departments, while Richard Boone, who repeats his role as "The Gonna Love That Guy" number, is outstanding from the original include "Going Home Train," "Military Life" and the title song. Three new songs have been added, "I Just Can't Do Enough For You, Baby," "Love Is Back in Business" and "Japanese Girl Like American Boy." Grable, Dailey and Thomas carry the proceedings with their verve and talent, getting an occasional assist from Dale Robertson and Oddball-Wowemorevy Misses for Grable's affections with Dailey, Benay Venuta in a wise-cracking role, and Grable and Frank Fontaine as the hospital orderly. Production values are topflight.

'CAUSE FOR ALARM' WELL-PLAYED MELODRAMA HOLDS INTEREST

Rates  # # + generally

MG M
74 minutes

Directed by Tay Garnett.

"Cause For Alarm" is a fairly engrossing suspense melodrama that is fashioned much in the manner of a radio soap opera. However, the rather shallow tale of a mentally unbalanced invalid, who suspects his wife and physician of plotting to kill him, is superiorly played by Loretta Young and a competent supporting cast, who manage to build interest steadily down to the surprise climax. Paris is talky and slow-moving. Boxoffice prospect for this Metro offering can be rated as a bit above average generally. Where double features prevail, it should be coupled with a comedy or musical.

Loretta Young's fine portrayal of the unjustly accused wife goes a long way toward saving this ostensibly routine production. She does an excellent job of expressing the emotions of a woman suddenly entangled in a web of frightening circumstances. Barry Sullivan is in a solid performance as the psychotic husband whose diabolical plan to incriminate his wife generates the cause for alarm. Irving Bacon, as a complaining mailman, tops a good supporting cast. Producer Tom Lewis collaborated with Mel D pomiędzy on the screenplay.

STORY: Mentally as well as physically ill, Barry Sullivan secretly writes a letter to his former medical clientele accusing his doting wife, Loretta Young, as well as his best friend and physician, Bruce Edwards, of plotting to kill him. After Miss Young gives the postman, Irving Bacon, the incriminating letter, Suliiiva locks her in his room, and at gunpoint tells her of the letter's contents. It points out that everything she has done through family acts, will bring her as guilty of his death when the district attorney reads his letter. As he is about to kill Miss Young, Sullivan falls out of a heart attack. Loretta becomes panicky, discharges one shot from the pistol as she tries to remove it from him dead husband's hand, then rushes out of the house to try to get help, the letter from the mailman. Bacon refuses to return it, and Miss Young goes to the police with the possibles for the letter. When this fails, she turns home. Cowing calls to check a report of a suicide. He reads the letter and tries the whole story from Loretta, the doorbells rings. It is the postman, returning the letter for postage due.

THE SECOND WOMAN' MOODY AND INVOLVED MYSTERY

Rates  # # # + as dullever generally

United Artists Release
91 minutes

Directed by James V. Kern.

This mystery melodrama, made by United Artists, supports some handsome settings and plenty of atmosphere, as well as an overabundance of plot. Mori Briskin's fine production is complemented by James V. Kern's direction, which maintains a fair degree of suspense, in spite of a story that is involved and highly complex. The movie takes some strange turns in probing the troubles of a dashing architect who is suffering from a strange form of paranoia, the result of the death of his first wife, O'Neill's daughter, in a car crash when he was driving. His diagnosis appears to be justified when Young tries to commit suicide. In the hospital, however, Young confesses to Betsy that he has "faked" the suicide a tempt. Betsy has convinced him that someone is trying to drive him out of the case, and he thinks that if his unknown enemy imagines that he has found the point of desperation, he may go careless and show his hand. Betsy does a smart piece of work, but the really find, for instance, that the car in which Young's fiancee was killed was, in fact, driven by Sutton, who was eloping wit her. Young had concealed the facts, and the feeling of his boss, the film's doting father, O'Neill, confronted with the facts,toBeDefined the efforts of the crooks to secure his release. He tries to revenge himself on Young. He suffers a brainstorm in which he tries to see O'Neill imagining her to be his daughter. But Young recognizes her life, and the dotes says that O'Neill's confession has rid him of a deep-seated complex, and that mental balance will soon be restored.

STORY: On V-J day, sergeant Dan Dailey is accidentally reunited with his long-separated wife, Betty Grable, in Tokyo. Grable and her pal, Benay Venuts, now in the Civilian Actress uniform have been organizing camp shows. Sti gripping at Dailey's Deke reputation, Grable takes an assignment in Kyoto to get away from Dailey, but he goes after her to see her, and finds, upon returning to his unit, that it has sailed for the State. He makes special orders assigning him to the Kipper Division and persuades Grable to let him perform in the show. In the following month, Dailey's attempts at reconciliation are continually foiled by misadventures that break up scheduled dates with Grable. On the night of the big show, Dailey is picked up by M.P.'s after a phony order are discovered, he is compelled to do the show preliminary to the looming court martial. Word comes however, that his discharge from the armed forces of the time by some overworked clerk in New Jersey and he now a civilian. Final reconciliation comes when Grable realizes that Dailey is truly in love with her. BARN.
M-G-M Three Guys Named Mike

1940

0 minutes

M-G-M

Three Guys Named Mike

Directed by Charles Walters.

The charming and talented Jane Wyman once again proves her ability as a slighted comedienne in this light-hearted M-G-M romantic comedy about the vanities and misfortunes of an airline stewardess. Starting off as a sort of documentary for American Airlines and its lining program for stewardesses, "Three Guys Named Mike" loses little me developing into a rollicking, carefree light that should send customers away in a happy frame of mind. One of the funniest situations in the picture is the one in which the novice stewardess agrees to be the pilot's date for three passengers and crew, and the plane is forced to return to pick up the food. Referred to in a sort of entertainment will be favorable in size and sense generally, with the powerful cast of marquee names insuring better-than-average receipts in metropolitan areas. "Three Guys Named Mike" will be considerably less in action houses.

Miss Wyman is superb as the stewardess and handles her allometry of Mikes in an engaging and winning fashion. The three Mikes, played lightly by Van Johnson, Barry Sullivan, and Howard Keel, are a virile trio of leading men and real whistle-bait for the book-sellers. Charles Walters handles the directorial chores for this Armand Deutsch production with an appropriately feathery touch, in keeping with the amusing screenplay by Sidney Sheldon.

STORY: In the course of her service as a stewardess for the American Airlines, Jane Wyman attracts the amorous attentions of three fellows named Mike, Specialist Mike and Barry Sullivan, all coincidentally named Mike. Johnson is a graduate science student working in a soap-making industry. Keel is a pilot for American Airlines, and Sullivan a crack-jack advertising executive. When Sullivan takes a fancy to Wyman, he reasons that the picture is to be shot in his studio, supposed to pose for an ad campaign which a soap company is running in conjunction with her airline, the three Mikes hope to help ease the hassle that endangers Johnson's chances for a fellowship toward which he has been working. Grounds Keel indefinitely and costs Sullivan the company's soap account. Jane, who is also suspended, smooths things over for the three Mikes, and when confronted by proposals from each suitor, agrees to marry Johnson. JACKSON.

ENJOYABLE COMEDY

THE SUN SETS AT DAWN

MILDLY INTERESTING MELLER

1941

8 minutes

agle Lion

Two Men in Town

Directed by William Keach.

The "Sun Sets at Dawn" is a program of comedies on a familiar theme, but one that will keep the spectator mildly engrossed for the greater part. Although most of the plot is developed by dialogue, Gable is very good in his role and H. Sloane handles it in such a manner as to produce a reasonable amount of suspense and excitement. His manner of telling the condemned man his story by shifting awareness to the narrator to another, for example, eliminates lengthy speeches and the use of the overworked shackle. However, both as an entertainer and boxoffice-wise, this Holiday Films film has its faults. The production is strictly low-budget; the script, also by Sloane, is often too obvious and sometimes confusing, and the cast has no marquee value. Released through Eagle Lion, it also seems to be a fairly safe venture, as well as in dull situations generally. Its value will be highest in small towns and action houses.

As the youthful condemned prisoner who just misses being executed for a murder he did not commit, Phillip Shaw is the picture's secret. He is said for the performance by Sally Parr, as the weepy, heartbroken girl who stands by her man till the end. More impressive than Shaw's performance, however, is Lee Fredericks as the real killer, and Housley Short as the director. Screenwriter Sloane also collaborated with Helen H. Rathvon as producer.

STORY: Phillip Shaw is awaiting execution for a murder he did not commit. His pending death by electric chair is big news because it will mark the first time the state has used that means of execution. As reporters watch and Chaplain Walter Reed prays, Shaw is strapped into the chair of Van Johnson, who is to receive the electric shock. The condemned man is taken back to his cell, while technicians work feverishly to repair the faulty electric wires. Meanwhile, back in town at the postoffice, a mail trustee recognizes Lee Fredericks, a trucking operator, as The Parrot, a criminal wanted for five murders but who was supposedly found at the bottom of a river in a cement block. Fredericks, whose face has been changed by surgery for his part in the killing of victims so fast with six shots it sounds like one. He kills the trustee with six shots, is captured by prison guards and identified as The Parrot by his fingerprints. Fredericks confesses to the killing for which Shaw is to be burned just in time to stop the execution. YORK.
FOLLOWING Ohio's Pete Wood's diatribe on the excessive emphasis placed on the sweets concessions in theatres (see Exhibitors' Forum), Indiana Allied reported the experience of one of its exhibitors - the same subject. Stopping in for lunch in a "good-size" Indiana city, this exhibitor overheard a next-table conversation among four ladies. "All agreed," he reported, "with one of the women who said very emphatically that her family never attended the theatre any more because they were tired of all the efforts made there to sell concessions, all the people in the audience munching during the show, and most of all, having to sit through advertising trailers telling about how delicious were the concession stand wares." The bulletin concludes with the query: "Is it possible that theatre lobby merchandising can be a factor why people are staying away from the movies, and is it worth a little re-study?"

Another dim view of the same subject was taken by E. C. Grainger, president and general manager of the Shea Circuit. Take care of the boxoffice, he told his managers and executives, and the concessions "will work out satisfactorily." He pointed out that in a recent managers' contest for efficiency in theatre operation, no consideration whatsoever was given to concessions returns in selecting the winners.

COGNIZANCE of television's inroads into boxoffice grosses is evident in some of the newspaper ads for current films. Such phrases as "our 75,000 inch screen" and "only the biggest of the motion picture screen can bring you such excitement" in a new way. The ad copy more and more, pointing up in impressive manner the contrast between home and theatre-size screens.

UNITED ARTISTS' ad-publicity department, marking time for the most part because of the company's dearth of product, finally was handed an assignment into which they could really dig their teeth. They bit into the "Second Woman" campaign like a starving man faced with a fat, juicy fillet. Virtually from a standing start, because of the sudden decision to book the film in the Rivoli on Feb. 1, the UA tub-thumpers, under the supervision of Al Tamarin, in a week's time generated enough flack to carry the campaign into every medium — newspapers, radio, TV, wire services, columns, subway posters, tie-in ads, contests, and a widespread teaser campaign. The latter is built around the intriguer: "Eve was the first woman. Who was the second woman?" The subways were flooded with placards bearing the teaser and thousands of post-card size teaser cartoons were sent to columnists, feature writers and radio-TV program directors. Several other angles built around the title and situations in the film were exploited to a fare-thee-well. The "Second Woman" campaign has put the UA flackmen back into business with a vengeance.

TRY TO PICTURE how it would be in your town if several ideologically opposed newspapers took nightly turns running things, including thought control, and you had to book your pictures according to the dictates of each administration. That'll give you a rough idea of what Vienna theatremen are up against in the city's international zone, under the unique quadrupartite system of rotating controls. As an example, two houses in Vienna were playing "Ninotchka" last month. It was Russia's turn to take over the reins, so the film was yanked. Then, this month, Britain slid into the driver's seat and the two theatres resumed playing "Ninotchka." Knowing, however, that the Soviet MP's would be back on the beat three months hence, the exhibitors reopened the film without fanfare or publicity. That was like trying to sneak an elephant into the White House. Word-of-mouth spreads fast in Vienna, and on the second night, the two houses were jammed to capacity. Now all the exhibitors have to worry about are the consequences once the reeds return. And you think things are tough here.

THE UNIQUE investment made by business associates of ELC's Bill Hehlman to finance production of "I'll Willie Jackie Robinson Story" paid its first dividend - 75 cent plus interest. The modestly-budgeted film was financed, Hehlman's suggested at a meeting of individual businessmen who invested a sum varying from several hundred to several thousand dollars. The dividend returned three-quarters of the investment, with interest, and it seems sure bet that the backers will be well in the black before the last dividend paid.

AMERICAN ENTRIES in the Int'l National Film Festival at Punta de Este, Uruguay, Feb. 15-Mar. 5 were revealed by the Motion Picture Associates last week. All the companies except Columbia made their selections from features currently in release, or already off the shelf, or domestic circulation. The list follows:


In the short subjects and special categories are: "Beaver Island" (Disne-RKO); "Trading Post" (RKO Pathé, "Of Men and Music" (pathé, "The World"); "McBoing Boing" (Unit Productions-Columbia) and Versas "Thundering Rails" and "Fun at the Zoo".

INTERNATIONAL Variety's annual convention in May will have the climactic banquet, featuring the annual Humanitarian Award, on television for the first time. The proceedings will go over the video waves of the Ken Murray show, which will be fast, colorful, packed with equipment and to Philadelphia's Bellevue-Stratford Hotel, Saturday evening, May 12, when the annual dinner of the Variety Club. For the first time the Ken Murray show has ever been televised outside of New York, and the hotel will be filled with the aforementioned shindiggs to be teletcast. The convention, a four-day affair, is under the general chairmanship of Victor H. Blake, with Ted Allar as chairman, Chief Barker of the Philadelphia Ter heading the Banquet Committee.

OF MEN AND THINGS: Universal domestic sales manager, C. J. Felman, made three switches to complicate reassignment of U's distribution set. James V. Frew, Atlanta branch manager was upped to district manager, supervising the Atlanta, chimpanzee, Indianapolis and Memphis exchange. P. F. Rosian was shifted from Cincinna to head the district including Cleveland, Detroit, Pittsburg, Albany and Santa Barbara. William D. Kelly, Jr., Atlanta sales head, was promoted to branch manager of the exchange. As a one-year sales veteran with United Artists has taken over the post of 20th Century-Fox New York branch manager, recent vacated by Sam Diamond, and when he marketed to the Philadelphia exchange...
Action as great as "THE GREAT MISSOURI RAID"!
Be sure to play them both!

Paramount

Wait 'til you see big thrill scenes like
"The climax that will have fans hollering!"

Film Bulletin
"FOR ADULTS ONLY!"

(Continued from Page 3)

WIGGLE

THE

TEST

Active Participation
Close Attention
Interest
Passive Acceptance
Rejection
Restlessness
Open Revolt

Rising and falling interest of child audience recorded by Wiggle Test graph of THE SEA HAWK.
STUDIO SIZE-UPS
Behind the Scenes of Film Production
Exclusive Bulletin Feature

COLUMBIA
COHN BOLSTERS STUDIO
WITH NEW INDE MANPOWER

The overall production picture at Columbia is beginning to take a definite turn for the better, principally because bossman Harry Cohn is finally getting around to bolstering some of them to work as Columbia contractees, and others with independent units which will release through the company. Of course, the old, old Columbia in this lot is keeping its people happy. Nobody seems to last long at Columbia.

Frank Seltzer has just inked a contract to produce two pictures per year for Columbia release. His last picture, "711 Ocean Drive" also was released by the company, but was a completely independent production. Under terms of the new pact, Columbia will provide a major portion of the financing on the two picture per year which he is committed to produce. His first picture will be "The Kansas City Story," for which George Callahan is now completing the script. Edmond O'Brien will star, with Joe Newman directing.

A commitment was also obtained from Ella Kazan and Arthur Miller to direct and write "The Hook" as an independent venture in partnership with Columbia. Then, of course, there is the recent deal with Stanley Kramer to produce three to six pictures annually for Columbia release; another with Sidney Buchman to make a minimum of two per year; one with Burt Lancaster also calling for two per year; the Humphrey Bogart-Robert Lord Santana company commitment, and a similar one with Robert Rossen.

Aside from these independent production units which have jumped into Columbia's fold, however, Cohn has also added Sam Marx and Voldemar Vetlugin to serve as producers, along with such previously independent contractees as Buddy Adler, Sylvan Simon and Jerry Bressler.

EAGLE - LION - CLASSICS
ELC AIMS: MORE PRODUCT, LOWER COSTS, HIGHER FEES

William MacMillen's proposed trip to Hollywood, reported last issue, has been postponed until the middle of this month, at which time he will make an effort to line up more top inde producers. That the company is in dire need of more quality products is obvious, and until such time as it is available the company will continue to cut its operating expenses wherever possible.

One matter of business on MacMillen's slate when he arrives on the coast will be to close the deal with Fidelio Pictures, headed by A. Pam Blumen-thal, Howard Welsch and Joseph Seidelman. The principals have already agreed on the general terms for a pact covering 10 pictures to be turned out over a two-year period. First money reportedly will be supplied by the Bank of America, with an Eastern firm providing secondary financing.

The disclosure that ELC will attempt to exact a higher percentage of distribution fees will have all of Hollywood watching developments with keen interest. In the past, the company has been getting 25 to 27 percent distribution fees, however, the new ruling up that figure to 30 per cent, with the possibility of even higher fees in some instances.

Negotiations were concluded with Cusick International Films of New York, Inc., for the distribution of The Long Dark Hall," a Norman Johnson story, starring Lilli Palmer and Rex Harrison, and another Peter Cusick production, it was announced today by MacMillen. The other two Cusick productions are "Skipalongs."}

LIPPERT
GROSS OF OVER 2 MILLION
EXPECTED ON 'STEEL HELMET'

LIPPERT PRODUCTIONS appears to be on its way to bigger things, that is the consensus of most industryites here in Hollywood, who have seen Lippert films showing steady improvement in the past two years. This is due to shrewd production operations and sound exploitation methods. The latest example is "Steel Helmet," which is proving up in all situations, despite an unimpressive investment reportedly in the neighborhood of $125,000. Company toppers are predicting the picture will gross over $2,000,000.

Due in part to the success of "Helmet," and another financial success of the past year, "Rocketship XM," Robert L. Lippert, the company's guiding light, is veering away from the sagebrushers in planning his future productions in favor of added emphasis on topical subjects.

Within the next 60 days, Lippert will put five pictures before the cameras. First to roll was "Little Big Horn," which Producer Cari Hittelman launched last week. The Kentucky Derby story is to be produced by Ron Ormand on lots on February 15, "The Lost Continent," (Caesar Romero) hits the cameras on February 27; "Savage Drummer" according to March 6, and "FBI Girl" winds the quintet on March 8.

METRO-GOLDWYN-MAYER
SCHRAY SEeks MORE EPICS
AS "MINES," "KIM" PAY OFF

A GENERAL renaissance of adventure stories produced on the grandiose scale may be in the offing at Metro, due primarily to the astounding success of "King Solomon's Mines" and, to a lesser degree, "Kim." This would naturally entail an over-all budget increase, inasmuch as most studio executives are now agreed such pictures cannot be attempted on budgets under $1,500,000 to $2,000,000.

Dore Schary, the studio's production chief, has been one of Hollywood's staunchest defenders of the old theory that movie-makers have to spend money in order to make money. "King Solomon's Mines," which appears to be a major hit for the top-money spenders this year should be argument enough to back up Schary's contention. Then along comes "Kim," right on the heels of this earlier adventure extravaganza, with an amazing $1,300,000 gross in its first 51 engagements. Small wonder then, that Schary started looking through the script pile and found more stories upon his return from Florida this month.

The studio chief was greeted with still further good news upon his return, when his "personal fave," "Breakfast at Tiffany's" was sneak previewed to an enthusiastic audience in West Los Angeles. Schary's next two personal productions, incidentally, have just been decided upon. They are: "Pioneer Woman" (Robert Taylor) and "The Plymouth Adventure" (William Tracy-Deborah Kerr-Van Johnson).

(Continued on Next Page)
STUDIO SIZE-UPS

(Continued from Preceding Page)

MONOGRAM - AA

FEBRUARY LULL SEES ONLY SINGLE SOUND STAGE WORKING

There has been a general slackening off in production here during recent weeks, with not more than one picture shooting at a time. Moreover, only two productions are in the final planning stages, as of this writing, indicating that the slow-down will probably continue for at least another 30 days.

Four releases were set for February, however, including: "Abilene Trail" (Whip Wilson), which went out on February 4; "Rhythm Inn" (Jane Frazee-Kirby Grant-Lois Hall), February 11; "The Vicious Years", February 18, and "Navvy Bound" (Tom Neely-Wendy Waldron), February 25. Allied Artists' "I Was An American Spy" has now wound up and is being edited for an Easter release.

The next Allied Artists high-budgeter, "The Highwayman" will roll on February 19, with Wanda Hendrix and Charles Coburn thus far set for top roles. The production will be filmed in Cinicolor, with Hal E. Chester producing and Lesley Selander directing. Although no statement is available as to the budget on the picture, it is set for one of the longest shooting schedules of any AA picture in many months.

During the current week (February 11-17) which has been designated as National Monogram week, the company is sending five of its contractees to 52 key cities for personal appearances. Whip Wilson has been set for 12 p.m.'s in the south; Johnny Mack Brown will cover the northwest; Leo Gorcey is making the rounds of the Pacific northwest; Kirby Grant the midwest and southwest, and Jane Nigh will hit three coast cities before flying to New York City to talk with exhibitors on the eastern seaboard.

PARAMOUNT

10-PICTURE SCHEDULE FOR PAR IN NEXT QUARTER

Paramount is losing no time in launching the heavy production schedule which the big chief, Barney Balaban, announced in New York late last month. Studio toppers here on the coast say they will put 10 pictures before the cameras during the next three to four months. This will mark one of the heaviest production programs undertaken by the studio in many years and, for the weeks immediately ahead, will put it ahead of all other studios in, at least, the number of pictures shooting simultaneously. Two new productions went before the cameras during the closing days of January, five more will get the green light in February and two more will roll in March. What the quality of this output will be is the big question. There is plenty of room for improvement over what Paramount delivered in the past six months!

"My Favorite Spy" (Bob Hope-Hedy Lamarr) got underway on the home lot at about the same time Cecil B. DeMille started the cameras rolling at Sarasota, Florida, on his "Greatest Show On Earth." The February lineup includes: "Detective Story" (Kirk Douglas), one of the most expensive properties purchased by any Hollywood company in the past year; Hal Wallis' Martin and Lewis comedy, "The Stooge"; William Perlberg and George Seaton's initial comedy offering for the company, "Rhubarb," based on the H. Allen Smith yarn; Wallis' "Peking Express" (Joseph Cotten-Corinne Calvet), and "The Rage of the Vultures" (Alan Ladd).

As of this writing no successor has been named to fill the spot vacated by Sam Briskin when he resigned unexpectedly as studio production head last month. However, sources in authority are of the opinion that Hal Wallis will be the final choice to replace him. Meantime, Y. Frank Freeman continues to assume full studio production responsibilities.

REPUBLIC

YATES PLANS INCREASE IN BIG-BUDGET FILMS FOR 1951

LIKE MOST other studios, Republic is coasting along on backlog at the present time, with only one film shooting most of the time. However, the tempo is expected to pick up around mid-March when some of the medium to high-budget productions are ready to roll.

Prexy Herbert Yates is planning a big increase of big-budget shows for Republic release. For example, "Wings Across the Pacific" will be one of the important war pictures of the year, and will be accorded a budget and shooting schedule commensurate with its importance. Another important property that is being readied for the cameras is "Hoodlum Empire," based on the recent Bob Considine yarns.

Within a few days of each other, Republic dropped one of its biggest main contract stars, John Carroll, and reassigned the long-time queen of the lot, Verda Ralston. Republic reportedly would not agree to Carroll's demands that he be permitted to continue his recently launched night club career without interferes from picture production. Miss Ralston's next year pact calls for two pictures annually, with an option on a third. One surprising detail was the stipulation that she will make no more period pictures—but, rather, appear only in modern roles.

A handsome gesture for sweet chats, was the unique contract Yates recently signed with Valley Vista Productions, in which Fidler unit that will make four westerns per year for the next seven years for Republic release. Under the terms of this deal, Valley Vista will devote a liberal percentage of the profits from these films to the National Kid Day Foundation, an organization to benefit underprivileged children. First of the novel western series, which stars two young-timers, 13-year-old Michael Chapi and 11-year-old Eilene Janssen, title "Buckaroo Sheriff of Texas," was recently completed.

RKO

TATEMAN APPOINTMENT TO BOLSTER STORY DEPARTMENT

One of the major developments of the past two weeks at RKO was the signing of Harry Tatemal as story head. The latter was shifted to a new berth as a production executive responsible for supervising script development on top properties. Tatemal, who has been head of the literary department of MCA for number of years, is considered one of the top authorities on motion picture story material, and his addition to the staff clearly indicates that Howard Hughes expects to place strong emphasis on go stories as the foundation of his future productions.

J. K. Nunan, past manager of the picture division of Ansco, is another addition to the Hughes team serving in the capacity of executive assistant to C. J. Tevin. And still another important addition is Sam Wiesenthal who has been signed to a term production contract. The first assignment for the latter will be "Cat and Mouse," a mystery melodrama, tentatively set to roll in March.

In addition to personnel contrac
Hughes has signed a releasing deal with the Breakston-McGowan inde unit on their recently completed “Tokyo File 212.” The picture, filmed entirely in Tokyo, deals with the formation of a Communist underground in that city to inform Moscow on what American troops are doing in Korea. Because of its timeliness, the picture will be rushed into release as quickly as possible.

Wald and Krasna now have screenplays on the first 14 pictures of their forthcoming RKO program in stages ranging from completed first drafts to those which are actually ready for filming. By the time they roll their initial, “Strike A Match,” the middle of this month, they expect to have all 14 scripts completed and ready for casting.

20th CENTURY-FOX

NO SLACK IN PRODUCTION

PACE: 6 BIG ONES SHOOTING

20th-Fox is one of the few studios where production has kept up a brisk pace during the first month of the new year. Whereas most other companies have slacked off to one and two pictures shooting, the Westwood plant has six before the cameras, and two in the final stages of preparation. Furthermore, all eight are in the high-budget class, and will be produced on shooting schedules ranging from 28 days up to a high of 55.

And, as if this heavy production isn’t enough to stock the distribution end of the business with adequate product, two separations this month have been closed to re-release indie product—something Fox seldom goes in for. First of the index is “Chuck-A-Luck,” a Fidelity Pictures production to star Marlene Dietrich, under the direction of Fritz Lang. The film is scheduled to roll late this month at Morgan Picture Center. The other new independent picture contracted for release is the Bernhard-Justman production of David Lord’s Pulitzer Prize novel, “The Ravager.” No definite starting date has been set, although plans are to go on location in Mexico sometime within the next 60 to 90 days.

Of comparable interest are the numerous new contracts signed with producer, director and stellar talent in recent weeks. For example, Andre Haxim has been boosted to full producer and assigned to “The Silver Whistle” (Clifton Webb-Joanne Dru), under terms of a new pact handed out by Darryl Zanuck this month. Otto Lang likewise drew a new producer pact, and Julian Blaustein has his option lifted for another term. Delmar Davis, whose picture still had several years to run, received a brand new one with considerable increase in salary as a result of his work on “Broken Arrow” and “Bird of Paradise.” And finally, Ethel Barrymore has been signed for a picture at Fox as her first choice as a free lancer. Miss Barrymore will co-star with Glenn Ford and Gene Tierney in “The Secret of Convict Lake,” which is just getting underway.

UNITED ARTISTS

HELLER & CONDITIONED ON BENJAMIN-KRIM CONTROL

ALL OF the independent producers who have been releasing through UA must be developing a bad case of eyestrain from keeping a watchful eye on developments,” for the sake of the company. As of this writing, all of the principals involved in the current negotiations with the Krin-Benjamin-Heller syndicate are still trying to iron out their differences in an attempt to close the deal. Again the reports are flying that the sale will at last be accomplished, although sources close to the men heading the new syndicate say there are still some ominous stumbling blocks. For example, the Heller company will go along with the deal only if Krin and Benjamin get final and absolute management control. The syndicate is offering to put up $3,000,000 in a revolving fund to finance producers, as well as the $1,000,000 to be made available to the company as operating funds. The revolving fund millions, incidentally, will all come from the Heller company.

However, even the pending transfer of management has not served to deter Harry Popkin from filing that proposed suit against the company over release of his picture, “The Second Woman.” Popkin notified his lawyers right in the midst of the sale negotiations, that they were to proceed with the filing of the suit if the picture is shown anywhere in the United States, other than the Rivoli, in New York, where it has already opened.

It is interesting to note, also, that Al Rogell is the one independent producer who set a starting date on a new picture for UA release, during the period of the current negotiations. Rogell has announced that “No World Beyond” will roll on April 15, and that casting is about to get underway.

UNIVERSAL-INTERNATIONAL

U-I IDLING THRU MONTH; PACE TO PICK UP IN MARCH

IT APPEARS that there will be no pick-up in production activity here during February, as the studio continues to coast along at its lowest ebb in a year. However, this situation is not unique to U-I: inasmuch as there are only two studios in town operating at anything like capacity at the present time.

It is generally conceded that the slackening off is a result of the impending state property tax date coming up on March 5. This levy, which is assessed against all film negatives either completed or in the process of production, is a major item which all companies must reckon with. And this is not the first year that production has dipped during January and February as a result of it. Legal eagles for some of the majors point out that the start of a single new picture just prior to the March 5th date, could conceivably cost them upwards of $25,000.

The next picture to roll at U-I will be “Fiddler’s Green,” (Shelley Winters—Richard Conte). According to those who have read the script, this is one of the most promising screenplays the company has put before the cameras in many months, and may be the forerunner of a general trend toward improved story properties, one of the studio’s weakest divisions currently. Perhaps the latest acquisition, “The Great Companions,” a Gene Markay original, will help bolster this shady face of the company’s production.

U-I was the first studio in town to pledge full cooperation in the government’s film conservation program announced last month. Within a week after it became known that a shortage of raw stock was imminent, the company instituted a policy of conservation, which consists of film allocations for each picture, restrictions on the number of takes of a scene, and the printing of only one okayed take on each scene. Of course, this will save U-I a pretty penny, too.

Yvonne DeCarlo, the now famed Technicolor darling of the studio since 1944, has asked for and received “amicable” release from her contract. She is currently making “Hateful Sahara” in London for J. Arthur Rank.

WARNER BROS.

WB HEADS SEE BIG BACKLOG PROMISING PROFITABLE YEAR

WITH THE picture company showing a profit of over $2,000,000 for last year, company toppers think they see even better prospects for profits in the substantial backlog of films that are completed or in production here.


Coming up, are at least a half dozen productions that hold promise of better things from this studio, based on scripts, casts and producer and director assignments. For example, Michael Curtiz has three of his strongest assignments in the making. They are: “Force of Arms,” which Anthony Veiller will produce; “The Will Rogers Story,” and “Sam Houston.”
AD BUDGETS
ATO of Indiana

We have heard exhibitors comment about some of the more or less elaborate direct mail pieces that they receive from the film companies such money would be better spent if directed toward the customers rather than toward the theatre owner. We agree that it would appear to be the shortest way to a ticket sale to try and use the potential patron to see a picture rather than hawking the product to theatre owners who probably have the picture under contract with the playing time pretty much dictated.

We were curious as to how a major distributor did allocate his advertising dollar and we asked Mr. Henderson Rich ey what the relationship was in M-G-M's appropriation. He told us that last year out of an advertising appropriation of over four million dollars only $36,906 was spent on direct mail advertising to the theatre owner. This is a fraction of one percent of the total, so even though a single piece may seem quite impressive it actually represents an extremely small portion of the advertising budget. And certainly a reasonable proportion is justified both for the purpose of informing the exhibitor of its manner and extent the distributor is backing up his product with advertising and also the importance of the exhibitor some of the distributor's enthusiasm for the picture in an effort to encourage the theatre to also exploit it. Again, because the theatre is the point of sale for the distributor we would expect him to direct at least some of his advertising ammunition in this direction.

On this subject mention should be made of the desirable feature of Loew Bamberger's direct to theatre advertising pieces that can serve double duty and also be used for lobby display.

Of course, trade paper advertising is also directed to the theatre owner and has a specific purpose as the mail to the theatre. We do not feel much of the total budget is channeled into this medium but suppose that it too represents a relatively minor portion of the entire appropriation for advertising and exploitation.

VIDEO PLUGS
IT0 of Ohio

Under date of December 22, we wrote Columbia's Vice President Abe Montague as follows:

"Permit me to offer my felicitations to the executives and other personnel of your organization which resulted in yesterday's television on the "Kate Smith Hour" of the three or four clips from "Born Yesterday."

Of course, I had the advantage of being handled by that master showman, Ted Collins, and to him we also extend our congratulations and the appreciation of all exhibitors.

Of the major film companies should immediately undertake to advertise their productions in a similar manner so that we can obtain the advantage of the heating TV audience.

I am sending a copy of this letter to the chief executive of every film company, the trade papers and Ted Collins.

Holiday greetings to all of you, and again thanks for what you are attempting to do for theatre owners."

As stated in the letter copies were sent to the heads of all of the film distributing companies. To date the only response has been from RKO's President, Ned Depinet:

"I have a copy of your letter of December 22nd to Abe Montague, and I hasten to say how much I have heard Walt Disney's advance plug for ALICE IN WONDERLAND which was televised Christmas afternoon.

Incidentally, the program closed with a recommendation to visit their favorite house where good pictures are playing.

We intend to make judicious use of television for the promotion of our pictures at every opportunity."

I saw the telecast of "Alice In Wonderland" and it cannot help but benefit the picture at the boxoffice.

Undoubtedly the other film companies haven't made up their minds what to do but will wait until the boxoffice takes a still further drop.

PARKING PROBLEM
ATO of Indiana

COMPO has been making some tentative surveys of the causes of decreased attendance at motion picture theatres and has been impressed by the large percentage of answers emphasizing the difficulties of parking. It is apparent that all motion picture people, especially theatre owners, should actively concern themselves in all local movements looking to the creation of improved parking conditions.

There is scarcely a community of any size in the country that has not under certain conditions experienced the difficulty of a municipal parking lot. Theatre owners have too much at stake to permit delay and they should be in the forefront of those supporting such parking lots or other proposals for remedying the congested area problem.

The cost of such activity on their part would be little and the results could be highly beneficial.

COKES VS. PCS
IT0 of Ohio

At a recent exhibitors convention one of the main speakers was the President of the Coca Cola Company. He expounded for nearly an hour to the audience how to sell an extra bottle of coke.

Maybe this is the reason that the boxoffice has taken such a dive. I am told that the Wolf South Coast Theatres employ more clerks to check reports covering candy, popcorn and coke sales than they do to check the daily boxoffice reports.

Recently, the head of this circuit, after noting a $10,000,000 drop in their boxoffice receipts, announced that they would easily recover this loss by launching a campaign in their 600 theatres to sell patron two bottles of coke where only one had been sold before.

We urge all exhibitors and theatre owners to follow in the footsteps of this great showman—forget pictures and give their undivided attention to the sale of popcorn and coke. If enough theatre owners will do this in the next year the Coca Cola Company will be able to announce that they are using thousands of theatre boxes for the storage of cases of coke.

MOVIE CURE
Allied of Indiana

In a book titled DELINQUENCY AND HUMAN NATURE, the author, D. F. Scott, concludes that it is abundantly evident that the social malaise of society goes much deeper than exposure to the incidental influences of movies. He said that practically every case of the 15 to 18 year old delinquents studied centers on the youth's relationships with his parents.

On the credit side of the movie he stated that "avoidance type" delinquents find a certain amount of substitute excitement and escapism in pictures and as a result are kept out of mischief. The emotionally withdrawn who have never learned any spontaneity of affection have found in the movies a certain emotional education in movies.

CHECKER'S DUTIES
ATO of Indiana

We recommend that members retain and post this bulletin or keep it filed in a convenient place for ready reference. It may enable you to avoid unpleasant argument in the event that a check exceeds its authority and you will be informed as to how a checker is specifically advised to conduct himself.

The instructions are taken from the official instructions issued by CRI to its field men.

What the bonded representative is instructed to do at the theatre:

Present a letter of introduction from the distributing company, countersigned by the field representative.

Personally take opening, closing, hourly and midtime readings. He is not to enter box office for this or any other purpose.

Make occasional spot inspections of ticket stubs collected at door. He has no authority to detain them or to collect tickets himself.

Take an inconspicuous position from which all admissions and ticket sales can be accurately observed.

Politely report to the theatre management any differences between hourly ticket readings and the hourly count.

At the end of each day call to the attention of the management any significant difference between the count and the theatre report of ticket sales.

If so requested, a copy of the theatre's report of ticket sales may be left with the management.

Be properly dressed.

Be courteous, business-like, and not act obviously or as a cop.

Refrain from discussing the affairs of that or any theatre with anyone.

Refrain from making any comments about the rental terms of the picture.

He is not to meet friends and relatives at the theatre.

He is in no way to interfere with the regular theatre operation.

He is forbidden to accept or request favors or gratuities of any kind.

He is forbidden to turn over his assignment to anyone else without the prior knowledge and permission of the C.R.I. branch office.

FIM BULLETIN
NO INCREASE IN ADMISSION
TAX, SNYDER TELLS CONGRESS

Secretary of the Treasury John Snyder's tax message to Congress last week made the movie industry breathe a little easier. Having given up its Congressional battle to slash the admission tax last year when the critical international situation reached emergency status, the industry was gratified to learn that its arguments had made an impression. This was evident in Secretary Snyder's recommendation that the present 20 per cent admissions tax was high enough and that no increase will be sought as part of the Administration's program of raising more than $10,000,000,000 in additional federal taxes.

There was more good news to the industry in Snyder's detailed recommendations before the House Ways and Means Committee. The present 25 per cent manufacturers' excise on photographic equipment and the 15 per cent levy on raw stock will remain unchanged, according to the recommendations.

On the other hand, competitive industries were jarred by proposals for increases. Snyder urged an increase from 10 per cent to 25 per cent in the manufacturers' excise on television sets, radios, phonographs and records. New 20 per cent levies were recommended on bowling alley rates, billiard tables and golf green fees.

In maintaining the present amusements tax rate, Administration spokesmen noted that taxes on consumer durables were lagging far behind amusements taxes.

The measure was not all rosy-hued, however. The indirect effect of the increased income taxes and other recommendations which will siphon $10,000,000,000 more into the Treasury will naturally, leave the public with less money for entertainment spending.

The whole industry can thank the COMPO taxation and legislative committee which did such magnificent work in Washington last spring," Arthur L. Mayer, vice-president, stated after Snyder's tax message. A. F. Myers, who headed the COMPO tax committee, also declared his gratification that no new taxes were sought, adding his belief that "it is largely the result of the impression made and the good will gathered during the long campaign last winter."

EAGLE LION-RANK CALL
IT QUITS AFTER 3 YEARS

The mutual releasing contract between Eagle Lion Classics and the J. Arthur Rank Organization ends last week, according to a joint announcement from the two companies. Termination of the pact has the universal international sole distributor of current Rank product in this country, ELC, however, will continue to distribute those JAR films already delivered under existing agreements.

The contract, under which ELC has been handling its portion of the Rank product in this country, was signed in 1947, while the Rank Organization handled distribution of ELC product in the Eastern Hemisphere, had been in effect for the past three years.

LOWER PRODUCTION COSTS
PUSH U-I INTO THE BLACK

Universal's "economy program" and return to lower-budgeted, more exploitable product last year paid off to the tune of nearly $3,500,000, the company's financial statement revealed. Consolidated net jumped from a loss of $1,125,000 in 1949 to a profit of $2,305,000, before taxes, in 1950. Net after taxes was $1,335,000.

The gross income dip in 1950, ($55,591,000 compared with $56,738,000 in '49) was more than offset by what president N. J. Blumberg referred to as "policy changes," inaugurated a few years ago, which resulted in "substantially reducing the cost of our pictures and at the same time has maintained its standard of quality and box office values." He cited the studio's "careful selection of stories, sharp reduction of shooting schedules, increasing the productivity of manpower and institution of sound economics in production operations," as factors.

Amortization of film costs as reported in the profit and loss statement was the key to the difference. More than six million dollars was slashed here, with the 1950 figure set at $33,415,000, compared with $39,884,000 for the preceding year.

The president noted that a new table, slightly faster than the previous one, for use in amortizing costs of future films was now being used. The new schedule showed that average film is almost half (48.25%) amortized at the end of the first 12 weeks in release. Entire cost of each feature is written off in 60 weeks.

Blumberg also served notice that production costs for television are being seriously viewed by the company. He told stockholders the studio "has set up a special unit to study the problems involved in the production of films for television. In our opinion, our studio can play an important part in the production of films for television ... There is reason to believe that eventually television will rely to a large extent on motion pictures for its entertainment and may become a major source of revenue and not, as it now is, a purely competitive medium of entertainment."

Blumberg also pointed out that, with the prospect of a large defense program, "it is more than likely that our economy will continue to expand, which ought to be of benefit to the motion picture industry."

Officers of the company who received more than $25,000 for the year were listed as follows: Blumberg, $78,000; J. Cheever Cowdin, board chairman, $63,117; John J. O'Brien, president, $41,200; Leon Goldberg, vice-president and treasurer, $32,250; William A. Scully, vice-president, $35,800.

MCDONALD SEES PHONEVISION
TRIPLING MOVIE AUDIENCE

The first four weeks of the Phonevision test in 300 Chicago homes produced results, according to Zenith president E. F. McDonald, that the sponsors of the subscription television system were "almost afraid to believe." Basing his analysis on figures furnished by the Zenith controller from the initial four weeks viewings, McDonald came up with the following report:

- The average test family saw approximately two Phonevision movies per week.
- Thirty per cent of the potential audience were reached during the period on an overall average. The 10 lowest grossing pictures drew 22 per cent of the audience.
- Nine out of 10 test families prefer a movie on Phonevision at home rather than seeing it in a theatre.
- The plan reported 60 million movie theatre admissions per week, which "would indicate that the average American goes to the movies three times a week once every two weeks," test families are "seeing movies more than three times as often at home on Phonevision as the American sees them at the movie houses."

It was when McDonald applied the reported results for four test receivers projected proportionate to the 10,000,000 sets currently in use that the figures jumped to startling magnitude. While his analysis is not sufficiently detailed many qualifying factors that would have a bearing on the end results, he reasoned that if all ten million current set owners paid for subscription television at the same rate as the 300 test families, the gross would top a billion dollars a year.

Hollywood's annual box office PV would be over $450,000,000, based on a

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News and Opinion

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1.8 average attendance per family, with 50% as the producers’ share. “And predictions are,” McDonald added, “that we will eventually have 40 million or more TV sets in homes – Chairman Wayne Coy of the FCC predicts 50 million.”

During the first week of the test, with a high novelty factor present, the average family saw 3.1 movies, but for the last three weeks patronage settled down to an average of 1.15 features.

“We fully expect,” McDonald said, “that as the novelty of this test wears off, and after our test families have received their first month’s bill for home movie entertainment, our patronage may decline during the second and third month.” He also pointed out that the PV features, all no later than 1948, released and already seen in theatre run by “some 20%” of the test audience, are conjuncting with the latest movies showing in Chicago theatres.

He claimed that PV was reaching into the audience “who were never habitual movie-theatre customers.” Many of those who did not buy the pictures on Phonovision refrained because they had already seen them, he said, adding, “This would indicate that many of our audience are seeing the pictures they purchase for the first time in spite of the fact that each of these pictures has long since completed its theatre run, and some have been re-issued. In reaching this new audience that vast segment of our population that never were regular theatre-goers – Phonovision would enable Hollywood to add a heretofore unavailable audience.”

‘HIGHBROW’ CRITICS HURT BIZ, MISLEAD READERS: MYERS

Most movie critics have “lost contact with the great majority of movie-goers,” Allied A. F. Myers bulletinized in a blast at “highbrow” film reviewing.

“If a picture doesn’t meet their exacting standards – and few do – they kick it all over the lot and are unwilling to concede that it might have some entertainment value for movie-goers – those quite different from their own tastes.” He said the critics should drop this attitude, and, incidentally, make the reviewers’ jobs possible,” Myers declared. He added that by applying their own standards to the films they review, the critics are “misleading” their readers and injuring the film business. He said it was time the critics “started telling their readers whether the pictures reviewed, despite their ivory-tower point of view, will give the audience a good time.”

The independent exhibitor leader pointed to the exceptional grosses being rolled up by “At War With The Army,” as reported by Paramount distributors, head, A. W. Schwalberg, Balaban noted, “These results are not purely accidental. We have found out that the only policy that pays off is to analyze what the people want to see in a motion picture and then putting those things into our films. The critical period for any picture is the period of planning and preparation before it is put into production. This is the policy we are applying to our entire product.”

Twenty-five films, completed and awaiting release or in various phases of production, were listed and another 24 were named as scheduled for forthcoming production. Eleven films were named for release from March through July, at the rate of two per month, with the exception of March, with three set, including the general release of “Samson and Delilah.”

Balaban expressed regret that San Briskin, assistant to Freeman, was pre-empted by illness for the period. He also noted his gratification that Briskin “is willing to carry on until Mr. Freeman can return. He does the heavy duties which the condition of his health makes it impossible for him any longer to perform without strain. He adds that Briskin will continue at the studio, “in some capacity less physically taxing.”

In hand for the top echelon confab which ended Feb. 1, were, in addition to Balaban, Freeman and Schwalberg, board chairman Adolph Zukor; vice-president Paul Balaban and Assistant-Keough, Eastern production head Russell Holmai, Paramount International President George Weitman, British director James E. Perkins and Paramount Film Distributing Corp. vice-presidents E. K. O’Shea and Max E. Youngstein.

POSERS FOR INDUSTRY IN RAW STOCK CONTROLS

Tightening of the film supply situation posed a two-faced problem for the industry. While both distributors and exhibitors will have headaches because of the raw stock decrease, the former will stand to derive some financial benefit, at least, from a cutback in the number of prints. On the production front, directives have been issued to keep down the number of takes and hold to a minimum the droppings on the cutting-room floor.

In a meeting with film company representatives, Nathan D. Golden, director of the National Production Authority’s Motion Picture-Photographic Products division, urged voluntary conservation to obviate the necessity for government allocations. He explained duPont’s 25% curtailment in raw stock as the result of commitments to produce an increased supply of synthetic rubber.

Golden advocated exercising “utmost care in film usage and handling—all the time in the formal study of the existing situation. Toward that end, he said, a section devoted primarily to conservation, standardization and simplification procedures will be set up in his division.

REGIONAL MEETINGS SHOW INTEREST IN BROTHERHOOD

Brotherhood Week, Feb. 18-25, is going to get the greatest film industry support in the history of the observance, if the initial meetings in exchange cities to whip up enthusiasm for the campaign are any indication.

From reports received by Charles Reagan, national chairman of the industry Brotherhood’s M. Committee, the mass meetings were met with 100% attendance and a lively enthusiasm by industryites throughout the country.

In New York City, the industry drive this year is “to have every employee join in the campaign not only with a financial contribution, but with a conscious realization of his duty as a citizen to help stamp out bigotry in America.”

FILM BULLETIN
"ENFORCER" IS STANDARD BOGART THRILLER — CRITICS

The reception afforded the Warner Brothers latest thriller, "The Enforcer," by the New York newspaper critics, was tempered by their appreciation, or lack of appreciation, of Bogart’s career, and generally credited with his usually tough, two-fisted performance.

Archibald W. N. Post, in the Post, calls it "exciting in the usual gangster style," a film that becomes "standard product, Grade A," in a field that has been so thoroughly worked that "only the great ones can raise their heads above the common crowd of entertainers."

The Times’ Bosley Crowther finds "murder on such a gaudy scale tends to become monotonous— and a little ridiculous, too." It has been made so "naturalistic" that "the sheer accumulation of ugly violence and brutality eventually becomes dull."

"... the sizzling murder melodrama in which "narcissus is tremendous, bodies scattered all over every reel," writes Alice Tilton Cook in the World Telegram. "If you like your murder stories flowing freely and a flood of excitement to match," adds Crowther, "The Enforcer."

In the Journal American, Rose Pelswick contends that the fact that it is "rasp-taut" and "provides grim suspense ... hardly makes it the type of entertainment to which one recommends taking the kiddies."

With tongue in cheek, the Compass’ Seymour Peck, who admits to a fascination for murder movies in books, says it is "fairly fast, lean and sizzling melodrama" that "pretends to be a good deal less indignant, about crime and lawlessness," but shows a real enthusiasm "for outright blood, gore, sadness, cruelty and murder."

"OPERATION X"

COLUMBIA

"Poor... very heavy drama... Must all prove something, but for the life of me, I can’t imagine what." — PECK, N. Y. POST.

"Superficial drama couched in florid phrases." — A. W., N. Y. TIMES.

"...an uncertain type script..." — The New York Tribune.

"Story is just as obscure as its title..." — AMERICAN, N. Y. POST.

"Heavy-handed treatment of a vague script and even vague characters make this quite the lesser of British productions." — PELSWICK, N. Y. JOURNAL AMERICAN.

"THE MUDLARK"

20th Century-Fox

"A warm and rewarding show... Sentimental fiction... produced in the richest sort of port-and-mutton style... Certain one of the best pictures to see." — CROW, N. Y. TIMES.

"Odd and beguiling combination of stalely pomp and impudent fantasy... blend... interesting and glows... Good climax to one of the best year-long picture lists Twentieth Century-Fox ever had."— COOK, N. Y. WORLD TELEGRAM.

"Interesting film enactment of a charming little historical legend, but on the whole it contains too much tour de force and too little heart... A good imitation of a movie—but an imitation nevertheless." — GUERNSEY, N. Y. HERALD TRIBUNE.

"A bit bloodless... Small, personal and engrossingly human event." — PECK, N. Y. COMPASS.

"Completely saccharine pipe-dream of the popular fabulmker. Too silly for words, and, in the end, a sentimental swindle... Some of it is boring, and a lot of it is enjoyable, though never intensely so." — WINSTEN, N. Y. POST.

"VENDETTA"

REPUBLIC

"Too simplified to be interesting... Because it holds the audience’s mentality cheap... seems dull, labored, not quite bright for a N. Y. POST.

"Slow-moving melodrama of nocturnal stalkings for vengeance." — A. C., N. Y. WORLD TELEGRAM.

"Atmospheric and believable gloom... At best, looks like an unintentional satire of the Hatfield-McCoy legend... Auspicious mixture of arch phrases and clichés." — BARSTOW, N. Y. HERALD TRIBUNE.

"Deuced depressing." — S. P., N. Y. COMPASS.

"Garrulous, slow and obnoxious period piece." — A. W., N. Y. TIMES.

"Slowly paced melodrama about family feud... Stilted pace and action give it all the air of a carefully studied tableau." — PELSWICK, N. Y. JOURNAL AMERICAN.

"GROUNDS FOR MARRIAGE"

M-G-M

"Reliable elements of farce comedy... not in working order." — COOK, N. Y. WORLD TELEGRAM.

"Miss Grayson is rendered unable to sing for a lengthy stretch... when her talents might be most well employed... Minor cut-up." — CROW, N. Y. TIMES.

"Amlable featherweight amalgam of romantic nonsense and musical interludes... Has almost no dramatic or filmed point, but it blows up its title rather amusingly." — BARNES, N. Y. HERALD TRIBUNE.

"Amiable little farce, the kind of a picture that depends on what are known as situations... Featherweight as to story..." — PELSWICK, N. Y. JOURNAL AMERICAN.

"THE SUN SETS AT DAWN"

Eagle Lion Classics

"Cliche-ridden and often overly sentimental... Somber little item plods along at snail’s pace..." — N. Y. TIMES.

"Relentlessly inert movie... Most intolerably talkative, actionless and dull job with recent recollection." — S. P. — N. Y. COM"PASS.

"Unusual strip of suspense footage... Clutches the beholder by the throat with one hand and drenches him with buckets of sob stuff with the other... Interesting, if somewhat morbid, melodrama." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Suspense-squeezer... When you’re two steps ahead of the picture it’s awfuly easy to get bored, and that’s what happens." — WINSTEN, N. Y. POST.

"Slapdramdrama." — A. C., N. Y. WORLD TELEGRAM.

"Amiable little melodrama... Action practically slow motion." — PELSWICK, N. Y. JOURNAL AMERICAN.

"WATCH THE BIRDIE"

MGM

"Skelton’s particular costume of humor is worn right down to the underwear... One of the weakest scripts on record." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Either Red Skelton is weakening or his writers have sadly let him down..." — WINSTEN, N. Y. POST.

"Plot is painful. Skelton is all the picture has to offer as entertainment." — CREELMAN, N. Y. WORLD TELEGRAM.

"Well rendered down to whether you do or don’t like Red Skelton’s brand of clowning." — PELSWICK, N. Y. JOURNAL AMERICAN.

"HARVEY"

Universal

"Warm and gentle whimsy... full of spirit and sport... Overcomes not only talkies and space, but any objections... Who could ask for anything more?" — CROW, N. Y. TIMES.

"Delightful entertainment... Gentleness... engaging humor... slapstick too... When awards are handed out, there should be one for the rabbit that doesn’t therapists... PELSWICK, N. Y. JOURNAL AMERICAN.

"Very funny and appealing... Brought off with ease... All the way Charming fable, looking into madness and drunkenness with sympathy and grace and a good deal of very engaging humor." — PECK, N. Y. COMPASS.

"Captiveing performance (by Jimmy Stewart)... Screen radiant with happev-kiddness. Will boost your sense of well being greatly." — COOK, N. Y. WORLD TELEGRAM.

"A happy and popular event on the screen... Likely to repeat the success on the screen... Rich and rewarding experience." — WINSTEN, N. Y. POST.

"NEVER A DULL MOMENT"

RKO

"Conceived on the principal that the funniest sight in the world is Irene Dunne flat on her posterior... Does not, I’m afraid, strike me as wildly funny." — PECK, N. Y. COMPASS.

"Skids off on a tangent of nonsense after skirting the edges of an amusing, if unoriginal, idea... Might be called a modern Western... Substitutes contrivance and slapstick for imagination and insight... No joke when so much talent is hog-tied with mediocrity and branded with the absurd." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Slapstick farce..." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Has outdone its title and turned out a plausible hour and a half." — COOK, N. Y. WORLD TELEGRAM.

"Hard to believe that adults are going to find ‘Never a Dull Moment’ very diverting. Since children cannot be expected to understand the many jokes who will fully enjoy the hearty highjinks." — WINSTEN, N. Y. POST.
NORMALLY, Betty Grable and Dan Dailey on the marquee is the selling story for exhibitors who play those lively 20th Century-Fox Technicolor musicals. The list of these is long and — for the most part — lucrative in any theatreman's book. In "Call Me Mister," however, there are a couple of angles that can boost the grosses a few more notches if given proper ballyhoo.

First, the film is based on the smash Broadway musical of the same name, the show that thousands paid $6.60 to see. Several new songs and a more timely background have been added to freshen it up for current consumption.

Secondly, the film is the first real showcase for the comedy talents of Danny Thomas, whose recent activities in night clubs, radio and television have been skyrocketing him into popularity. In "Call Me Mister," Thomas attains near-star rating and his clowning will have audiences looking for him in future films. The refreshing news to moviegoers that here is one of the funniest guys to hit the screen in a long time should be played to the hilt for extra dividends.

Songs in the film include three from the original stage revue, "Call Me Mister," "Going Home Train" and "Military Life"; four new tunes that should gain high rating on the Hit Parade list, "I Just Can't Do Enough For You, Baby," "I'm Back In Business," "Japanese Girl Like American Boy," and "I'm Gonna Love That Guy." Most of these are ideal for use over the house front p.a. system. A sound truck with suitable art should also be used wherever possible to circulate the tunes and local disk jockeys are another medium that should not be overlooked.

And, finally, the most obvious selling feature of "Call Me Mister" (mentioned last only as a reminder) is the lush architecture of one Betty Grable. Some excellent stills that amply emphasize the famed gams make perfect material for blow-ups and displays. As previously noted, merely a reminder.

NEWSPAPER ADS
Above, some of the feature display ads that appear in the press book are available in varying sizes. Note the references to the Broadway show and the high rating given funnyman Danny Thomas in the star credits.

SELLING AIDS
One of the top names in the entertainment world, Jack Benny, has been enlisted for some of the most important selling chores, the trailers (including a short teaser trailer available at the 20th-Fox exchanges), and a special transcription for radio spot use. The latter, available free from the Fox home office, consists of three open-end spots of 10, 30 and 60 seconds each, with Benny's comment that "I don't expect to see its equal not if I live to be forty!" The transcription can also be used via the public address system in your house front.

In the trailer, Benny's comedy delivery plus some highly effective scenes from the film will be a powerful selling aid. Also available from National Screen Service are four television trailers, two 20-second and two 60-second.

The campaign should also be backed with various means of using the musical score. Music store window and counter displays of sheet music and recordings of the various tunes should be tied in with the rest of the film. Disk jockeys should be alerted for the new wave of recordings on a great favorite. "I'm Gonna Love That Guy," as well as the other tunes in the film.
CALL ME MISTER

The Broadway click, “Call Me Mister” was a series of skits and musical numbers that delved into the humorous vagaries of military life immediately after the end of World War II. In its screen transcription, it has dropped much of the original’s music and playlets, has picked up a story, four new tunes plus a bouncy revival of “I’m Gonna Love That Guy,” and the whole has been tailored to the talents of 20th Century-Fox’s top musical team, Betty Grable and Dan Dailey. A special addition, who may well turn out to be the cause celebre of this film, is a bright new comedy star, Danny Thomas. While Danny has appeared in a few other films, his recent outburst of fame in this country and overseas has tremendously enhanced his popularity. In “Call Me Mister,” he has the first real opportunity to display his comic talents. Mr. Thomas obliges by stealing every scene in which he appears. Also featured are Benay Venuta, the Ethel Merman-like Broadway star; newcomer Dale Robertson, swoon-bait for the gals; Frank Fontaine, the “John L. C. Savonie” of the Jack Benny program, and a nimble dance trio, The Dunhills.
In the Release Chart, the date under "Details" refers to the issue in which the following date, cast, director, plot, etc., appeared. "Rel." is the National Release Date. "No." is the Release Number. "Rev." is the issue in which the Revue appeared. There may be variations in the running time of States where there is censorship. All new productions are on 1950-51 programs unless otherwise noted. All immoderately following title and running time denotes Technicolor (C) Cinemacolor, (TR) Trucolor, (A) Anscoolor.

**COMPLETED**

**1950-51**

**RELEASE CHART**

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**1950-51 Features Completed (83) In Production (2)**

**COLUMBIA**

**1950-51 Features Completed (83) In Production (2)**

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**1950-51 Features Completed (83) In Production (2) Completed (24) In Production (6)**

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**EAGLE-LION-CLASSICS**

**1950-51 Features Completed (83) In Production (1)**

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**BANDIT Queen**

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**METRO-GOLDWYN-MAYER**

**1950-51 Features Completed (83) In Production (6)**

**NEW PRODUCTIONS**

**THE LAW AND LADY LOVERLY**

Comedy - Started Jan. 29
Cast: Greer Garson, Michael Wilding, Fernando Lamas, Marjorie Main
Director-Producer: Edwin Knopf
Story: Period comedy concerning titled Englishwoman's skirmishes with the law.

**RELEASE CHART**

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**1950-50 Features Completed (83) In Production (6)**

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**FILM BULLETIN**
### REPUBLIC

**1950-51 Features**

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**NEW PRODUCTIONS**

**WELLS FARGO GUNMASTER**

Western—Started Jan. 26

*Cast: Allen “Rocky” Lane, Michael Chapin*  
*Director: Phil Ford*  
*Producer: Gordon Kay Story: Rocky Lane protects the Wells Fargo express.*

**RELEASE CHART**

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**20th CENTURY-FOX**

**1951 Features**

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**NEW PRODUCTIONS**

**THE HOUSE ON THE SQUARE**

Drama—Started Jan. 29

*Cast: Tyron Power, Constance Smith*  
*Director: Roy Baker*  
*Producer: Sol C. Siegel Story: Modernization of “Berkeley Square.”*

**THE SECRET OF CONVICT LACE**

Drama—Started Jan. 29

*Cast: Glenn Ford, Josephine Hutchinson, Ethel Barrymore, Anna Dvorak, Zachary Scott*  
*Director: Michael Gordon*  
*Producer: Frank P. Rosenblum Story: Not available.*

### RKO RADIO

**1950-51 Features**

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**IN PRODUCTION CHART**

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### SELZNICK-S. R.O.

**1949-50**

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UNITED ARTISTS

1950-51 Features
Completed (31) In Production (0)

RELEASE CHART

**1949-50**

**1950-51**

UNIVERSAL-INTERNATIONAL

1950-51 Features
Completed (31) In Production (0)

RELEASE CHART

**1949-50**

**1950-51**

WARNER BROTHERS

1950-51 Features, Completed (27) In Production (5)

NEW PRODUCTIONS

PAINTING THE CLOUDS WITH SUNSHINE (T)

Musical—Started Jan. 26

Cast: Gene Nelson, Dennis Morgan, Virginia Mayo, Lucille Bremer

Director: David Butler
Producer: William Jacobs

Story: Young singer gets break in the big time.

THERE ARE MANY VERSIONS OF THIS DOCUMENT, INCLUDING THE RELATIONSHIP BETWEEN CAST AND RELEASE CHARTS.
ALSO STARRING
RICHARD
TODD McCAMBRIDGE
MERCEDES
MCCAMBRIDGE
ZACHARY
SCOTT

RUTH
ROMAN
IS ALL
WOMAN
IN
"LIGHTNING
STRIKES
TWICE"!

PHILADELPHIA
Warner Screening Room
320 S. Liberty St. - 8:00 P.M.
NEW YORK
Home Office
325 W. 44th St. - 2:00 P.M.
PITTSBURGH
20th Century-Fox Screening Room
1331 Blvd. of Allies - 1:30 P.M.
PORTLAND
Jeannette Bell Screening Room
1965 E. Burnside St. - 2:00 P.M.
OKLAHOMA
20th Century-Fox Screening Room
10 N. Knox Ave. - 1:30 P.M.
OKLAHOMA CITY
Warner Theatre Projection Room
1 E. Main St. - 2:00 P.M.

SAN FRANCISCO
20th Century-Fox Screening Room
221 Golden Gate Ave.
SEATTLE
Modern Theatre
2400 Third Ave. - 10:30 P.M.
ST. LOUIS
St. Louis 20th Century-Fox
331 Olive St. - 1:00 P.M.
WASHINGTON
Warner Theatre
1340 E. St. N.W. - 10:30 P.M.

ALBANY
Warner Screening Room
72 R. Pearl St. - 11:00 A.M.
ATLANTA
20th Century-Fox Screening Room
359 S. Church St. - 7:00 P.M.
CHARLOTTE
Warner Screening Room
137 S. Trade St. - 1:30 P.M.
CINCINNATI
20th Century-Fox Screening Room
704 N. Spring St. - 1:30 P.M.
DENVER
20th Century-Fox Screening Room
1550 Broadway - 2:00 P.M.
DENVER
Warner Screening Room
2300珍珠 Ave. - 8:00 P.M.
DALLAS
Warner Screening Room
1400 S. Akard St. - 1:30 P.M.
DALLAS
20th Century-Fox Screening Room
1125 S. Akard St. - 11:45 A.M.
DALLAS
Warner Screening Room
2300 Pearl Ave. - 5:00 P.M.
DETROIT
20th Century-Fox Screening Room
1150 W. Filmore Ave. - 1:30 P.M.
DETROIT
Warner Screening Room
2500 Rosa Parks Ave. - 2:00 P.M.
DALLAS
20th Century-Fox Screening Room
1150 W. Filmore Ave. - 1:30 P.M.
DALLAS
Warner Screening Room
2500 Rosa Parks Ave. - 2:00 P.M.
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Warner Screening Room
2500 Rosa Parks Ave. - 2:00 P.M.
Myers Report:

REALISTIC & OPTIMISTIC

"... The Motion Picture Industry Can and Will Fight Its Way Back to Prosperity!"

Page Seven
SE IN MARCH!!!

Masterpiece

and Delilah

Feature: George Sanders, Angela Lansbury, Henry Wilcoxon

and Vladimir Sokolov - Based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16 - A Paramount Picture

SER OF OUR TIME!
Bill Mauldin's

**War Comedy**

"Up Front"

WILL BE THE FIRST PICTURE ACTUALLY TO LIST THEATRE NAMES IN NATIONAL MAGAZINE ADVERTISING!

All key-city playdates in April will be listed in this ad which will appear in LIFE (April 6)

SAT EVE.POST (April 4) before a readership of over 30,000,000!*

Another great U-I Showmanship FIRST!

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Screenplay by STANLEY ROBERTS

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*Additional regular ads will appear in LIFE...
THE FUNNIEST BOOK TO COME OUT OF THE WAR

Front

NOW A HILARIOUS MOTION PICTURE!

Starring
DAVID WAYNE as "JOE"
TOM EWELL as "WILLIE"

with MARINA BERTI • JEFFREY LYNN • RICHARD EGAN

Produced by LEONARD GOLDSTEIN • Directed by ALEXANDER HALL • A UNIVERSAL-INTERNATIONAL PICTURE
The first reports are in from World Premiers at Florence, Colorado where it did more than twice as much as any previous M-G-M picture and Canon City, Colorado where it did more than three times as much as former M-G-M high. The next engagement at Nashville doubled "Devil's Doorway" and at Kansas City, it topped the Xmas business of "Ambush." As reports come in, it is evident that showmen have a sock audience attraction, a BIG M-G-M Technicolor entertainment to promote for pleasure and profit.

BURT LANCASTER HOT!
Plus Technicolor

M-G-M presents BURT LANCASTER in "VENGEANCE VALLEY" Co-starring Robert Walker • Joanne Dru • Sally Forrest with John Ireland • Ray Collins • Color by Technicolor Screen Play by Irving Ravetch • Based on the novel and Saturday Evening Post serial by Luke Short • Directed by RICHARD THORPE
Produced by NICHOLAS NAYFACK • An M-G-M Picture
MR. MYERS' ANNUAL REPORT

As always, the annual report on the state of the movie industry by Allied States Association's General Counsel was thorough and realistic. That is the style of Abram F. Myers. And for that reason, his note of optimism about the future carried a tone resounding and significant.

"There is every reason to believe that the motion picture business can and will fight its way back to prosperity."

Coming from a clear-eyed man like Mr. Myers, these words are indeed encouraging to an industry in which the pessimists and calamity howlers have been having a field day for the past year or so. The Allied leader's prediction is based on a combination of concrete evidence and sound prophecy. There are indications that we have turned the corner and that the downward trend in theatre receipts is slowly being reversed. And there are good reasons to assume that the future state of our national economy will bring about a betterment in the public's ability to buy movie tickets.

"Experience teaches us," he said, "that a wartime economy contributes to the prosperity of the motion picture business. Competing amusements — television, bowling, etc. — will be required to carry a heavier share of the tax burden . . . The recession has served to jar the entire industry out of its lethargy and the neglected art of showmanship is being revived everywhere."

Mr. Myers, in his report to the Allied board of directors, had something pertinent to say, too, about the desire of the public to buy movie tickets: "The pictures are better than ever." This is a hackneyed phrase, but keep in mind that it was not being voiced by a film executive. Mr. Myers is well-known for choosing such words rather judiciously. He can derive some personal satisfaction from attributing the improvement in current product to the fact that "divorcement and divestiture have created a competitive market and has put the producers on their toes." Another reason, he says, is that Hollywood, "having been hit in the pocketbook, has thrown off its complacency and gone to work."

On the vital subject of television, Mr. Myers offered some keen observations. "It has been given far too much credit for the movies' present distress and that false emphasis has tended to tear down the movies and build up television. Publicly expressed fear of this new competitor has done serious harm to our own industry and, if television were to fold up tomorrow, other adverse factors would remain to plague us, at least for a while." He called attention to a recent survey in Detroit which indicates "that people are beginning to judge television programs on their merits and find them wanting."

This is in line with reports that are becoming increasingly widespread and which should offer encouragement, particularly to affected exhibitors in heavily saturated TV areas.

Ever militant in his protection of the independent exhibitors' welfare, Mr. Myers pointed up the danger that the "yoke of compulsory block-booking" might again be foisted upon them if they are not alert and organized. He also referred to the increasing rumblings from exhibitor sources accusing some distributors of ignoring the plight of theatres hit by the slump. "I do not suggest there is a price agreement among them (the distributors) in the usual sense; merely that there is a common purpose implicit in their sales policy to maintain their own profits in time of common disaster at the expense of the exhibitors."

But, in the main, the keynote of this report was optimism. There is faith and hope and promise in Mr. Myers' comments on the boxoffice situation.

"Since the first of the year the situation has taken a turn for the better. Higher grosses are reported from all sections of the country, although still below those of the corresponding period of last year. This improvement is generally attributed to the release of better pictures and that probably is the main reason. But I am convinced that there are other contributing factors — factors that will assert themselves with increasing force as time wears on."
THE BOX-OFFICE MAGIC OF MONTE CRISTO IS COMING TO THE SCREEN!

THE GREATEST, MOST ADVENTUROUS OF THE MONTE CRISTO STORIES!
The first picture to be made in breathtaking color by SUPER CINE COLOR!

EDWARD L. ALPERSON presents an adaptation from ALEXANDRE DUMAS

THE SWORD OF MONTE CRISTO

GEORGE MONTGOMERY • PAULA CORDA

with Berry Kroeger • William Conrad • Steve Brodie • Lillian Bronson
Rhys Williams • Robert Warwick • David Bond • Acquanetta

Associate Producer EDWARD L. ALPERSON
Written and Directed by MAURICE GERAGHTY
An Edward L. Alperson Production
Released by 20th Century-Fox
Reaction to 'ADULTS ONLY!' Idea:

BUT... IS IT PRACTICAL?

In the search for an answer to the perennial problem of children and motion pictures, the February 12 issue of FILM BULLETIN in a feature story titled "FOR ADULTS ONLY!" explored the possibilities of an industry-wide policy of designating pictures as (1) Recommended for Children; (2) Unsuitable for Children; (3) For Adults Only. It was suggested in this article that not only would the industry find this system a means of fostering good will and a judicious method of coping with repeated allegations that some films are harmful to children, but that it might also prove an actual boon to the boxoffice by recapturing a large portion of that so-called "lost" adult audience.

The views expressed in The BULLETIN article stimulated considerable interest throughout the industry and evoked some cogent reactions from people who have studied the problem closely. Following are some of the most pertinent comments that have come to us on the ideas contained in that article. We feel our readers will find them of considerable interest.

Your story captioned, FOR ADULTS ONLY hits very close to home, and I can best explain that observation by merely enclosing a copy of a memo prepared by our John Adams in August of 1949 which was filed with COMPO at that time. (See next page).

We discontinued carrying these classifications in our advertisements rather reluctantly in the fall of 1950, and this came about as a result of a conference which we held in Dallas of all our City Managers, when the subject of these classifications was thoroughly discussed and appraised.

While in the General Office they had considerable merit, our men in the field felt that they were not appreciated by the public — that in fact the classifications were confusing and sometimes misleading — and that by and large they would rather be without them. This decision was almost unanimous and we accordingly bowed to their decision.

It is rather interesting to note that when we eliminated these classifications in our some 157 theatres, there were almost no complaints from the parents. I think the sum and substance of the reaction amounted to no more than two or three letters.

We therefore cannot help but feel that while our original theory was perfectly sound, as a practical matter the public and the parents paid little or no attention to the classifications and that they were not truly appreciated.

As a final note, I might add that some of our newspapers still carry the classifications in a special box, which appears once a week.

R. J. O'DONNELL
Interstate Circuit, Inc.

Classifications of pictures as to suitability for juvenile audiences shall continue to depend, as it has in the past, on the good taste and scrupulousness of the individual theatre manager or owner. It is notable that the good showman, one who is able to foresee a quick buck for the sake of maintaining good will, is never criticized for bad programming or encouraging juvenile trade on unsuitable pictures.

As you say, the term, ADULTS ONLY, is too universally employed to exploit sex pictures or other sensational claptrap which might better be labeled FOR MORONS ONLY — to serve as a designation for pictures which are not entertaining for those who should not be there anyway.

It has been our practice to identify thought-provoking films, or those whose subject matter is above juvenile comprehension, with some variation of this phrase: ADULT ENTERTAINMENT — This Picture Will Neither Interest Nor Entertain Children. For example, pictures like SNAKE PIT; GENTLEMEN’S AGREEMENT, even ALL ABOUT EVE. We believe this practice serves a dual purpose. It keeps the "kiddies" away, and it indicates to the more discriminat- ing patron that here is a picture which has subject matter a cut above the average film, therefore we have found the practice to be profitable.

It has been my observation that most of the criticism with which your article dealt stems from bad programming in neighborhood theatres which deal with the bulk of juvenile patronage. All too often a wholesome, family-type picture is teamed with one entirely unsuitable for children. Too many times, I am afraid, this is done deliberately, in a mistaken effort to attract patronage with divergent tastes, but with the net result that nobody is happy.

SENN LAWLER
Publicity Director
Fox/Midwest Amusement Corp.

We’re in “dutch” enough now with the public — why deepen the hole!

P. J. WOOD
Secretary, ITO of Ohio

I have completed reading your article entitled “For Adults Only.” I am giving you my personal reaction. I think it is important to qualify that this organization always has been and still is the most interested in our child patronage. We have done our utmost to cultivate it. We must admit we have not had any exceptional success in this field, however.

Frankly, I am pleased with your thinking and will go along with some of its suggestions and possibilities. The main reason that we are loathe to say “hurray” and "this is it," is the fact that so often exhibitors as a whole, I do not mean to individualize, merely put a label on motion pictures "For Adults Only" to encourage the box office potential of the picture. This, it goes without saying, would defeat the thought and entire pur- pose of your suggestions. It would seem to me that if we follow through on the basic premise of using positive advertis- ing rather than negative advertising, we might accomplish more. In other words instead of “For Adults Only," some sort of a catch line or phrase like “Recommended Especially for Children.”

I don’t know whether I have made myself clear or whether my suggestion or thinking has been of any help to you, but I wish to take this opportunity to congratulate you for doing anything to encourage child patronage in motion picture theatres today.

WALTER READE JR.
Walter Reade Theatres

It seems to me that the article’s proposal would be fine if it were workable. But don’t you realize the obstacles? To begin with, you’re dealing with one of those ideas that can’t even get a fair trial unless it is uniformly adopted, at least in a community of significant size. I’m afraid that even such a limited trial is too much to hope for, exhibitors being the freemen they are.

However, if the idea could be tried out, I have a feeling that the familiar cheap (Continued on Page 12)
'FATHER'S LITTLE DIVIDEND' SMASH SEQUEL TO A SMASH HIT

MGM
32 minutes
Spencer Tracy, Joan Bennett, Elizabeth Taylor, Don Taylor, Billie Burke, Moroni Olsen, Richard Rober, Marietta Canty, Robert McIvor, Tom Irish, Hayden Rorke, Paul Harvey.
Directed by Vincente Minnelli.

"FATHER'S LITTLE DIVIDEND" provides one of those rare occasions in movie history — a smash sequel to a smash hit. Wisely retaining all the people instrumental in making "FATHER of the Bride" such a success both boxoffice-wise and in terms of entertainment, Metro has in this elegant Fandro Berman production a real treat for the family, for discriminating patrons, and even for the so-called low-brow element of the movie-going public. Business will be up near the record-breaking level, except in theatres where action is a prime requisite. The script of "Dividend," by Albert Hackett and Frances Goodrich, is based on the same characters created by Edward Streeter in the original. It is crowded with warm, true-to-life situations and bountiful with up-to-date dialogue. Once more, the story revolves around Spencer Tracy, as Father, and again this veteran actor scores a great triumph in a wonderfully enjoyable movie.

The other principal members of the cast are excellent, though not approaching the brilliance of Tracy's performance. Elizabeth Taylor, in particular, is completely believable as the young mother-to-be, with an extra bouquet in order for the make-up department for making her pregnancy look so real. Don Taylor is back as the proud papa, Joan Bennett, as Elizabeth's mother, and Billie Burke and Moroni Olsen repeat as the in-laws. Vincente Minnelli's direction fully capitalizes on the story's human and comic situations.

STORY: Picking up where "FATHER of the Bride" left off, Spencer Tracy develops an antagonistic attitude toward his son-in-law, Don Taylor, when the news that Tracy's daughter, Elizabeth Taylor is expecting a baby. Don's parents and Elizabeth's mother, Joan Bennett, are overwhelmed by the prospects of having another infant to raise, and, much to Tracy's disgust, immediately set out to make plans for the baby's future. When the boy is born, he and Tracy take a quick dislike for each other, and nothing does changes the situation. Finally, the baby smiles for the first time when Tracy picks him up and from then on, the "king" can do no wrong. Tracy's happiness is complete when, after a six-month delay, the child's parents baptize the infant with the maternal grandfather's first name, LEON.

'LIGHTNING STRIKES TWICE' SPINNING SUSPENSE MELODRAMA

Warners
91 minutes
Richard Todd, Ruth Roman, Mercedes McCambridge, Zachary Scott, Frank Conroy, Kathryn Givney, Rhys Williams, Darryl Hickman, Nacho Galindo.
Directed by King Vidor.

For most of its 91 minutes, the suspense in "Lightning Strikes Twice" is drawn as tight as a high-pitched violin string. Some moments in this Warner picture reach a shrill crescendo that send chills running up the spine of the spectator, so startling and shocking are their effect. Basically, this is a mystery, but it has soap opera overtones that should prove very appealing to the women. All of this adds up to mean that "Lightning Strikes Twice" should have a successful boxoffice career in all types of theatres, for there are elements to please every strata of the movie-going public. While the cast does not include any topflight names, it has fairly good values in Ruth Roman, Richard Todd, Zachary Scott and Mercedes McCambridge, of "All The King's Men" fame, and word-of-mouth is bound to give this exciting melodrama a strong boost. The taut screenplay, based on a novel by Margaret Echard, is the product of one of Hollywood's most proficient screenwriters, Lenore Coffee, and King Vidor's shrewd direction extracts the maximum tension from it.

The promising Ruth Roman has her strongest dramatic role to date and scores vividly as the actress who goes out West for a rest and becomes entangled in a web of strange circumstances. Richard ("Hasty Heart") Todd turns in a well-shaded performance as the victim of suspicion of murder. Mercedes McCambridge lends authority to the role of the jealous murderess, and Zachary Scott makes a brief but impressive appearance. Although support is rendered by Frank Conroy, Kathryn Givney, Rhys Williams and Darryl Hickman, "The Henry Blanke production is first-rate.

STORY: Ruth Roman, stage actress, is ordered by her doctor to take a rest. En route to a dude ranch in Texas, she loses her way in a storm and seeks refuge in a house occupied by Richard Todd, whom she identifies as a man recently acquitted of his wife's murder. Still suspected by the people in the community, he is living an isolated existence. At the dude ranch Ruth meets Mercedes McCambridge an crippled young brother, Darryl Hickman, from whom she learns that the ranch has been closed because of the hostility of the townspeople to her because she was the lone juror to hold out for Todd's acquittal. Despite the doubt to his innocence, Ruth falls in love with Todd and they marry. Subsequently Mercedes commits Ruth and attempts to kill her, but before confessing to her secret love for Todd and the fact that she had murdered his wife. Mercedes escapes when Todd and Zachary Scott arise on the scene, but she and her brother are later found dead in their wrecked car leaving Todd and Ruth free for a life of happiness. JACKSON.

'THE GROOM WORE SPURS' FARCE FAILS TO COME OFF

Universal-International
80 minutes
Directed by Richard Whorf.

This romantic farce tries hard to be hilariously funny, but the strain shows. It manages to be amusing only in a few spots. Based on a Collin's story by Herbert Carson, who also did the screenplay, "The Groom Wore Spurs" never realizes the comedy potential of the plot about a movie cowboy who is a complete fraud. Unfortunately, it wastes the humorous and dramatic talents of a cast that deserves a better fate. It should benefit at the gate from the presence of Ginger Rogers, Jack Carson and Joan Davis, but despite their untiring efforts, the tired satire and slapstick embodied in the script succeeds in marring only a light sprinkling of chuckles. Boxoffice prospects for this Fidelity Pictures production for U/I release are just fair generally, although it might do surprisingly well in rural areas.

Ginger Rogers, as the attorney who fails in love with a movie cowboy hero only to find he is a complete phony, handles her assignment capably, as does Jack Carson, the hard-riding, sweet-singing, guitar-playing western star who can't ride, sing or play a guitar. Joan Davis, Ginger's glib-tongued roomie, does okay with her gag lines. Production by Howar Welsch is fair, and Richard Whorf's direction is at its best in the slapstick scenes such as the wild chase climax at an airfield, with an airplane taxi-ing crazily around the runways.

STORY: Jack Carson, a cowboy fbi star who is terrified of horses, can't sit and is always chasing dams, hires Ginger Rogers as his attorney to settle a $60,000 gambling claim for the money. Stanley Ridges. They go to Las Vega where the attorney fails for the phone cowboy and marries him. She continues to love but he takes her discovery that she is just a fake. When a gambler is burned off and Carson is suspected, she stages a feud, and at the same time they round up the real killer in a slapstick scene - the airport. LEON.

FILM BULLETIN
THE ENFORCE'ER' SORDID TALE OF MURDER FOR PROFIT

Rates • • • for action houses; less in family situations

Warners
7 minutes


Directed by Bretaigne Windust.

"The Enforcer" is a sordid, rather gruesome melodrama featuring Humphrey Bogart in a hard-bitten, two-fisted district attorney role. Reminiscent of the inamous Murder, Inc. gang rounded up some years ago in Brooklyn, this Warner brothe release spins a violent yarn of murder for profit and the relentless efforts of a fighting law enforcer to track down the killers. In his direction, Bretaigne Windust stirs up considerable suspense and excitement, but some of the calculated effect is lost through the use of flashbacks telescoped within each other. In addition, the gory details of the crime ring's activities lose some of their effectiveness from overexposure, leaving the viewer with a feeling of incredibility. "The Enforcer," A U.S. Pictures offering produced by Milton Sperling, will give the Bogart following, getting highest boxoffice receipts in action situations. It will not fare so well in family houses.

Bogart is properly tough and rugged on the right side of the law. As the flabby, weak-willed member of the murder ring, Zero Mostel is unimpressive, while Ted De Corsia is merely adequate as the second-in-command of the killer mob. Everett Sloane makes a belated appearance a thin crime leader allowing his repeat to impress as anything other than a nice little guy.

STORY: Left without a case against murder, for-profit ringleader Everett Sloane when the latter's ex-henchman, Ted De Corsia, gets himself killed rather than testify for the State, assistant district attorney Humphrey Bogart frantically searches for another witness who will put the finger on Sloane. After reviewing the entire case, via flashbacks, Bogart realizes that an eye-witness to a killing by Sloane, supposedly murdered by one of the gang's killers, is still alive. At the same time, Sloane, who is in jail awaiting trial, learns that this witness, a girl, hasn't been killed and, through his lawyer, sends a couple of killers after her. Bogart and the two thugs simultaneously locate the girl in a crowded street, Bogart thwarts their attempts to shoot her, and brings in the witness who will send Sloane to the chair. YORK.

ROYAL WEDDING' LAVISH AND LIVELY MUSICAL COMEDY IN TECHNICOLOR

Rates • • • where musicals click

GMC
83 minutes


Directed by Stanley Donen.

"Royal Wedding" is a gay and lavish tuneful film moulded in the pattern of Metro's successful technicolor musicals. Business will be good wherever musicals are accepted and favorable word-of-mouth will bring added response to subsequent runs. The film is a novel, catchy, and plentiful, performed with zest by Fred Astaire and his new, accomplished dancing and singing partner, Jane Powell. Astaire, inimitable, turns in one of his smartest dance routines, one that takes him up the walls and across the ceiling being sure to draw gasps for the spectators. Jane Powell keeps up with Astaire every step of the way and is quite charming as Peter Lawford's love interest. Keenan Wynn has several amusing sequences in the dual role of twin brothers, one very American, the other English. There are two pleasant romances, between Jane Powell and Peter Lawford and between Astaire and Sarah Churchill, who makes her American film debut. The story by Alan Jay Lerner is of little consequence, but director Stanley Donen keeps it moving along at a fast pace, and fails utterly to impress as anything other than a nice little guy.

STORY: The brother-sister dancing and singing team of Jane Powell and Fred Astaire are a huge success. They accept an offer by their agent, Keenan Wynn, to perform the show during the period of their wedding in London and Enmore by boat. Jane becomes acquainted with Peter Lawford, while Astaire meets Sarah Churchill in England. Jane and Astaire both realize they're in love, but decide to do nothing about it to keep their team together. During the procession of the royal wedding and among the London crowds, Jane and Astaire seek out their mates and are married that afternoon in a double wedding. GRAN.

CRY DANGER' CRIME MELLER HAS SUSPENSE, ACTION

Rates • • • for action houses; slightly less elsewhere

RKO
79 minutes


Directed by Robert Parrish.

This suspenseful crime melodrama scores a bullseye as entertainment and boxoffice. Featuring Dick Powell in the familiar role of a lady-killer tough guy, "Cry Danger" is loaded with every element that goes into making this type of movie a hit. Tense, exciting situations, mystery and violence are mixed with sparkling dialogue, moving the footage along at an interesting and rapid clip. Add to this another good acting stints, a credible plot and a realistic background, and you have a movie which audiences in all situations should find to their liking.

RKO release will get its best reception in action houses, but it should do well above average generally. Favorable word-of-mouth and proper exploitation should make it a strong attraction in houses.

As the pardoned ex-convict who sets out to bring to justice the man responsible for sending him to prison, Powell leaves little to be desired. Rhonda Flemimg turns in a rather mundane performance as the double-dealing wife of his buddy. The supporting cast is excellent all the way down the line.

When the movie opens, Richard Ermann is the hero, Richard Ermann for his portrayal of the heavy drinking, one-legged ex-Marine. Richard Parrish's direction is appropriate; taut and fast-paced. With equal praise, it is going to production by Sam Wiesenthal and W. R. Frank and Joseph F. Biroc's clever photography. And, finally, to screen writer William Bowser's and dialogue director Rodney Amateau go credit for some sharp dialogue; sample; "Occasionally I always drink too much."

STORY: Dick Powell, pardoned after having served five years of a life sentence for a $100,000 stickup killing, returns to Los Angeles to try to uncover the gang leader who had framed him. Powell has a hard drinking one-legged ex-Marine, whose behavior makes him a liability to the police. Dick Powell arrives home to find his pregnant fishing companion has been murdered. Dick Powell is tracked down by the constable and a gunfight ensues. Powell is wounded and is shot in the leg during the confrontation.

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FEBRUARY 26, 1951

(More Reviews on Page 23)
REACTION TO ‘ADULTS ONLY’

(Continued from Page 9)

connotation of the “For Adults Only” tag, often appropriate for Child’s Play, would prove a greater handicap than you suggest. And would the use of this labeling system really take the heat off the movies for those parents, judging by the tremendous number of children who are exposed to “unsuitable” interviews and how long is the average exhibitor going to keep turning them away from the box office? Just another problem is posed by the possible confusion of the mark, preferred by children (according to Mrs. Dawson’s findings) are among the very ones thought by parents and psychologists to be unsuitable for them. It’s my impression that those who howl about the bad influence of movies on kids are pointing not so much to sex as to violence and gunplay. This would seem to make it impossible to reach a compromise (satisfying parents, children and exhibitors) as to what children like most and what is suitable for them.

The argument strikes me as over optimistic in some other respects, but I’ve carved enough off the side of the piece. That the piece is on the right track: the making and merchandising of movies should be left to the specialists and the audience — which can be pretty sizable instead of at the whole potential public all the time.

From the Motion Picture Editor of a National Magazine, who asked that his name not be used.

Your article “For Adults Only” in FILM BULLETIN for February 12th, is not only titled, for I believe that an idea to attract and hold adult patronage is almost as important, if not more so, than ways and means of getting the patronage of the children.

Don’t take this to mean that we treat the children lightly. Quite the contrary. I believe that most patrons, most people are always busy devising ways and means of developing more “kid” business. We’re for that, too, naturally, when children go to the movies regularly, it can’t be all bad. But then, when we talk about the “adults.” Exhibitors interested in developing their child patronage still further will read your article with interest for it certainly will help.

Your citation of the lack of code, or non-observance of the rules of responsibility by other segments of the entertainment field is not quite paralleled in our industry since motion pictures have had a production code for many years and this code recognized from the beginning that children do go to the movies. And after all these years, any superficial charges that the movies contribute to delinquency or are corrupting children have been pretty thoroughly exploded as being without basis in fact.

Now to get to your explicit proposal of advertising pictures as “Unsuitable for Children.” It’s indeed interesting to observe either (a) that our children’s parents are confident that we are not too influenced by and large, protect the youngsters sixties, I. E., the price of a movie ticket, or (b) that they are so unconcerned with what their children see that they let them take the telephone and call their friends, “Don’t Let The Kids See This One!” I prefer to hold with the first conclusion — that, by and large, the producers in Hollywood make a treatment, a ponderous balance of pictures which the children may safely see without being harmed mentally, yes, perhaps emotionally, but it would be pretty difficult to try to tell either children or adults beforehand, “This will bore you.” Who knows?

Parents, generally, do trust local exhibitors to exhibit the good shows on the days when their children go to the movies. To do so is only good business on his part; but if they won’t go for sex, sin and sensation on Saturday afternoons! To the credit of the exhibitors of America, they do a good job of providing good, clean shows for the youngsters.

There may be — doubtless there are — exhibitors who know their public well enough to insert a line in an ad, “Not suitable for children,” or “For Adults Only,” but accompanied by a little additional information, so that the parents, if they so desire, can make the judgment as to why. The use of scare-head type at the top of an ad, shouting “For Adults Only!” probably creates exactly the opposite impression, so that, in the sense, it is basically good “Entertainment.” On the other hand, your proposal for “Parents, take a look from the box office” — we don’t believe that children will enjoy the adult theme that makes this picture such a dramatic entertainment treat for adult audiences will serve the same purpose while selling the entertainment even more!

The best course, as always, is the positive one of arranging programs that are suitable for children. It is commendable to see if you have included in your article, considering the information about the Children’s Film Library Committee of the Motion Picture Association. Every exhibitor, no matter what city he is at, this program. Several examples of the practical carrying out of the program were outlined at various exhibitor conventions I attended during the past year. Exhibitors always evinced great interest in it.

Just as the cultivation of child patronage needs a positive approach, so does the campaign for adult business. Your “For Adults Only” is a positive approach in the sense that it “does something,” no doubt about that. How to carry it out in the audience’s behalf, or creating possible censure of your theatre for showing questionable attractions (this censure based solely on your “sensational” advertising appeal) is the problem.

If, as you believe, the adoption of this line of advertising can be done in such a way as to impress the public with its sincerity, that’s good.

In the opinion of classifying pictures, we have that notion. The Motion Picture Association’s “Green Sheet,” a summary of opinions of all the reviewing groups, is a list of the suitability of pictures for the children. Each picture is definitely rated as to its appeal.

I hope these thoughts are helpful and I’m sure your article that I really studied your excellent article.

H. M. RICHEY
Loud’s, Inc.

INTERSTATE’S CLASSIFICATION PLAN
Memo to COMPO meeting, August 30-31, 1949
By JOHN ADAMS, Interstate Circuit

It was almost three years ago that we began to consider reasonable concern down Interstate way over rumblings from parents, courts and authorities on just how delinquency directed towards certain types of pictures which were allegedly unsuit- ed for children. Some of these sequences were corrupting the youth and giving them distorted slants on the moral code.

Eventually, he and his associates were carried and does still, movie picture ratings. We subscribed to the Parents Magazine for every one of our managers and to take ads in the papers notifying our patrons that by simply dialing the theatre of their choice, they could make inquiry regarding the suitability of any current or forthcoming picture, our notion being that the parents could, if they had any sense of responsibility at all, screen their children away from inappropriate movie fare. Our managers scissored out of Parents Magazine some monthly classifications and tabulated them for ready reference. These were posted near the telephone so that when a parent called, the assistant could tell her in a moment if a picture was suitable for the family, or advertised to children at all. This worked out well enough for a while, but memories are short and dialing a phone takes some effort. Eventually the telephone calls dwindled.

We finally hit upon the real solution by accident. One of our small town managers, without asking any- one, started his own personal classification system and right in his daily newspaper ads started inserting opposite the title of each picture the symbol, “A,” “E,” “T,” “F,” “R,” “S,” “Y,” “P.” Our managers tabulated them, arranged by title, and sent them to us. This became a practical test. We had the basic solution.

Our classifications are established by a committee of women in Dallas known as the Dallas Motion Picture Reviewing Board. We will use them the situation statewide. We look at it this way. Hollywood can’t make all pictures suitable for children. In fact, Hollywood has been criticized for not being restrictive enough. There will always be pictures produced for adult and mature consumption. As long as the pictures are rated, are entertaining, and meet certain standards of decency, Hollywood has no responsibility whatever thereafter. It is entirely the responsibility of the parents to screen their children from pictures which they not should not see, or do not wish to see, and do not enjoy. We think it is our job as Exhibitors to extend ourselves to the utmost to inform parents what kind of pictures we are presenting, and, instead of telling them plainly right in our newspaper ads, if they will only take a moment to inspect, what more can any exhibitor do?

It is, of course, only a beginning. It is, of course, only a beginning. We are not yet satisfied. We feel that there is so much to be done to make the classifications really effective. We have tried it and it has worked. The classifications are used every day. Our patrons see them in the newspaper ads and like them.

We feel that there is so much to be done to make the classifications really effective. We have tried it and it has worked. The classifications are used every day. Our patrons see them in the newspaper ads and like them.
Radio City Music Hall attraction!

"The one sin no woman ever forgives."

He strayed... and he paid!
She saw to that!

Jack H. Skirball and Bruce Manning present

Bette Davis
Barry Sullivan
in
Payment on Demand

with
Jane Cowl - Betty Lynn - Frances Dee

Produced by Jack H. Skirball - Directed by Curtis Bernhardt - Written by Bruce Manning and Curtis Bernhardt

National Advertising reaching readers of magazines totaling 30,974,826 circulation... Full pages in Life, Look, Saturday Evening Post, Collier's, Time, American Magazine, True Story, McCall's and comprehensive fan list.

Brotherhood Week - Feb. 18-25
Believe it! Live it! Support it!
Short Subjects

By BARN

THE EXHIBITOR'S traditional use of the crying towel, even with projection offices were much happier than they are now, gave North Central Allied's Benny Berger another opportunity to pull off one of his lines. Business was at a low ebb in M. nsnesota, Berger told the National Allied board meeting, has reached such serious proportions that "everybody is beginning to tell the truth!"

M-G-M's heart-warming "Stars In My Crown" became the first feature film to win the Freedoms Foundation film award for "outstanding achievement in bringing about the idealism of the American Way of Life." Runners-up to the Metro picture were 20th-Century-Fox's "Cheaper By the Dozen" and "Broken Arrow," Warner's "Breakthrough" and RKO-Goldwyn's "Our Very Own," all of which shared second place in the Foundations voting. Film features and shorts shared third place: M-G-M's "The Next Voice You Hear" (erroneously listed as a Warner release); Paramount's "Taj Mahal," and "Albert in Blunderland," the Girl Scouts' "Women of Tomorrow," and Mode Art's "The Big Lift." The three Metro-Goldwyn-Mayer films took fourth spot: "Three Came Home," "Mid-Century Man of Tomorrow" and "The Big Lift." This is the first year in the history of the film industry to be eligible for the awards "in recognition of the fact that many of the entertainment features that come from Hollywood do much to reinforce the basic conception of our American way of life." The awards were personally presented by General Observation Chairman of the Joint Chiefs of Staff, during Washington's Birthday ceremonies at Valley Forge.

INDISCRIMINATE LABELING of pictures and players as Academy Award winners has led the Academy of Motion Picture Arts and Sciences to tighten its rule on use of the prefix and the familiar symbols for advertising and publicity purposes. The symbols (statuette or plaque) cannot be used without special permission of a large number of readers. To abbreviate the specific achievement for which the Award was given, it is pointed out, can lead to confusion. These include: the name given, title of picture and the Award year for which presentation was made; pictures nominated for specific Awards may be so advertised if no symbol is used. If the word "nomination" is used in the same size, style, and color of type as the words "Academy Award" and if the achievement is named; former Award winners may not be exploited to imply that another picture in which they appear has won or been nominated for an Award. "Honorary Awards" are conferred only by vote of the Academy Board of Governors and not defined in all publications. The term "Special Awards" has been discontinued.

ONE COUNTER-ATTACK to television's institutional campaign to keep the public at home for its entertainment is the suggestion by Arthur L. Mayer, executive vice president of COMPO, that exhibitors unite with other business men in cooperative newspaper advertising designed to persuade people to go out. The campaign can only be a "modest effort," says Mayer, "Hotels, restaurants, bowling alleys, clothing shops, transportation companies, should be as desirous of getting people out of their homes at night as exhibitors are. The local newspapers should prove alliances to such a venture, not only because they would profit from this particular advertising, but because television, by capturing a large slice of national advertising, has added serious inroads on their income." COMPO has no illusions that the plan is a cure-all for the TV problem, Mayer notes, but it "does have the virtue of seeking to alert other businesses to a situation which is surely vital to them as it is to us."

A NEW VERSION of "The M-G-M Story," the 60-minute product announcement grade on film of Leo's forthcoming line, is available to exhibitors for theatre showings early next month. The revised edition has been changed from the earlier film which was designed for exhibitor conventions and projection room screenings. The gratis six-reeler (four reels in color) has excerpts of highlights from 25 forthcoming M-G-M pictures, presents some 58 of the company's stars and featured players, in their various roles, and features studio chief Dave Selznick's "The Trailer". The much lengthier M-G-M films took fourth spot: "Three Came Home," "Mid-Century Man of Tomorrow" and "The Big Lift." This is the first year in the history of the film industry to be eligible for the awards "in recognition of the fact that many of the entertainment features that come from Hollywood do much to reinforce the basic conception of our American way of life." The awards were personally presented by General Observation Chairman of the Joint Chiefs of Staff, during Washington's Birthday ceremonies at Valley Forge.

ATLANTA had its biggest movie excitement since "GWTW" when 20th-Fox's "I'd Climb the Highest Mountain" opened to a huge $21,000 take on opening night, proceeds to charity, and has continued to play to capacity crowds since. The boxoffice since during the first week set a new all-time high for the Paramount Theatre there, with the house forced to close its boxoffice several times over the weekend due to the unprecedented crowds overflowing the lobby and blocking the sidewalk. The high-powered promotion for the premiere, which included star Susan Hayward and director Henry King on hand for a steady round of festivities, climaxcd by Miss Hayward's appearance before a joint meeting of the state senate and congress, was, of course, the key to the superb showing. But, the momentum could not have carried the film to its subsequent popularity if it didn't offer the type of entertainment moviegoers in general, and the hinterlanders in particular, go out of their way to see and talk about. Other engagements, like the one in Knoxville's Tennessee Theatre where ICTHM topped any other 20th-Fox picture ever to play the house, have corroborated the promise that the company has a fine movie and, even better, a natural boxoffice attraction.

SINCE A FREE screen is "imperative to a healthy democracy," the motion picture industry should be rid of "political censorship." These thoughts were voiced by Universal's Maurice A. Bergman in an address before the Publicity Club of Chicago. The self-regulation practiced by the movie industry obviates the need of any other type of censorship, Bergman told the publicists, pointing out that "censorship, if carried to extremes, leads to the very things we oppose in the totalitarian countries. Certainly our newspapers and radio have a keen sense of what should be transmitted to the public. Long ago these media realized that good, and not bad taste, pays off. Nevertheless, these media without the constraint of censorship, rightly publish and broadcast news which reflects the true American scene, good and bad." Yet let a movie sometimes present a "sordid picture of our society... there are some areas of our democracy which arbitrarily say, 'You cannot show this type of picture here!' How can we be adult in our movies. Bergman says, 'when immaturity is reflected in certain types of censorship?"

OF MEN AND THINGS: New York's famed Metropolitan Opera House will house the premiere, April 1, of "Tales of Hoffmann," the Powell-Pressburger Technicolor production being released here by Lopert Films. Proceeds of the benefit deben go to the Red Cross of the late Miss Evan Powell, past president of Wester Pa. Allied was elected board chairman and national Dunlop director. Joseph E. Gardner died in St. Louis, Feb. 9 following a cerebral hemorrhage... Eagle Lion Classics Los Angeles branch manager Sam Milner, 40 died after a three-month illness.
COLUMBIA
COLUMBIA FUTURE LEANS ON PENDING INDE UNIT DEALS

UNQUESTIONABLY, the salvation of Columbia for the future depends upon consummation of several deals now pending with independent production units. First and foremost, of course, is the long-hanging negotiations with Stanley Kramer-Sam Katz for release of future Kramer productions. "Final" papers were reported being drafted as this issue of FLM BULLETIN went to press.

With Kramer's unit in his pocket, Columbia bossman Harry Cohn will probably content himself with turning out one or two high-budget features under the Columbia banner for each year, while the great bulk of the product will be in the "quickie" category.

Another inde deal calls for release of the Briskin-Smith feature, The Magic Face (Luther Active), filmed in Canada by Harry Popkin, incidentally, is a partner in the Briskin-Smith organization, which may have some more significance in regard to future Popkin product.

Latest Columbia feature to roll is a minor action programmer, "The Big Gunner" (Wayne Morris, Foster). Stalled to follow, on March 12th, in the second in the "Gasoline Alley" series, which seems destined for a seven to ten days shooting schedule on a very low budget.

Columbia has the inside track on film rights to "Gentlemen Prefer Blondes," the Broadway musical click, although it might yet lose this property to Paramount.

EAGLE-LION-CLASSICS
MACMILLEN SEeks 30% HIRE IN ELC DISTRIBUTION

THE inertia that has gripped ELC for the past several weeks seems to have finally been shaken off, and following the arrival of William S. MacMillen Jr., on the coast, no less than a half dozen different deals started perking all at once.

First on the ELC prexy's agenda, of course, was the wrapping up of final details on a releasing deal with Fidelity Pictures which has been in the formative stages for some time.

MacMillen swung into action with real gusto, and made no secret from the outset that he was out to get new production deals and didn't intend to allow anything to stand in his way. He has always com-

Bearing out the belief that ELC will try to forge ahead of its hottest competitor, United Artists, during that company's trying experiences of recent months, MacMillen notified Hollywood that he hopes to land enough new deals to boost distribution for his company by a good 30 percent over the next two years.

Among the deals under consideration is one with David Rose, calling for release rights on the quarter of picture lot plans to make abroad this year. Another was with the Hal Stanley production company, is interested in acquiring a distribution deal with Capitol records for the use of their stars in a big Cinecolor musical.

LIPPERT
HIGHER STANDARDS DENOTE CLASSIER LIPPERT PRODUCT

IN a well planned program of production, Robert L. Lippert is raising the standard of his product with each successive release. He has now invested hundreds of thousands of dollars on the up-"trend," but considerably more attention is being paid to the montages according the productions. And although Lippert makes no boasts of competing with the more important major studios on their high-budgets, he has nevertheless invaded the field of profitable programmers which still constitutes a large majority of the total Hollywood product and, in several instances, outclassed his competition. Notable examples of this, of course, are "The Steel Helmet" and "Rocketship X.M."

Of the two Lippert productions currently before the cameras, at least one, "Little Big Horn," appears to stack up with the best the company has turned out to date. Boasting a good cast, headed by John Ireland and Lloyd Bridges, and directed by Charles Marquis Warren, the production is a class western in every respect. The other picture filming at the present time, "Kentucky Jubilee," is a Ron Ormond musical production starring Jerry Colonna and Jean Porter. The latter is an ingenium which is headed in the right direction insofar as turning out low budget musicomedies is concerned.

METRO-GOLDWYN-MAYER
METRO '51-'52 VOLUME TO MATCH CURRENT OUTPUT

FOLLOWING his return from a Florida vacation this month, production chief Dore Schary gave his first hint as to his company's 1951-52 slate. Insofar as volume is concerned, Schary indicated there will be no appreciable increase over the "dreaded" 1949-'50 output. By the same token, there will be the same wide spread in budgets, although nothing is contemplated for the new slate that will approach the $5,000,000 invested in "Quo Vadis." Under the streamlined format which Schary has worked out, there will be a preponderance of the short-budgeted features of high entertainment value, a la "The Next Voice You Hear," employing shooting schedules of approximately two weeks. One such picture, "The Bradley Maramon Story," was recently completed there by Richard Thorpe and Robert Thomsen on a 15-day schedule.

One important factor in holding down budgets, and yet holding up the quality of product is Schary's policy of training new producers and directors. The fresh touches which this new blood is giving the Metro product, says Schary, is the value. For example, Director Chuck Walters, who has come up through musicals and minor dramas in his film associa
tions, proved himself one of the most tal
cented meggers in the business with his adroit handling of "Three Guys Named Mike." Walters established a bright, happy pace in "Mike," that should push it into the front ranks of boxoffice hits in the season coming up.

(Continued on Next Page)
ENOUGH productions are now in the final stages of preparation at Monogram to insure one of the busiest production months in recent years, during the late winter and spring months. Moreover, the properties being readied for the cameras appear to be of considerably more merit than most of the product this company has turned out in recent months.

Producer Ben Schwalb will get his Christ color circus story, “The Big Top,” off to a spring start; Paul Short is going ahead with plans to film a story of underwater demolition crews of the U.S. Navy — an Allied Artists production; Hal Chester is currently filming “The Highwayman,” another top-budget AA feature; and on April 30 production on F. B. Lott and Bill Gates’ “The Sea Tiger,” an important story purchase made by the company last year. Coming up on Lindley Parsons slate are: “Casa Manana,” to roll March 5; “Yukon Manhunt,” April 15; “Submarine School” (Wayne Morris), May 21, and “Korea’s Picket” July 4.

Releases scheduled during the next few weeks should also prove a further boon to the company’s books by the success of “National Monogram Week,” which more than doubled the average weekly billings. Topping the upcoming releases will be “The Man Who Was An American Spy,” which will draw a plush Washington premiere. Others set for more immediate release include: “Tom Neal—Wendy Waldron,” on March 4; “Man From Sonora” (Johnny Mack Brown), March 11; “Gypsy Fury” (Vivica Lindfors), March 18, and “Lion Hunters,” (Johnny Sheffield), March 25.

PARAMOUNT

PAR. BUDGETS OUTPUT;
CUTS PRODUCTION COSTS

IT WILL come as no surprise to Hollywood if Paramount winds up with the largest releasing slate in town, on the basis of the current drive to expand production both on its own, and via the various independent producer alignments. Certainly this has been one of the busiest companies in recent weeks, and even greater acceleration in tempo is the order for the next four months. A directive went out from the front office earlier this month instructing all producers affiliated with the company to prepare to increase their activities by at least one additional picture per year. The order, naturally, is aimed at cutting down producer charges per production, as well as upping the total take.

Insiders at Paramount say this policy of spreading producers salaries over a greater number of pictures should prove for an annual saving running into many thousands of dollars.

In line with the stepped up production, William Perlberg and George Seston, who are operating the studio’s Saturday morning picture set three other pictures to go before the end of the year. “Aaron Slick From Pumpkin Creek” (Dinah Shore-Alan Young-Robert Merrill), rolls in April, “Anything Can Happen” (Jose Ferrer-Nancy Olson) goes in July, and the story of Blossom Seeley, “Somebody Loves Me” (Betty Hutton), will get a September start. Hal Wallis has also launched a production spree with the tee-off of “The Stooge” (Martin and Lewis). This is to be followed this week by “Peking Express” (Joseph Cotten-Carole Landis), and later in the spring by “The Scarlet” (Burt Lancaster) and “Son and Stranger.”

REPUBLIC

REPUBLIC ROSTER OF 22 PLAYERS TO KEEP BUSY

ON THE heels of Republic’s announcement that the company had shown a 60 per cent increase in profits for the fiscal year ending October 18, 1950, over the preceding year, boss Herbert J. Yates announced that this studio now has the largest roster of contract talent in its entire history, numbering 22 actors and actresses, in all. He further indicated that enough properties are now in the works to keep the entire roster busy during much of the coming year.

Included on the roster are: John Wayne, Vera Ralston, Roy Rogers, Rod Cameron, Mary Ellen Kay; the new 21-year-old operatic star, Muriel Lawrence; moppets Michael Chapin and Eileen Jansen; Forrest Tucker; Adele Mara; Judy Canova; William Ching; Rex Allen; Estelita Rodriguez; Penny Edwards; Graut Withers; Roy Bancroft; Valentine Perkins; Foy Willing and The Sons of the Pioneers.

Among the top-budget productions which Yates will greenlight for this talent array are: “Wings Across the Pacific,” “Hoodlum Empire,” John Ford’s “The Quiet Man,” “The Story of Nellie Bly,” “The Alamo” (Wayne) and “A Lady Possessed” (James Mason). The Mason starrer, incidentally, is set to roll on March 6, as a Portland Production, which the British actor himself, is heading up.

Yates has also made two new assignments in his executive staff, Gordon Kay, an associate producer with 12 years of service with the company, has been promoted to assistant secretary-treasurer, and Howard McDonnell, present business manager, was assigned the additional duties of Yates representative on the AMP board of directors.

RKO

HUGHES PROMISES PLENTY

FROM the standpoint of production volume, RKO appears to be headed for its most formidable position in a great many years. The basis for this is based upon Howard Hughes’ projected program of 39 pictures set for production and distribution during the 1951-52 season. This slate, coupled with the heavy backlog of pictures already completed, gives the company plenty of film to peddle.

Quality is another question entirely, however. The oilman-producer is holding budgets to the lowest level possible, despite the fact that there is plenty of publicity about so-called “A” pictures on the schedule. We are told that Hughes is planning 24 “A” pictures, as against 12 to 15 of the programmer type, but the general impression is that many of the “A’s” will turn out as “B’s.”

Edmund Grainger, whose most recent production chore was the Technicolor feature, “Flying Leatherneck’s,” has just signed contracts with Technicolor for two additional pictures on his 1951 RKO slate. Next to use the tint will be “African Intrigue,” to be filmed entirely in British East Africa. He plans to film his other Technicolor production, “Blackbeard the Pirate,” at about the same time in England. Both of his other RKO chores, “The Racket,” and “The Day They Gave Babies Away,” soon to get away on the home lot, will be in black and white.

The backlog of completed pictures now awaiting release represents a production nut of $32,000,000, and numbers 33 completed films, in all. Many of the films have been completed for many months, including “It’s Only Money,” “Montana Belle” and “Sons of the Musketeers.”

20th CENTURY-FOX

STUDIO SUSTAINS PACE

AS ZANUCK OKAYS 6 FILMS

WITH three to four pictures shooting simultaneously during most of February, 20th Century-Fox continues as one of the busiest lots in town, and just before Darryl F. Zanuck took off for Europe around mid-month, he greenlighted a half-dozen more top-budget productions to roll during the next three to four weeks.

Still further indications that Zanuck intends to keep the production company operating at full tilt during the remainder of the year are to be found in the number of new contracts signed just prior to his European departure. Sol C. Siegel tops the list with a new straight seven-year producer contract. Other new pactees are: Dick Breen, who signed a long-term writer contract; George Jessel, inked to a new two-year straight producer deal; and scribe Leonard Hoffman. Zanuck also teamed writer-producer Cas- ey Robinson and writer-director Delmer Daves on the top-budget production, “The South Seas Story.” Charles Brackett was also handed his second production assignment at Fox, an original by Kay and Michael Kamin titled, “How High Is Up?”

Whereas most studios are swinging heavily toward comedies on their upcoming

(Continued on Page 18)
TIMED TO HIT WITH THE POWER OF TODAY'S JET-HOT HEADLINES!

AIR CADET
THE STORY OF THE JET FLYERS

"When a man lives at 600 MPH you can't expect him to slow down for a woman!"

Stephen McNALLY · Gail RUSSELL · Alex NICOL
Richard LONG · Peggie CASTLE · Charles DRAKE · Rock HUDSON

Screenplay by ROBERT L. RICHARDS · Directed by JOSEPH PEVNEY · Produced by AARON ROSENBERG
A UNIVERSAL-INTERNATIONAL PICTURE

RIPPING THE SKIES LIKE THUNDERBOLTS!

Excitingly Filmed at Randolph Field, THE WEST POINT OF THE AIR!

SEE the famed "Acro Jet" aerial team in Supersonic action!

BROTHERHOOD WEEK FEB. 18-25
To Promote Brotherhood All Year!
ing slates, Fox will continue to give considerable attention to dramatic productions with unusual twists. Naturally, this does not mean that comedies will be by-passed, but merely that no greater emphasis is being placed on that type of the script than in the past. Among the important dramatic properties in the final stages of preparation are: "Skid Row," a Joseph Bernhard-Anson Bond production; "Anne of the Indies," to be produced by George Jessel and "The Marriage Broker Story," a Charles Brackett assignment.

UNITED ARTISTS

IF KRAVETZ OPTION IS CLEARED, NEW UA CAN ROLL

While the muddled affairs of United Artists appear to be straightened out, with a new triumvirate of Arthur B. Krim, Robert Benjamin and Matthew Fox at the controls, there is still one "little detail" to be settled before their title is clear. A monkey wrench was thrown in the works by Max Kravetz, who argues, apparently with sound cause, that he holds an option on the Pickford-Chaplin stock, and which he will not relinquish.

Most sources in Hollywood are of the opinion that the Krim-Benjamin deal will be consummated, but Mr. Kravetz will have to be satisfied in some way. The contract of the new operators with Chaplin and Pickford has been placed in escrow, and last Monday (Feb. 19) they took over at the New York office.

Despite a lot of conjecture, no definite statement has been made as to the exact amount of money that would be poured into the UA treasury by the Krim-Benjamin combine. However, rumor has set the figure between 3 and 4 million dollars.

Insofar as most of the producers who release through UA are concerned, the new ownership will still have to prove itself before they are willing to make any definite promises. However, most of them are willing to release the pictures they have been holding back and will do so just as soon as a practical operation of the company appears to be forthcoming.

Certainly, most of the producers have full confidence in the projected executive framework, which would find Krim functioning as president of the company, with Max Youngstein, who just resigned from Paramount, moving over to assume supervision of sales and advertising.

universal-internat'l

U-I LULL CONTINUES; EXPECT PICKUP BY APRIL

The lull in production reported last issue continues here, with only one picture shooting at the present time. Upwards of 50 production workers were requested to take their paid vacations during the lull, and some of the hourly workers were laid off temporarily until the story department is able to catch up with production.

Company toppings point out that the slow-down in no way indicates a retrenchment in production for the year. As a matter of fact, they expect all the sound stages busy again by April.

An important piece of casting was announced here the other day, when Ethel Barrymore agreed to play the starring role in "Oh, Baby," an original script about a baby who finds a small fortune in stolen money. The script is one of the best U-I has come up with in some time and worthy of the talents of an actress of Miss Barrymore's stature.

WARNER BROS.

WARNER 'LOADED' CASTS TO BOLSTER STORY FAILINGS

Despite an effort on the part of the Warner Brothers to unload some excess talent contracts in recent months, Jack Warner has instituted a policy of using a maximum of "name" players in the casts of all upcoming productions. While this plan will help, it will not serve to overcome the weaknesses of the story department evident in recent Warner product.

It is unfortunate that some of these weak story properties produced last year are just now coming up for release. However, once these are disposed of, it looks like the product will definitely be on the upgrade.

Furthermore, the company is mounting its current productions more effectively than it did during much of last year when too many corners were being cut in an effort to effect economies. Of the four pictures currently shooting, none is scheduled to wind in under 50 days, all are budgeted above the $750,000 mark, and the casts list a total of 18 names of boxoffice value.

Topping the quartet currently before the cameras is "Moonlight Bay" (Don Day-Gordon MacRae-Jack Smith). Based on the daily rushes, there is every reason to believe that Warner Brothers is once again on the verge of taking its place as one of the top studios for producing musicals.

Check FILM BULLETIN Reviews
with your boxoffice grosses and
you will find an amazing degree of
ACCURACY
Arthur B. Krim

"The uncertainty . . ."

ROBERT S. BENJAMIN

... is over

KRIM-BENJAMIN TAKE OVER
JA HELM; SEARS QUITS POST

The new United Artists regime, under the leadership of Arthur B. Krim, Robert S. Benjamin and Matthew Fox, lost no time in taking over the reins. On Friday, Feb. 16, the contract for the transfer of management control of the company was delivered out of escrow, simultaneously with the resignations of Paul V. McNutt and Frank L. McNamara as board chairman and president, respectively. On the following Monday, Krim, Benjamin and Fox called the various department heads together, revealed that Gradwell L. Sears had been relieved of the general sales manager post — at his own request — and would remain with the company in an "executive capacity" until his contract expires at the end of the year.

The new distribution head, Krim said, was expected to be named within two weeks. It was expected that William J. Henneman, distribution vice-president of Eagle Lion-Classics, whose pact with ELC has just expired, will be solicited for the UA post.

Krim, who is expected to take over as president, sent telegram to all the field sales managers. "You have all been through a trying period of uncertainty," the wires read. "Happily for all of us this uncertainty is over. However, a very formidable task remains. We will start immediately to create a strong, steady flow of important new product which is the lifeblood of our company. It is our objective to merit, once again, by careful planning and selectivity, the confidence of exhibitors that each of our pictures will represent the best that the finest creative talents in the world have to offer. This cannot be done overnight."

The next six months, he told the sales personnel, are "crucial." During that period, "the company must be protected for the benefit of those in the industry to whom it is so essential . . . Now is the time for you and our exhibitor friends to rally to a common cause, no longer in an atmosphere of uncertainty, but with the sure knowledge that we are rebuilding for the future."

The only hitch in the new deal appears to be the opposition of Max Kravetz, who still holds an option on 8,000 shares of the Pickford-Chaplin stock. With Kravetz, who had engineered the previous deal which brought McNutt and McNamara into the company, indicating that he will not relinquish his option, it was still problematical just how his claim will be circumvented. The possible avenues would be through a settlement with Pickford and Chaplin, with an alternative of facing litigation that might hamstring the new management.

Insofar as product is concerned, Krim said, the company expects to announce a program of 10 or 12 features within the next week or so. About half are expected to come from current UA producers; the balance, from new production sources.

Financing will be provided by Walter E. Reynolds, chairman of Reynolds Steel, and Milton Gordon, vice-president of the Heller Co., acting as financial adviser to the new management.

It was expected that Max E. Youngstein, who recently resigned his post as vice-president in charge of advertising, publicity — exploitation at Paramount, would join United Artists as a vice-president, supervising the a-p-e functions but not actually handling the ad-publicity job. One of the most sought-after executives in the industry, Youngstein is understood to have left Paramount with an eye to accepting the UA vice-presidency, although the terms of his deal had not been set. Reports also were current, however, that Youngstein might decide to enter the independent production field.

THEATRE BUSINESS RISING IN NEXT FEW YEARS—MYERS

A. F. Myers' annual report to the mid-Winter board meeting of Allied States Association made the future appear much brighter for the nation's independent exhibitors. The National Allied board chairman and general counsel put his finger on many much-discussed sore spots. Some of them still hurt, but others were surprisingly painless when tested by "Mr. Allied's" logic and experienced analysis. Such factors as better pictures; a greater influx of entertainment spending, now that durable goods installment buying has slacked off or been curbed; a waning interest in war bonds — the public; the most marked revival of showmanship in 20 years — all of these point to the resurgence of the theatre business, Myers said. The improvement in product, it was asserted, is due largely to divestment of the recession which have "put producers on their toes."

The spectre of Television and some of its offshoots, Phonevision and Skiatron, was ultimately nothing to be dismissed as a "temporary minor disturbance," Myers said, but it has received "far too much attention for the movies' present" and that false emphasis has tended to tear down the movies and build up television. The subscription TV systems, still faced many problems, including the FCC's stand that public facilities remain free of charge, as demonstrated in an earlier ruling. Gradwell L. Sears post, has been turned down by the Commission. He also revealed that Allied would ask the government for comparable taxes on Phonevision and Skiatron if they are to command the vast audiences proclaimed by their sponsors.

While defense controls will affect the movie business, the same factor will also be felt by competing media, the Allied topper said. In addition, the National Production Authority's freeze on new theatre construction will remedy the over-expansion in exhibition in the past few years.

Myers again took to the "superbulous" newspaper critics whose "flagrantly unfair reviews and a condescending attitude toward motion pictures" has hurt the industry.

He stressed the need for effective organization work, pointing out that COMPO will function with respect to matters in which all industry elements have a common interest and will operate "in a sphere where the existing industry organizations in all branches, acting separately, have not done and could not do a job."

He promised that Allied will battle any moves to allocate theatre television channels to a few big city theatres. If it should be necessary to rearrange the entire channel system in order to assure the opportunity of theatre TV to all theatres, Allied "is prepared to insist that that be done."

A surprising board action — surprising in the light of the organization's past rejection of arbitration procedures — was the board's directive to Myers to explore the possibilities of an arbitration system in discussions with distributors. Myers made it clear that "Allied will not, as presently advised, enter into any general conference on that subject."

GCOA executive director Gael Sullivan praised the Allied board action as "a healthy sign" and a "statesmanlike ges-

(Continued on Next Page)
News and Opinion

A. F. MYERS
"Mr. Allied"

(Continued from Preceding Page)

ture", TOA has been spearheading the arbitration drive, including a "general conference" by all industry members involved to work out a satisfactory arbitration system.

A new film rental committee was named to take up the increased rentals problem with the film companies on individual pictures, and with 20th Century-Fox particularly on "general complaints."

All officers were re-elected, including Trueman T. Rembusch, president; Charles Niles, treasurer; Irving Dollinger, secretary; and Stanley D. Kane, recording secretary. Col. H. A. Cole was renamed chairman of the Caravan Committee.

The eight men named to represent Allied on COMPO's executive committee are Benjamin Berger, Abe Bevenson, Ray Branch, Jack Kirsch, Wilbur Snaper, Nathan Yamins, Rembusch and Cole.

New York City was selected as the site for Allied's 1951 convention next October, Allied's closest neighbors, Allied's closest neighbors, Allied's closest neighbors.

WARNER QUARTERLY NET DIPS AFTER BIG GROSS DROP

A drop of almost five million dollars in gross during the quarter ended Nov. 25, 1950, sent the Warner consolidated net profit down to $1,513,000 after Federal taxes and all charges, compared with $5,189,000 for the corresponding quarter the year before. Gross income from film rentals, theatre admissions, etc., during the most recent quarter came to $27,925,000 as compared with $32,712,000 for the first quarter last year.

The report was a combined financial statement for both production-distribution and exhibition subsidiaries, with no breakdown indicating whether the film division or the theatre chain had suffered most in the gross and net dip.

The net for the quarter ended Nov. 25, 1950 is equivalent to 26 cents per share on the 6,821,600 shares of common stock outstanding as of that date. Net for the corresponding period last year was equivalent to 43 cents per share on the 7,295,000 shares of outstanding common.

Provision of $2,000,000 for federal income taxes and $200,000 for contingent liabilities was estimated for the last quarter, compared with $2,200,000 for taxes and $250,000 for contingent liabilities in the corresponding period last year.

It was also reported that between June 22, 1950 and the close of the last fiscal year, August 31, 1950, the company acquired a total of 297,700 shares of common stock at a cost of $3,739,000. During the quarter ended Nov. 25 last, the company purchased 173,700 shares at $2.309,600, and an additional 49,600 shares at $618,000 between Nov. 25 and Jan. 11, 1951.

PICKMAN NAMED ACTING HEAD OF PARA AD-PUBLICITY

Less than two years ago, Jerome Pickman joined Paramount as Director of Exhibitor Relations. On February 15th, the 34-year-old Pickman assumed charge of all Paramount advertising, publicity and exploitation.

Pickman's appointment as acting national director of the company's ad-publicity department came immediately after the resignation of Max E. Youngstein, vice-president in charge of ad-publicity-exhibition. Although it was known that Youngstein had been approached by the new United Artists setup for a vice-presidency, the executive's decision to resign the Paramount post came suddenly, after a frank discussion with president Barney Balaban, despite the fact that final terms in the proposed UA pact had not been set. The youngest major film company ad-publicity director, Pickman moves up from the post of assistant national ad-publicity-exploitation director, a position he assumed in August, 1949, after Youngstein followed Pickman from Eagle Lion to Paramount to head the department. The new Paramount ad-publicity topper entered the industry in 1944 as executive administrator to Hal Horne at 20th Century-Fox. He has since held executive promotion posts with the David O. Selznick organization and with Eagle Lion.

A native New Yorker, and a law school graduate, Pickman's show business experience includes representation for some of the top names in the entertainment field, including Ted Lewis, Eddie Cantor, Larry Clinton and Tommy Dorsey.

Sid Blumenstock, Paramount advertising manager, was expected to take over additional duties in the new alignment.

(Continued on Page 27)

GOLDEN TO CALL IN EXHIBS IF FILM CUT SLICES PRINTS

Dupont's action in rescinding the 25 percentage cutback in production of raw film stock sent a ray of hope into the looming print shortage clouds to dispel them. Dupont's shortage clouds failed to dispel them. Dupont's action followed a huddle between Joyce O'Hara, MPAA acting president; Nathan D. Golden, chief of the National Production Authority's film equipment division, and Dupont film executive R. P. Molen.

The NPA film head gave assurance to exhibitors in Washington last week that they will be consulted before the Authority takes any action on the raw stock situation that might affect them. The statement was made in reply to complaints registered during the National Allied board of directors' meeting that all NPA conferences to that point involved only distributors, producers and film manufacturers.

"There have been no exhibitors at any of the conferences so far because there has been no need for them," Golden de-
...TECHNICOLOR has served the motion picture industry faithfully and well."

In a letter to Dr. HERBERT T. KALMUS from Harry C. Arthur, Jr., president Fanchon & Marco, Inc.

TECHNICOLOR acknowledges with pride the Special "Box-Office Winner" Award presented by Fanchon & Marco's St. Louis Theatres.

Our entire organization is grateful to Harry C. Arthur, Jr. and his theatre chain for this noteworthy honor. We shall continue unflagging effort to assure that the phrase "COLOR BY TECHNICOLOR" will remain indicative of the greatest technical perfection a company can render to an industry.

TECHNICOLOR
IS THE TRADE MARK OF
TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER
'SECURITY' PACTS
ATO of Indiana

Several of the major film companies are selling or plan to sell pictures in groups to some of the smaller situations. It has appeared to us that this method is very similar to the one used by exhibitors themselves. Before you accept it all to the good with no disavowals we call your attention to an exhibitor complaint voiced by a member of Mid-Central Allied. "In these days of print shortages, it is surprising how prints can be located when the purchase of this week depends upon the next, and it is alarming how prints disappear when the group is all sold, and your name is on the dotted line for a mess of product. Objection No. 2 is even stronger. The old time worn, dog eared "stop-picture" gag has been dusted out and brought into play. For example, I quote from a letter written by Paramount's booker, which reads as follows: "I will not be able to book "Let's Dance" on March 10-11, as this would be skipping "Sunset Boulevard," "Dark City," and "Tripoli.""

BUSINESS ETHICS

Notwithstanding the fact that boxoffice receipts are still declining, the seven major companies are, in many instances, still demanding extortionate rentals, and we sometimes wonder if the time is not opportune for a similar study. Schenck, Warner, Balaban, Skouras, Cohn, Blumberg and Depinet to call in their top sales managers and explain to them that the time has arrived when they should get away from the long standing policy of getting as much as the tax will bear, which, in most cases, is a little more than the other fellow.

Certainly, it's beyond the realm of good and decent business ethics for one division of an industry to increase its profits while the most important division continues to suffer in both gross and net.

Messrs. Schenck, Warner, Balaban, Skouras, Cohn, Blumberg and Depinet?

For each and every response we receive from these gentlemen, the undersigned will personally donate $10 to the Heart Foundation. We can afford to make this offer, because the only one to respond will be Mr. Skouras.

-P. J. Wood
Secretary, ITO of Ohio

RE ROY ROGERS

Allied Theatres of Michigan

This office recommends that the new Roy Rogers picture "Trail of Robinhood" be given consideration. We feel that this is just the type of picture and those houses that play it have a real thrill in store for them. It is a nice picture all the way through but the thrilling and dramatic finish is a knock-out. In addition to Roy, the cast includes Jack Holt, Rex Allen, Rocky Lane and many other well known names. It is a picture for everyone and the kids will love it. It offers great selling opportunities, that is the reason for the strong emphasis. Don't let it be just another Roy Rogers picture. It has the potential — it is up to you.

Allied Caravan

We think that color is an important ingredient in determining the box office value of a picture and that many exhibitors paid Republic extra rentals for Roy Rogers pictures because of color.

We note that the Salesmen's Work Sheet for January 1951 prevents the list of the six Trucolor but that apparently the two first Roy Rogers pictures on the 1950-1951 deal are in black and white. Exhibitors who have made deals based on the Work Sheet specifications and have the privilege of renegotiating terms on pictures delivered in black and white.

KID SHOW HINTS

Allied Theatre Owners of Indiana

We are quoting below from a letter received from an ATO member who has had unusually good luck with Saturday Kid Matinees.

"I have heard many exhibitors say that their children's shows are poorly attended and that they do not get support from the adults. One thing I have noticed is that these shows have just 'happened' but I would like to pass on a couple of practices I have because I have received specific favorable comment on the following:

I always arrange the program to begin at 1:30 and end at exactly 4:30. The mothers of all their children should be in the show and by letting out promptly we never keep parents standing around and waiting for children who are held in the show 15 minutes or a half hour longer than expected. We also always turn up the lights because otherwise the children stay on and their folks get angry and discipline them by not allowing them to come back again for a while. (It also clears our seats for the adults who come later.) We also turn up the lights about in the middle of the program. The parents like this because it gives a good chance for supervision and control. During this intermission we speak from the stage to the young folk and tell them about the fine program we will have on next Saturday. This sells better than trailers could. It also gives the children a chance to go to the rest rooms and the concession stand on the way back to their seats."

PROFITS & RENTALS

Allied of E. Pa.

While the boxoffice is going down and down and down, the bloated distributors are exerting extreme pressure by every conceivable method to push film rentals up. This campaign is relentless and takes every form — increased flat rentals, higher percentages, wrong allocations, forced prepay agreements, and other split fees, and many other gimmicks. Only the informed exhibitor, armed with information, can be in a position to resist these increasing film rental demands.

All authorities agree to appear that there are increased boxoffice receipts resulting from the general economic conditions. One straw in the wind is the report from the Pennsylvania Department of Revenue that there has been a 33% reduction in payments to unemployed, and to those requiring state aid. However, I do not have the other information of a similar character should not null independent exhibitors with the idea that current film rentals are justified. It is conceivable that the exhibitor buys plus the payroll is going up. Now is the time to re-examine your overhead, make certain that all items of expense are included, and buy film so that you can make a profit.

... ALLIED BLESSINGS

Iowa-Nebraska Allied

Charlie Niles, Nebraska Allied Treasurer writing in Caravan Letter:

What have you in Allied: I could not help but think what a wonderful organization the Allied members are in that we can pick up the phone and get the opinion of Abram F. Myers, like we did the other night, and get a letter such as this. You members get this information pronto and from a man who can speak with authority in this business, he has been right on every count. Yet again my father taught me to ignore a competitor, but we can’t help but laugh at the publicized called Allied exhibitor group in recent trade papers — divorcing was all wrong, the good old days of monopoly were the only thing. Well, go back a few years ago, you were not using Metro along comes "King Solomon's Mines," that you wanted to play. You would be in operation every picture. Now Metro has released since talking pictures came in and "King Solomon's Mines," I don’t think you could get anything, Fox! Can you imagine how you would be taken over the coals in attempting to buy the good pictures today being made on a free market that must stand on their individual feet to be sold, all this a result of the Paramount case. Of course, if I had a large circuit, I could force anyone to sell out to me by the simple expedient of saying, ‘hey, I have clearance of ninety days over all my competitors, owned a picture company and could steal my pictures and gouge my competitors, we would go on with this false doctrine but being an independent and wishing to remain an independent, I could go along with this false doctrine and not wanting clearance over anyone or wanting anyone to have clearance over us just because they own 110 theatre. In the end, all we can say is God Bless Allied.

DELINQUENT DISTRIBUTORS

ATO of New Jersey

We just got word from some distributors continually force percentage pictures upon exhibitors when our business doesn’t warrant them. Through these percentage arrangements, they control not only our boxoffice but our playing time and they force us to date the picture not to the best interest of the theatre. Another serious problem is the failure of the branches in the metropolitan areas to obtain a sensible allocation of all pictures. The exhibitor is forced to play these pictures late because there is either no allocation or only one or two pictures given. What sense is there in screening a picture when allocations are made of pictures one at a time? Every company is guilty of this almost without exception.

If a picture is to be sold in the third bracket financial purpose is to start out asking top terms. The distributor in buying these pictures is not generally concerned with the success of the exhibitor but can be laid directly on the doorstep of the distributor whose judgment is one that puts all pictures on top, providing all of the information they can to the exhibitor. It is not the exhibitor’s fault that the distributor is not showing the picture. For heaven’s sake, stop this nonsense, take a look at a picture and decide what the picture is worth.
OPERATION X - THE KNIFE SLIPPED!

Takes ++ generally as dueller

Columbia
8 minutes
Directed by Gregory Ratoff.

There can be little doubt that the recent profusion of "Operation" titles will now be halted. "Operation X", Columbia's contribution, is the one in which the knife slipped, killing the value of all future movie "operations". This incredibly phony account of a man's fabulous, insane desire to own the whole world fails miserably as entertainment. Depending almost entirely upon stilted, childish dialogue to develop its farfetched tale, "Operation X" wastes the talents of a capable cast and makes them look silly. The gigantic, earth-shaking events hinted at in every turn of the film's tortuous labyrinth of plot are never made quite clear, leaving the audience wondering what all the fuss and bother was about. Director Gregory Ratoff should hide his head in shame. Box-office prospects are fair, at best, and that solely on the strength of the following enjoyed by Edward G. Robinson. It should be dualled with a comedy or musical.

Robinson does as well as can be expected in the unsympathetic role of a powerful international financier with a dream of world conquest, who goes crazy when he learns he is not the father of his spoiled darling daughter. The character of a man affected by daughter Peggy Cummings halfway through the picture is just as fantastic as the screenplay by Robert Thoren and William Rose. Also unimpressive are Richard Greene, as Peggy's fiancé, and Nora Swinburne, as her long-suffering mother. The only appreciable effort is the humorous performance turned in by Gregory Ratoff as Robinson's closest friend.

TWO LOST WORLDS' HAS BALLYHOO ANGLES

Rates O + as a dueller where ballyhooed

Eagle Lion Classics release
61 minutes
Laura Elliott, Jim Arness, Bill Kennedy, Gloria Petroff, Tom Hubbard, Jane Hart, Pierre Watkin, Bon Carson, Guy Bells, James Guiffoloye, Fred Kohler, Jr., Tom Monroe, Tim Grahame, Richard Bar- tell, Charleen Hawks, Joey Ray, Herman Canton.
Directed by Norman Dawn.

Though this adventure programmer, made by Sterling Productions, is a minor league effort and has little marquee value, it is compounded of some fairly exciting elements that will satisfy only the least discriminating adults, but should send the youngsters into roars of delight. Boris Petroff's imaginative production makes full use of the ingredients, which include a volcanic eruption, prehistoric monsters battling to the death, pirates, hand-to-hand combat, a fire disaster at sea which sinks two ships, peril on a desert island, romance and jealous hatred, kangaroos and cuddly lambs. It's corn, but exploitable, and action and ballyhoo houses should find it a good dueller.

Only the kiddies will fail to notice the flaws in Norman Dawn's production: the cliche-ridden dialogue, the stagey poses and mawkish mugging. Laura Elliott tries hard to give the picture a little glamour and Jim Arness, as the hero, looks a fine figure of a man.

STORY: Jim Arness' clipper ship, sailing from Salem to the East Indies in the 1830's, is attacked by pirates. Wounded, he is set ashore in a small Australian coastal township. The settlers fear the pirates may land and raid their homes, so Arness organizes a militia at the request of the magistrate, Pierre Watkin. The magistrate's daughter, Laura Elliott, is engaged to a sheep-farmer, Bill Kennedy, but falls in love with Arness, large-

STORY: There are only two things in the world that are important to international financier Edward G. Robinson--his lovely, spoiled daughter, whom he adores; and his desire to own the world. He plots to corner the market on the brains of the world, hoping to put over his Operation X, a hazy scheme to mine some sort of mineral that will make him all-powerful. His daughter, Peggy Cummings, becomes engaged to Richard Greene, a journalist, who exposes Robinson and his scheme in a magazine article. Peggy, thinking Greene used her to get the story, sends him away. Later she realizes she loves Greene and goes after him, planning to marry him immediately. Robinson decides to take her on a cruise, but his wife, Nora Swinburne, opposes this plan. When she tells Robinson that someone else is the father of Peggy, he goes insane, leaving his Operation X to collapse and spending the rest of his days in a padded study, still dreaming of someday owning the world. JACKSON.

"As a Scientist, I say we must destroy it or it will destroy us!"

THE THING from Another World!

HOWARD HAWKS' DARING MOVIE!

FEBRUARY 26, 1951
EXPLOITATION PICTURE

NO FANTASY, JUST FUN IN ‘BONZO’

‘Francis’, ‘Harvey’ Tie-Ins Add Draw

Three films in the past year or so have come from Universal - International featuring rather unique animals. The first two, “Francis” and “Harvey,” have already gladdened box office on a par with any of U-I’s top product and seemed to hit the public’s entertainment demand bullseye. Now the third, “Bedtime for Bonzo,” about to be released, bids fair to smack the same target.

“Bonzo” has two distinct advantages over the previous duo. First, where the others had to overcome the traditional onus of “fantasy,” i.e., a talking mule and an invisible six-foot rabbit, the present offering features a perfectly normal, albeit highly intelligent, representative of the animal kingdom, a chimpanzee. As a matter of fact, it is the human element in the film that tends toward the “strange” side — a professor who attempts to raise the chimps like he would a child in order to prove the dominance of environment over heredity. The ensuing hi-jinks are pregnant with risibility potentials.

The second advantage accruing “Bonzo” is the opportunity to tie in the success of the others. The advertising features such lines as “The funniest new idea on film since ‘Francis’,” and points up one of the basic tenets of advertising psychology, the value of association which something admitted desirable.

The unusual situation inherent in the monkey’s tale (no pun intended) offers a real bonanza of exploitation possibilities. Merely stating the premise — “They adopted a baby chimp . . . and tried to prove he could be raised just like ‘Junior’ — but they made him the Juvenile Delinquent of the Year” — offers tempting bait to the moviegoer. Clever displays in the ads, posters and accessories make the most of the situation, are ideally suited to blowups for eye-arresting, seat-selling displays.

And then, of course, the intrinsic humor in the monkey genus itself is a potent selling angle. We defy any but the most curdled sourpuss to view, unsuilingy, shots of Bonzo in the various apparel and poses he adopts in the film. Bonzo in a Hopalong Cassidy outfit, in rompers, in sleepers, riding a bike, cooing a horn, etc., are certain chuckle instigators that alone could sell the film to many.

MONKEY STUNTS

Few films have offered the large variety of stunt opportunities with which “Bedtime for Bonzo” is loaded. One in particular, while requiring some rather elaborate planning, is one of the surest space grabbers a theatreman can hope to have — a special screening for one or several monkeys. Chimps are best for this stunt, since their reactions are more pronounced and interesting. With assurance that the monkey will react to a movie, progressive photos of the simians’ reactions should be taken. The stunt has been successful with both infrared bulbs (in an entirely dark room) or regular flash bulbs in a partially lighted room.

A variation on this stunt shows (1) the chimp reading an invitation to see “Bonzo,” (2) on his way to the screening room, (3) eating popcorn before the picture starts, (4) his various reactions as he views the film, and (5) on his way home “happy and confident that ‘Bonzo’ will get the Academy Award.”

Another variation ties in the screening with the local college and child psychology groups. Since most of the story’s action takes place on a college campus, the monkey screening can be held at the university under the surveillance of psychology professors.

Other monkey stunts and displays include simply a live monkey on the streets; a “barrel of monkeys”, using false bottom and stuffed toys, as a lolly or front display; snipes around or inside the zoo and pet shops, etc.

NEWSPAPER ADS

Below, some of the larger display ads and the three styles of teasers (far left) available.
Universal-International has proved that “animals make the funniest people.” With the mule, “Francis,” and the rabbit, “Harvey,” the company has racked up some of the top grosses in its history. Now, with “Bedtime for Bonzo,” U-I has featured the animal that is practically synonymous with laughter, the monkey, and has employed a unique story to garner additional humor. Bonzo, a highly talented five-year-old chimpanzee, becomes the subject of an experiment by a professor, played by Ronald Reagan, to determine the age-old argument of heredity vs. environment. In the Val Burton-Lou Breslow screenplay, Reagan, to convince his fiancée's recalcitrant father that his own parent's criminal tendencies cannot be inherited, brings Bonzo into his home to raise the chimp just like a child, and hires Diana Lynn as his housekeeper during the experiment. After successfully mastering the difficulties of child training, Bonzo throws a you-know-what-kind of wrench into Reagan's plans by “lifting” a necklace in a jewelry store and depositing it with his “father,” who is caught with the loot. Bonzo, however, ultimately absolves Reagan and the environment theory in some pretty funny monkey business, earning himself a permanent home with the professor and his housekeeper, who replaces the skeptical fiancée in Reagan's affections. Walter Slezak, Lucille Barkley and Jesse (“Harvey”) White have featured spots in the supporting cast. Frederick de Cordova directed for producer Michel Kraike.
BETTE DAVISbach KUDOS AS CRITICS OKAY ‘PAYMENT’

A better-than-average reception was afforded RKO’s standard drama of a divorce, "Pay
ment on Demand," by the New York
newspaper critics, although their reviews differed slightly in evaluation of the entertain-
ment aspects of the picture as a whole.
The scribes were united in the opinion that it was a definite Bette Davis thren
dy that Miss Davis is in her element when
entertaining in the company of the great
Calhern's acting as the halef "vixen" she has so often
characterized in the past.

Boslcy Crowther, of the Times, refer-
ing to Miss Davis' return to "those
woman-you-love-to-hate roles," states that
the movie "is entirely a vehicle for Miss
Davis to pull with a firm theatrical grip
across the screen."

Crediting it for getting, "better effects
than most screen treatments of domes-
tic agony," the Herald Tribune critic, I.
Guernsey, characterized the film as "superi-
or footage for those who are partial to this
type of entertainment."

In the Compass, Seymour Peck finds it
"sufficiently frank and adult and even
sardonic about marriage and di-
vorce" handled in a manner that "will
surely be admired by movielovers who do
not consider the subject too stark."

The World Telegram's Alton Cook is
one who criticizes the star's return to
her "old routine of suffering, suffer-
ing, suffering." It goes right back, he con-
cludes, to the standard Bette Davis pat-
tern that has made her the darling of the
handkerchief brigade.

The return to the "out-and-out dra-
tomy type role she favored before her satir-
ical comedy success in 'All About Eve'" is
emphasized by Rose Pelswick in the
Journal American. The result, she says, is
an "effective domestic drama," due to
"an engrossing and credible perform-
ance" by Miss Davis.

Archer Winsten, of the Post, offers
"BETTE DAVIS" a "sedding sensationalism," the
whole complex of male-female strife be-
ing "touched in adult fashion."

"THE MAGNIFICENT YANKEE"

"Mixture of sentiment, patriotism and
character study which overcomes a static
playlike structure ... Calhern's acting
in the title role superimposes dignity and
zest on a series of vignettes of the
past."—GUERNSEY, N. Y. HERALD
TRIBUNE.

"Gentle screen drama ... (that) Cal-
hern endows with humor, inspiration and
heart."—CROWTH.ER, N. Y. TIMES.

"Not a highly dramatic or exciting
screenplay ... Placid and glossy and
genial movie ... There is zip and punch
out of Louis Calhern's grand portrait of
Mr. Justice Holmes."—TELEGRAM.

"Crowning disappointment, though, is
Cheyney's performance."—WINSTEN,
N. Y. POST.

"Has a rosy glow of romance ... Big
speeches ... give the movie an air of
soap that's below its photographic repro-
tation of a stage play."—COOK, N. Y.
WORLD TELEGRAM.

"Notable screen entertainment
War and affectionate recital."—PELS-
WICK, N. Y. JOURNAL AMERICAN.

"BORN YESTERDAY"

"Trenchant screen version of the stage
play ... Beautifully integrated compound
of character study and farce. Miss
Holliday brings to the screen a talent for
characterization that is as sweetly
refreshing as it is rare."

"Swift, slangy comedy ... Staged effi-
ciently, with fidelity to Kanin's original
visions and works."

"Regrettable that Miss Holliday
belonged to Miss Holliday."—PECK,
N. Y. COMPASS.

"Screen has distorted 'Born Yesterday'
in the direction of Judy Holliday. Fortu-
nately, she is equal to the job of carrying
on alone, in a performance that is a joy
to behold."—GUERNSEY, N. Y. HER-
ALD TRIBUNE.

"Probably never before has a movie
with so many small flaws offered such
good entertainment."—COOK, N. Y.
WORLD TELEGRAM.

"Worthwhile messages ... merely pro-
vide a substantial background against
which the buoyant caricature and satire
of the characters can froth and
bubble."—WINSTEN, N. Y. POST.

"THE SECOND WOMAN"

UNITED ARTISTS

"Confused film ... instead of building
up suspense ... telegraphs the result
long before the end ... Badly edited ..."

"In the days of the '30s, it's hard to
think of a better picture:"

"PHODINA, N. Y. HERALD TRIBUNE.

"Does not possess anywhere near the
novel, imaginative and well might hope for
a Second-rate mystery."

"Got to be a little foolish and preposterous."—PECK,
N. Y. COMPASS.

"Superb melodrama Although ...
... nicely appointed production, the
melodrama is static, being weighted with
dialogue and action which does very little
to carry the story forward."—T. M. P.,
N. Y. TIMES.

"OF MEN AND MUSIC"

20TH CENTURY-FOX

"Patch-up picture lacks dramatic
continuity and visual power ... Success-
fully fills the one purpose of providing a
clear and distinguished musical program on
the screen."—CROWTH.ER, N. Y. TIMES.

"A very respectable achievement
... Straightforward movie about ... men
and music ... Has only now and then
won over the problem of how to make
music interesting VISUALLY; a great
deal of 'Of Men and Music' is static."—
PECK, N. Y. COMPASS.

"A dignified and worthy film."—PI-
HODNA, N. Y. HERALD TRIBUNE.

"Not a fictional amusement, not a picture
in the sense we are accustomed
to, not an entertainment that can be
justly evaluated by the motion picture
standards of a legitimate concert."—WIN-
STEN, N. Y. POST.

"THE MAN WHO CHEATED HIMSELF"

20TH CENTURY-FOX

"Subtlety by luck ... is robbed
of suspense ... Interesting but not
exciting fare."—A. W., N. Y. TIMES.

"Not a bad film for those in the
world ... Minor melodrama ... neat,
modest, job, however."—PECK, N. Y.
COMPASS.

"Shirtfront cat-and-mouse thriller ...
Routine but efficient police story."—
GUERNSEY, N. Y. HERALD TRIBUNE.

"Washing little thriller ... Ticket-
ed for the bottom of double bills ..."

"REPUBLIC

"Overlengthy but action-packed...-
ner ... Never stops moving, usually a
full gallop."—E. C., N. Y. WORLD
TELEGRAM.

"Golf fighting was pretty good ..."

"Maybe heaven protect us from such
tit in a Western."—T. M. P., N. Y.
TIMES.

"Polished Western in the standard tru-
dition, calculated to set Saturday after-
noon audiences afire ... Escapist with
out refusing to listen to reason, a gallat-
ing show whose driver always has con-
trol of the reins."—GUERNSEY, N. Y.
HERALD TRIBUNE.

"Blades, or shootin' prescription as-
before of the standard Western."

"WINSTEN, N. Y. POST.

"Slam-bang Western ... You've seen
it before and you'll see it again and, a
always, the ridin', fightin' and shootin'
well as the chases made for lively ac-
tion."

"PELSWICK, N. Y. JOURNAL AMERICAN.

"CALIFORNIA PASSAGE"

"Golf fighting very pretty good ..."

"Maybe heaven protect us from such
tit in a Western."—T. M. P., N. Y.
TIMES.

"Not a bad film for those in the
world ... Minor melodrama ... neat,
modest, job, however."—PECK, N. Y.
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Routine but efficient police story."—
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"Washing little thriller ... Ticket-
ed for the bottom of double bills ..."
News and Opinion

Continued from Page 20)

PITT SALES MEN LAUNCH DRIVE TO HYPO THEATRES

Rank and file film salesmen, whose importance in the industry has been increasing steadily, added another important chore — voluntarily — to their daily activities. This was revealed last week when Robert H. Ruskin, president of the Pittsburgh branch of the Cooperative Motion Picture Salesmen, announced adoption of a plan by the group aimed at increasing theatre grosses.

Two principal features are involved in the plan:

(1) A grass roots campaign by the salesmen to resell moviegoers to the public. The film peddlers on their own time — will appear before various civic organizations and school groups to plug the new movies and the motion picture industry generally.

(2) Formation of a "clinic" in which exhibitors will be advised as to possible changes of policy in order to increase his grosses "while maintaining film rentals."
The plan was evolved, Ruskin said, because "each and every salesman is aware of the fact that the continued survival of the small theatre is as important to him as an individual as to the company he represents."

Assurance of exhibitor backing for the plan in the Pittsburgh area was given by Weldon Waters, president of Motion Picture Service, who announced that the plan will have the whole-hearted support of his organization.

NSS CHARGES 'BOOTLEGGING' OF POSTERS BY INDE RENTER

Charges of "bootleg trafficking of copyrighted material" were hurled by National Screen Service counsel Louis Nizer at an independent poster company plaintiff in the anti-trust suit against NSS and the major film companies. Counter charges by Francis Nizer, counsel for Lawlor & Pantzer, included an allegation that it was only "fear of the law" that persuaded National Screen to permit the existence of independent poster renters.

The statements were made at the U. S. District Court hearing on a motion for summary judgment by plaintiff, in which the latter's counsel described the action against NSS as "the perfect case" for injunctive relief on the grounds that its contracts for exclusive rights to distribute poster material and trailers are illegal per se.

Film company counsel Earl G. Harrison contended that it was only the individual distributors' desire to relieve themselves of the costly burden of operating their own poster departments that led to the contracts by which NSS now handles accessories. The decision was purely on the basis that NSS could do a better job in that field, he declared.

Plaintiff's counsel, in reply to a question, asserted that the Government was now investigating the alleged monopolistic practices of NSS.

Republic, Monogram and Eagle Lion claimants have been dismissed from the suit in an earlier action brought by Republic counsel Jack M. Cohen. Written rebuttals will be filed with the court by all parties to the suit.

COMPO B.O. DRIVE READIED AT EXHIB-DISTRIB MEETING

COMPO's projected nationwide box-office drive was scheduled to take form last Friday (23rd) when some 50 distributors and exhibitor leaders sat down at a luncheon hosted by COMPO president Ned E. Depinet and 20th Century-Fox studio president Spyros Skouras.

The invitations to the sales and advertising executives of the film companies and to the heads of leading theatre circuits and exhibition companies were sent in anticipation of action by company presidents at a meeting in the Motion Picture Association offices, where Skouras and Depinet called for aggressive support of the COMPO plan.

The project, approved last November by the COMPO executive board, was held up by the recently resolved organizational difficulties stemming from the TOA demand for additional representation on the COMPO board.

REPUBL IC 1950 NET GOES UP AGAIN, HITS 3-4 MILLION

Republic's net for 1950 took a sizeable increase over 1949, with $760,000 registered after all charges were paid down to $30,310,000, or more than two million dollars better than the '49 gross, $28,086,000.

The profit statement listed $9,040,000 in amortization of film production costs and $10,261,000 in laboratory, molded products, and accessory costs, largely from the Consolidated Molded Products Corp. subsidiary. Taxes, other than Federal income levies, were reported at $434,000, with Federal Income taxes estimated at $480,000, and deferred foreign income subject to withdrawal restrictions on Federal taxes thereon listed at $285,000.

In his report to stockholders, president Herbert J. Yates noted that the corporation's bank indebtedness as of the end of the fiscal year, Oct. 28, 1950 was $3,086,000 and has since been reduced by $1,077,000.

HERBERT J. YATES
Still Going Up

STOCKHOLDERS APPROVE WARNER DIVORCE PLAN

Warner Bros. became the third theatre holding major company to win stockholders' approval of a Plan of Reorganization providing for divestiture in accordance with a consent agreement. The company will have until April 1, 1953 to effect complete divestiture and divestiture of specific theatres. Until this is accomplished, the company will continue to operate as at present.

Voting in favor of the plan was a total of 5,079,833 shares, with 41,579 against. Stockholders will receive a half share of the new companies' stock in exchange for each share of the common stock. Stockholders also authorized cancellation of the 523,000 shares of common stock currently held in its treasury.

It was estimated at the stockholders meeting that under the present Federal excess profits tax law, should Warner Bros. Pictures, Inc., and its subsidiaries file a consolidated income tax return, they will not be required to pay an excess profits tax until the consolidated earnings subject to such tax exceed $24,000,000.

FEBRUARY 26, 1951
In the Release Chart, the date under "Details" refers to the issue in which starting date, cast, director, plot, etc., appeared. "Rel." is the National Release Date. "Rev." is the issue in which the Reissue appeared. There may be variations in the running time if States where there is censorship. All new productions as on 1950 are programs unless otherwise indicated. The immediately following title and running time denotes Technicolor (C), CinemaScope (TR), Trucolor, or Anasolor.

**COLUMBIA**

175.51 Features Completed (42) In Production (0) Serials Completed (2) In Production (0) Westerns Completed (10) In Production (0)

**NEW PRODUCTIONS**

SECRET, THE
Drama—Started January 16
Cast: John Derek, Lee J. Cobb, Jody Lawrance
Director: Henry Levin
Producer: Robert Lord
Notes: Young man's trouble is solved by father.

CHINA CORSAIR
Drama—Started February 6
Cast: Jon Hall, Lisa Ferraday, Ron Randall
Director: Ray Nazarro
Producer: Rudolph Flothow
Notes: Sea adventure

**RELEASE CHART**

<table>
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<tr>
<th>Title—Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
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**COMPLETED**

In Production (0)

**RELEASE CHART**

1950-51

**IN PRODUCTION**

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**COMPLETED**

In Production (1)

**EAGLE-LION-CLASSICS**

**NEW PRODUCTIONS**

KENTUCKY JUNIORS
Musical—Started February 14
Cast: Jerry Colonna, Jean Porter, James Ellison
Director: Ron Ormond
Producer: Ron Ormond
Notes: Not available.

LITTLE BIG HORN
Western—Started February 11
Cast: John Ireland, Lloyd Bridges, Jim Davis, Hugh O'Brian
Director: Charles Marquis Warren
Producer: Cal Hittlem
Notes: Ranse life in the Little Big Horn country.

**RELEASE CHART**

1949-50

**IN PRODUCTION**

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<thead>
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<th>Title—Running Time</th>
<th>Cast</th>
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**NEW PRODUCTIONS**

1949-50

**RELEASE CHART**

**IN PRODUCTION**

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## 1950-51 Features

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<td><strong>6 LIE ED ARTISTS</strong></td>
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<tr>
<td>1 An American Story</td>
<td>Duvall-Exes</td>
<td>10-23</td>
<td>12-51</td>
<td>5107</td>
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<tr>
<td>Seahorse III</td>
<td>Dupont-King</td>
<td>11-12</td>
<td>13-7</td>
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<tr>
<td><strong>The Shadow</strong></td>
<td>Sherrill-Cross</td>
<td>10-21</td>
<td>12-23</td>
<td>2580</td>
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<tr>
<td><strong>TEXAS CARNIVAL</strong></td>
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<tr>
<td>(T) Musical Comedy</td>
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<tr>
<td>Started February 6</td>
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<tr>
<td>Cast:</td>
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<tr>
<td>Williams, Williams, Howard Keel, Ann Miller, Keenan Wynn, Paulina Raymond</td>
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<tr>
<td>Producer: Charles Walters</td>
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<td><strong>RELIEF CHART</strong></td>
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United Artists

1950-51 Features

Completed ( ) In Production ( )

1950-51 Features

UNIVERSAL-INTERNATIONAL

1950-51 Features

Completed ( ) In Production ( )

1950-51 Features

WARNER BROTHERS

1950-51 Features

In Production

Title—Running Time Cast Details
Fort Worth (T) 
I Was A Communist (T) 
Moonlight Bay (T) 
Today Is Another Day

Theatrical Release

Title—Running Time Cast Details
Albatross Island (61) 
Brookly Night (70) 
Burke's Key (73) 
Cape Fear (74)

Your Service Our Responsibility

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers

236 N. 23rd St., Phila. 3, Pa. — L0euc 7-4823

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

L0euc 4-0100 Member National Film Carriers
Current Observations

National Screen Service is currently running a series of trade ads which emphasize a resumption or expansion of many of the old reliable methods of show-selling—such as more posting, greater use of heralds, window cards, etc.

Since this is right in line with what we have been hammering away at on this page for the last few years—or more specifically, since receipts first started to fall off—we are in complete accord with the NSS campaign and the company deserves much credit for this series of advertisements.

There are many other avenues for going after business than those covered by these particular ads and we are hoping that the thousands of theatremen reached by STR will start to pay attention to vital importance of more aggressive showmanship through the medium of stronger merchandising methods than has been the case for some years.

* * *

With hectic fluctuations in boxoffice receipts, wide and varied according to section territories, old hand
are taken in a place that any we are
being attacked for improvements in the business. You can’t even guess ‘em to win them!

In areas where receipts have gone up radically, a strong picture coming through, there is gross that
sometimes make the figures look mild. To which
the average exhibitor has but one answer. Better pictures! But even that argument is dispelled by the phenomenon of a film that appears to be propelling an attraction proving a big draw in the suburban areas of the nation. There have been too many similar cases to count these days.

Until someone can explain we can only hope and widely divergent the miracle of doing even more with less and at the same time.

This idea has sound potential and will be maintained.

What do you think? Are we right in thinking that the exhibitors are going as far as they can be able to go to keep business alive? Do you think the company can supply the right material to keep exhibitions popular without being able to do better than they all believe they can?

We are mighty few in this branch of the business. It is easy to start how a business outlook, and believe that it is a balanced and greater importance than to take careful steps to maintain his business where appears to be entangled.

* * *

Then Remember Your Boxoffice Is Only as Good as Your Showmanship!
Let's Stop Fiddling And Start The COMPO Campaign Right Now!

EDITORIAL BY MO WAX
Page Three

REVIEWS IN THIS ISSUE
U. S. S. Teakettle • Up Front • Payment On Demand • Odette Air Cadet • Spoliers of the Plains • Missing Woman Only the Valiant • Teresa • Lucky Nick Cain Pages 6, 7, 8
321 New Theatres Are Opened in 1950

131 Others Placed Under Construction; Total Cost: $55,580,600

"And, as usual, M-G-M is ready with the hottest line-up of hits in the entire industry!"

UP! "SHOW BOAT" COMPLETED!
It's all you dreamed! Technicolor Musical Magic!

UP! "AN AMERICAN IN PARIS"
Biggest Musical since "Annie"! Technicolor Masterpiece!

UP! "ROYAL WEDDING"
Technicolor Musical World Premiere at the Music Hall!

UP! "FATHER'S LITTLE DIVIDEND"
Funnier than "Father of the Bride"-and that means a WOW

UP! "GO FOR BROKE!"
"Battleground's" famed producer and writer have done it again

UP! "THE GREAT CARUSO"
One BIG M-G-M Technicolor Musical after another from M-G-M!

UP! "TERESA"
It will enchant the fans and bring them a NEW star!

UP! "PANDORA AND THE FLYING DUTCHMAN"
The Technicolor Gold-Mine! Romance! Thrills! Unique

—and many, many more!

THE FIRST with the M-G-MOST!
LET'S STOP FIDDLELING!

Already too much time has been wasted. So much of the promise that shone so brightly in Chicago in August, 1949, when the Council of Motion Picture Organizations was fashioned, has been dimmed by the delay in setting into constructive motion this mighty power of unity.

It cannot be denied that the sweet hopes that were crystallized in that first meeting in Chicago have turned to sour cynicism, at least on the part of many exhibitors. Enough of the readers of this publication have written us a weary, “So, what,” in response to various editorial comments FILM BULLETIN has made about COMPO, to convince us that this skeptical attitude is fairly prevalent throughout the exhibitor body. Aside from the magnificent job done in the admissions tax fight, one must admit that nothing of note has been accomplished. Yet that splendid effort was a vastly encouraging demonstration of the potential power contained in this coordinated industry machine.

Now at last, COMPO appears to be ready to embark on the course it was destined to follow — as an agency to lift the industry from the morass of despondency into which it has sunk and to improve motion picture attendance. At a recent meeting in New York, some of the dynamic leaders of this industry, including Spyros Skouras, William F. Rodgers, Al Lichtman, Leonard Goldenson and Sol Schwartz, took the first firm step in this direction. They assembled the incomparable array of advertising-publicity-exploitation talent which this industry boasts in all its branches — distribution, exhibition, production — and set up preliminary plans for a nationwide campaign to sharpen the public's appetite for movies and to rekindle the movie-going habit.

The work of COMPO should be, primarily, the work of these advertising men. Anything else the all-industry organization might accomplish is trivial beside the fundamental task of reviving the public’s interest in motion pictures and bringing them back to the theatres. It is not in depreciation of the ability of the business heads of this industry that we suggest they turn this work over to the advertising brains of their companies, coordinated under the COMPO banner, and give them carte blanche to carry it through. They have the know-how; all they need is the authority to undertake the job and the wherewithal to perform it. Given these implements, the men of our industry who are trained in showmanship will do a first-grade job. Of this there is no question, nor do we harbor any doubt that they would obtain the wholehearted cooperation, both in dollars and effort, of the vast majority of the theatremen in the country.

We find one fault with the present program for this campaign. Enough time has been lost. Why must we wait until September to reap benefits from this projected drive to build up the boxoffice? Squarely facing the fact that television is a tremendous competitive force against us, we urge the men who will guide this nationwide showmanship campaign to unleash its fullest force during the Spring and Summer months, when television interest tapers off and the public is out shopping for other entertainment. Consider the merits of the view that with the release of some of the stronger product and the effects of the concerted ballyhoo, attendance will gain a momentum during the warm seasons that might well keep on rolling when the big TV shows return in the Fall. This could be the crucial time to win back as regular moviegoers the multitudes who have gotten into the living-room habit.

We say let's stop fiddling and strike while the iron — and the weather — is hot!

MO WAX
Paramount has it for you in April! Action and romance to bring the crowds to *Quebec* where history’s most tempting spy and a ragged army of frontiersmen fill the screen with thundering thrills in flaming color by TECHNICOLOR

starring

John Barrymore, Jr.

"is handsome" reports Motion Picture Daily and worthy of his famous name— as Mark, the boy with a hero’s courage.

Corinne Calvet

is "outstanding" says Variety, as La Fleur, the woman who set a century aflame...

Patric Knowles

rugged and romantic, is the rebel leader in scenes of "large scale military action" says Film Daily...

Barbara Rusil

Paramount’s box star of tomorrow plays the girl loved a soldier

with John Hoyt, Arnold Moss, and introducing NIKKI DUVAL

Directed by George Templeton; Written and Produced by Alan LeMay

Filmed on the Spot in Glamorous Quebec so that movie audiences can see for the first time "interesting scenes like the Citadel where Wolfe and Montcalm fought and the area’s beautiful scenery."—*M. P. Herald*

Paramount’s Big Shows In Color By Technicolor, Currently Include: Cecil B. DeMille’s “Samson and Delilah,” “Branded” and “The Great Missouri Raid”
Skouras’ TV Revolution

By LEONARD COULTER

There’s no mistaking the fact that Spyros Skouras, President of 20th Century-Fox, has an accent about as pure as the waters of the Delaware River. He jokes about it. One of his favorite stories tells how Gregory Ratoff, during a long period of dictation to a stenographer, paused to marvel at the girl’s ability to record his Russian "brogue," "Are you sure you can understand me?" he asked. The girl nodded. "Perfectly, thank you," she said. "But," insisted Ratoff, "how can that be? After all, nobody else seems to be able to." Well, said the stenographer, "it’s like his; I used to be Mr. Skouras’ secretary.”

The reason why Mr. Skouras tells jokes against himself is, perhaps, to maintain the fiction that he is a simple kind of fellow whose prodigious successes in the end of his adoption have left him untouched, unspoiled. He looks the part, too; round, jolly face, twinkling eyes, generous mouth, grey hair. During the most serious business discussion he will suddenly break off and talk about his wife and family. Should an argument develop, he will battle his way vociferously to victory and then, disconcertingly, turn the tables on himself and leave you thinking you have won.

The truth is, of course, that Mr. Skouras’ undoubted charm, and finesse in debate, conceal an altogether phenomenal business acumen. When he makes a move you can be sure that it’s a move in the right direction. And right now he is moving as rapidly as he can towards big-screen theatre TV.

What Ails Big-Screen TV?

His latest plunge has given Twentieth-Fox world-wide rights of the Swiss Eidorphor system, and has committed the company to an expenditure which, in the course of the next five years, will run into at least a million dollars—possibly substantially more. Skouras isn’t the kind of man to mortgage that amount of cold, and cash on a half-baked gadget. He is sure he can make Eidorphor pay off. That’s more, he is absolutely convinced that big-screen television will give the motion picture exhibitor his biggest shot-in-the-arm since sound reached the silver screen.

Eidorphor is not exactly new. It has been worked on for rather more than ten years. In its earlier stages it was eyed closely by several American companies. Both Paramount and the General Precision Equipment Corporation investigated it. It was clumsy and complex at that time. In particular, it presented a difficult problem in refrigeration and temperature control. Many of these early kinks have since been ironed out, and in Zurich a few weeks ago Spyros Skouras saw a demonstration of the system which so impressed him that he bought it then and there.

The deal was made with Edgar Gretna A. G., an independent engineering company which had acquired the commercial rights from the Federal Polytechnical Institute of Switzerland. Twentieth Century agreed to advance a substantial sum of money over a period of 18 months, and to draw up certain plans and specifications for use by the Swiss inventors. They undertook, within the 18 months, to supply Skouras’ company with a working model based on those plans.

If the instrument gives a better result than the RCA system with which Twentieth has been experimenting on the West Coast for some time, the company will arrange for large-scale manufacture of the Eidophor projector and for its sale to exhibitors. Presumably, Mr. Skouras hopes that, by then, the Federal Communications Commission will have assigned television channels specifically for theatre TV.

Experiment Spotty

The few experiments which have been made in the United States with big-screen television have not been uniformly successful. In some cities, notably Chicago, boxoffice figures were materially helped. The Fabian Palace, in Albany, N. Y., reported a standee audience of 3,700 when it exclusively screened the first of a series of basketball games of local interest on February 20. Robert J. O’Donnell, who runs the Interstate Circuit in Texas, has ordered four TV units for key houses in Fort Worth, Dallas, Houston and San Antonio. Firm orders for at least 300 units are entered on the files of various manufacturers. There is, however, little indication as yet that the big-screen boom has started.

Interest is sporadic, and will remain so—unless somebody—not necessarily Twentieth-Fox—it produces a projector far superior to anything seen to date, at a price the exhibitor can afford, and of a size he can accommodate without practically rebuilding his theatre. Even then theatre TV will hang fire unless there is a steady flow of suitable big-screen entertainment available at an economic...

(Continued on Page 14)
Cooper, who has only the engineering experience of a sailor, finds himself stuck with a crude, often two-masted vessel on which he has been sea faring and where he has been working under the reputation of an engineer. He is a man of work who has been trained in the practical aspects of his trade, such as the maintenance of boilers and steam engines, and he is not used to the more theoretical aspects of engineering. However, he quickly learns to adapt to his new role and begins to excel in the care of the ship's equipment.

The ship is under the command of a competent officer, who is a more experienced sailor than Cooper. The captain is able to guide the crew through the dangers of the sea, and he is able to make quick decisions in the face of emergency situations. Cooper is able to learn from the captain and to adapt to his new role as a navigator.

The ship is a crude vessel, and it is not well equipped for the task of navigation. It is not well suited to the rigors of the sea, and it is often in danger of capsize. However, Cooper is able to work with the crew to keep the ship on course and to avoid disaster.

The story is characterized by a great deal of action, as the ship is on a constant voyage and is constantly in danger. The crew is forced to work hard to keep the ship on course, and they are often in danger of losing their lives.

The story is also characterized by a great deal of humor, as the crew is often forced to endure the hardships of life on a ship, and they are often forced to make light of the situation in order to survive.

The story is also characterized by a great deal of tension, as the crew is often forced to make difficult decisions in the face of danger. The tension is heightened by the fact that the ship is in constant danger of capsize, and the crew is often forced to work together to keep the ship on course.

The story is also characterized by a great deal of pathos, as the crew is often forced to make difficult decisions in the face of danger. The pathos is heightened by the fact that the crew is often forced to make difficult decisions in the face of danger.

The story is also characterized by a great deal of tragedy, as the ship is often in danger of capsize, and the crew is often forced to make difficult decisions in the face of danger. The tragedy is heightened by the fact that the ship is often in danger of capsize, and the crew is often forced to make difficult decisions in the face of danger.

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'PAYMENT ON DEMAND' ADULT DRAMA OF DIVORCE GOOD BETTE DAVIS VEHICLE

Rates  •  •  • generally for adult audiences

BKO Radio 90 minutes


Directed by Curtis Bernhardt.

A serious and restrained treatment of the subject of divorce, enhanced by excellent performances and keenly modulated direction, "Payment on Demand" shapes up as a strong attraction for the grown-ups. Just as good as good moments there is that there is no letdown in the key role most capably played by Bette Davis after her honoring portrayal in "All About Eve." As the dominant wife in "Payment on Demand," Miss Davis fortunately has a totally different role that brooks no comparison with "Eve." She rounds out the character fully, lending its basically duper nature undertones of sympathy that will appeal particularly to the feminine audience.

With direction, Bernhardt sensitively handling the reins, the story of a promising woman, who has "tried it all," is a tale for audiences only to find herself on the brink of divorce, is told with realism and poignancy.

Unobtrusive flashbacks fill in the blank spots to give motivation to and lay the foundation of the husband's sudden request for a divorce. Thereafter, the wife's公路 of Bitter loneliness, coupled with the reactions of their two grown daughters to the marital seerence is sure to attack the few among us and make more palatable the theme of the film that strays into incredulity, the ending that forecasts a reconciliation. While the film is not particularly a love story, the characters are very likely going to find themselves enjoying it too. With the Davis name, the adult treatment and word-of-mouth all in favor of "Payment on Demand" is assured of well above average grosses generally.

In addition to Miss Davis, whose brilliant portrayal, runs the gamut from a bubbling young girl to a rather haggard middle age, unalterable characterization is registered by Barry Sullivan as the husband, Betty Lynn as the younger daughter, and Frances Dee as the women Sullivan turns to in his unhappiness. However, the jewel of the supporting cast's contributions, is the late Jane Cowl, who is superb as an aging divorcee who attempts to mitigate the loneliness with tropical surroundings and a ludicrous young artist "companion."

STORY: After 22 years of married life, during which Bette Davis has unwisely guided her lawyer husband, Barry Sullivan, to financial and social success, Sullivan culminates a period of contentment with a divorce. Shocked, Davis reviews the incidents in their lives that led to the present situation, how she betrayed Sullivan's partner, Kent Taylor, in order to give her husband his first cleft; her machinations to see that he came in contact with the young divorcee," their young romanticism when each of their two now grown daughters was born. Feeling that he will "come to his senses", Davis sets out to come to her senses, telling her husband that she has been seen with another woman, she hires a private detective to check on him and obtains a photographic evidence of his intimacy with Frances Dee. Using this as a club, she forces him to settle everything on her and the girls. With divorce proceedings in progress, she leaves on a cruise and realizes she is facing a lifetime of loneliness after an abortive shipboard romance and a dream with the late Jane Cowl. She meets Sullivan again during the marriage of their younger daughter, Betty Lynn, and realizes that she still loves her and a reconciliation is in sight. BARN.

ONLY THE VALIANT CAVALRY VS. APACHES

Rates  •  •  • generally

Warner Bros. 103 minutes


Directed by Gordon Douglas.

In "Only the Valiant," the U. S. Cavalry meets with the Apache "baddies" again, and he is the result is an exciting, if familiar, horse opera. Bolstered by Gregory Peck's name or the marque, this Warner offering should garner average-average grosses in all situations; action houses will find it a strong attraction. The story by Edmund L. North and Harry Brown, taken from a novel by J.6. Warin, develops considerable suspense, as it spins its tale of a patrol of Army misfits on a suicide aventure. Under the tut and probing direction of Gordon Douglas, each member of the patrol becomes an individual, their reasons for hating their commanding officer, Peck, and their reactions when given the opportunity to kill him making an interesting suplement to the familiar dose of shooting action usually found in such films. An intersting feature is the new-built Gatling machine gun turned loose on the Apache horde by the rescue captain. One spectator, at least, felt producer William Cagney would have increased the value of this merchandise immensely if he had been filmed in color.

Gregory Peck turns in a starring portrayal as the leader of a patrol of men, most of whom have openly spoken of a desire to kill him. Ward Bond and Lon Chaney stand out in a good supporting cast, Bond as the drunken corporal and Chaney as a hulking trooper of foreign birth. The inevitable love interest is adequately tended by Barbara Payton, and the few moments of comic relief spring from Bond's drunken antics. Jeff Corey rates an honorable mention for portrayal of the Indian scout.

STORY: Realizing that the legions of Apaches threatening a vastly outnumbered Army fort must be kept occupied until help comes, Capt. Charles Boyer orders the cavalry to try to battle the Indians. The men he chooses the men he feels the fort can best spare, winding up with a detail of seven men who hate him as well as another. The Apaches led by their fanatical leader, Michael Ansara, have cut off their supply of water and wait on the other side of the pass the cavalrymen are guarding until the white men run out of water. Peck blows up the pass after losing most of his men, and just as the Apaches break through, the cavalry arrives, blasting the Indians with surprise weapon, a Gatling machine gun. Peck returns to the fort with Bond and Terry Kilburn, the only other survivors of the detail. Peck heads straight for the arms of Barbara Payton, with whom he'd had a misunderstanding, while Bond quenches his thirst at the canteen. JACKSON.

'LUCKY NICK CAIN' TRITE AND INCOHERENT RAFT MELODRAMA

Rates  •  •  • generally

20th Century:Fox 17 minutes

George Raft, Coleen Gray, Enzo Staiola, Charles Goldner, Walter Rilla, Martin Benson, Peter Illing, HughFrench, Peter Bull, Elwyn Brook-Jones, Consuelo Smith, Greta Gynt, Margot Grahame.

Directed by Joseph M. Newman.

The trite title of the novel on which this program mellem is based, "I'll Get You For This," should give some inkling as to the film's content, "Lucky Nick Cain," a wearisome story of gamblers. The gambler is entangled in the operations of an international gang of counterfeiters, was filmed in Italy in a dim and gloomy backroom and is an incoherent bit of entertainment. George Raft plays the title role, and his performance merely re-
calls a dozen similar roles he has handled in the past. Adding to the confusion of this Kaydor production for 20th Century-Fox is the usage of foreign dialogue which makes a mystery of a film where no mystery was intended. Action houses will get by with this, but it is better this elsewhere.

Raft is unconvincing as the famous gambler, who for some mysterious reason is wanted by the leader of a counterfeiting ring. Coleen Gray is lovely but unimpressive as the girl whom the gang uses to dupe Raft, and Charles Goldner as the leader is another disappointment. This film, is a welcome sight as an Italian urchin whom Raft befriens. A good performance by Charles Goldner, as an Italian secret service agent, is wasted. Direction by Joseph M. Newman is spotty, both from the photographic standpoint and in the manner he handles the puzzling script by George Callahan and William F. Claxton.

STORY: The Italian Riviera gambling town rolls out the plush carpet for gambler George Raft, and though suspicious, he walks into a frame-up planned by the town's leading citizens, all of whom are members of a counterfeiting gang. Raft, accompanied by Coleen Gray, whom the leader tells Raft is "the girl," goes to the police with the aid of Italian secret service agent Charles Goldner. With Goldner's help, Raft finds the counterfeiters, but his arrest is prevented by incident, and he flees to another country, with Goldner hot on his heels as Raft and Coleen clinch in a romantic fade out. YORK.
'AIR CADET' HAS GREAT FLYING SCENES

Rates ★ ★ ★ as dualler; more in action situations

Universal-International
94 minutes
Stephen McNally, Gail Russell, Alex Nicol, Richard Long, Charles Drake, Robert Arthur, Rock Hudson, Peggie Castle
Directed by Joseph Pevney.

Some of the very best flying sequences ever put on film lend merit to "Air Cadet," but, unfortunately, the story fails to match the same high standard. The romance and dramatic incidents that happen on the ground are pallid by comparison with the robust excitement of aircraft whizzing by in close formation at lighting speed. Airplane addicts (meaning males, of course) will find this Universal offering interesting enough, but the exhibitors may pass it by to avoid the women. Boxoffice returns will vary from fair in family houses to good in the action spots. The Stephen McNally name should help. The story by Robert Richards never quite gets off the ground, being too heavily loaded with an unsatisfying triangle involving one of the cadets, the chief instructor and the latter's wife. Director Joseph Pevney, however, manages to keep things moving at a fairly fast clip in between those thrilling flying sequences, which were filmed at Randolph Field.

Competent performances are turned in by McNally, Gail Russell, his wife, and cadet Richard Long, the third side of the triangle. Producer Aaron Rosenberg shrewdly utilized the services of Captain Michael Smolen, of the USAF, as Technical Adviser. Cliff Stine directed the photography and did a brilliant job on the air scenes.

STORY: Four young Air Force cadets who return to Randolph Field for pre-flight training. Among them is Private First Class Long, who is accompanied by his parents, the Major and Mrs. McNally. Another cadet is Alex Nicol, an infantry veteran who hopes to become a commercial pilot; Richard Long, whose brother was a World War II flying ace; Robert Arthur, a pampered boy who wants to prove himself a man, and James Best, a civilianarrant who joined up for a yen for jets. Best fails to measure up to the early tests, but the others survive. Long, however, arouses the antagonism of the chief instructor, Stephen McNally, but can't understand why. Their relationship is no improved when he falls in love with Gail Russell, McNally's estranged wife. The other two boys take a passive dive for Peggie Castle, a flight nurse. When he goes to his solo flight Long swerves to avoid collision and crashes. He becomes more convinced than ever that McNally will wash him out of the service. McNally's wife, however, learns that her husband's apparent grudge against the young cadet is based on his remorse for having indirectly responsible for the death of Long's brother during the war when McNally was his commanding officer. She tells Long the truth. His con science is satisfied, and he passes his test flight. McNally goes with him. He passes Long but is determined to prove that the young cadet will never make a jet pilot by putting him to the most severe tests in jet flying. Even under this strain Long fails to break down. McNally takes him up Churchill (his brother-in-law) is about to transfer himself to a safer place when they are arrested. Anna is tortured and sentenced to death. Just before she vanishes, he is able to warn her; his chief, who is a prisoner (who in real life was Mrs. Peter Churchill) and who is the British Prime Minister, hands her over to the Americans to save her own skin. LEON.

'ODETTE' SUSPENSEFUL BRITISH SPY YARN

Rates ★ ★★ generally

Lopert Films
108 minutes
Anne Neagle, Trevor Howard, Marius Goring, Peter Ustinov, Maurice Backmaster, Bernard Lee, Marle Burke.
Directed by Herbert Wilcox.

Based on the exploits of Odette Churchill, a real-life British secret service agent in France during World War II, this suspenseful spy melodrama has been shrewdly directed and looks and sounds authentic. Although there are a few slow passages, most of "Odette" moves along at a good pace with a documentary atmosphere. Where British films go well, this should earn good returns; elsewhere it will serve adequately as a dualler. The Gestapo torture scenes and shots of the women's concentration camp are shocking without being horrible. The story is easy to follow, although somewhat convoluted. Though the cast has little marquee value, it turns in the kind of performances typical of the best British movies. Anna Neagle, who portrays Mrs. Churchill, does so with quiet skill.

STORY: Anna Neagle, a Frenchwoman living in England, separated from her husband, joins the British Secret Service. Leaving her three young children behind, she is smuggled into France and receives a series of dangerous assignments. From Trevor Howard, who controls the spy network in the Cannes area. Among her achievements, she uncovers the plans of Marseilles dockyard, to help the Allies when they land from North Africa. Marius Goring, local head of the German counter-espionage system, learns about Anna's activities and puts a proposition to her; he says he hates the Nazis and can end the war if she will put him in touch with her chiefs in London. She furnishes him with her papers and Howard is about to transfer himself to a safer place when they are arrested. Anna is tortured and sentenced to death. Just before she is executed, she is able to warn her husband, who is a prisoner, who in real life was Mrs. Peter Churchill, and who is the British Prime Minister, hands her over to the Americans to save her own skin. LEON.

'SPOILERS OF THE PLAINS' GOOD ROGERS WESTERN

Rates ★ ★ ★ for action houses

Republic
66 minutes
Roy Rogers, Penny Edwards, Gordon Jones, Grant Withers, William Forrest, Douglas Dumbrille, Fred Kohler, Jr., Bob Peters, George Meeker, Keith Richards, Faye Miller, and The Riders of the Purple Sage.
Directed by William Witney.

This latest Roy Rogers vehicle is up to the cowboy star's best standards, with his inimitable horse, Trigger, and his tough-talking partner, Alibi, the western fans. Thanks to a good job of direction by William Witney, "Spoilers of the Plains" moves along at a spanking pace, offering lots of hard riding and such action as is usually found in the routine horse operas. Rogers and his horse, Trigger, are up to their familiar heroics as they help comely Penny Edwards round up a gang of bandmen headed by Grant Withers. Edward J. White's production of an up-to-par yarn by Soain Nibbey is competent, and the grading is rendered by Rogers and the Riders of the Prairie Sage in an acceptable touch of rhythm to the proceedings.

STORY: Badman Grant Withers is the leader of a gang that is stealing oil to sell to an experimental rocket station. Roy Rogers and Penny Edwards, scientifically-minded daughter of scientist William Forrest, is to bring their brand to stop Withers. Rogers discovers that Withers had been trying to steal secret information from the experimental station in order to sell to foreign agents. Rogers follows this traitorous scheme just in time, ending Withers' criminal career after a fast fight which forces the baddie to his death from atop an oil Derrick. YORK.

'MISSING WOMAN' ROUTINE MELODRAMA FOR DUALS

Rates ★ ★ as supporting dualler

Republic
68 minutes
Penny Edwards, James Millican, John Gallaudet, John Alvin, Fritz Feld.
Directed by Philip Ford.

A routine melodrama about a gang of auto thieves, this Stephen Auer production for Republic has moderate production value. The story by John K. Butler is rather obvious from start to finish, and Philip Ford's direction does little to make it convincing. As a dualler, it will furnish mild support for a top musical or comedy feature. Rogers portrays the role of John Alvin and James Millican in this story, and is there to interfere, but she poses as an ex-jailbird and gets a job with the gangsters' big boss, William Forrest. Her disappearance worries the police, but she is finally traced and begs for a further 24 hours in which to bring her husband's murderer to book and lead the cops to the car-stealing gang. The murderer, however, recognize his plans and exposes himself to Forrest. She is about to be "taken for a ride" when the police rush in and save her, rounding up the gang after a gun duel. YORK.
TO ALL OUR EXHIBITOR FRIENDS:

We Are Grateful!

MONOGRAM PICTURES CORPORATION
4376 SUNSET DRIVE
HOLLYWOOD 27, CALIFORNIA

Steve Broidy
President

February 21, 1951

The outstanding results attained during MONOGRAM WEEK (February 11-17) have established new records for our company. The spontaneous outpouring of cooperation and good will on the part of all exhibitors, from the smallest independent on up to the biggest circuits, has proven most heartwarming to all of us.

The return was limited only by the number of useable prints in our exchanges. All-time highs were set both in the number of shipments made and billings recorded during MONOGRAM WEEK.

We are indeed grateful.

Sincerely,

S. BROIDY
Short Subjects

by Barn

Despite some distribution booms to the contrary, exhibitors generally are "showing a renewed interest in cooperating with distributors in a revival of motion picture showmanship," Alfred E. Daff, Universal World Sales Director, finds after sampling a cross section of the nation's theatres in personal visits throughout the country. In television areas, for example, exhibitors' desire to cooperate in TV advertising has encouraged Universal to develop sectional video campaigns. Daff says, "It is most important that we cultivate the new generation who have been absorbed in television. We should do everything to get children back into the theatres as they are the customers of tomorrow. To accomplish this, we must get our advertising message into the home whether it be through television, radio, direct mail or heralds," he noted. The U.S. topper also warned against relaxing the showmanship campaign in a National Emergency boom. "We should not do what we did during the last boom, World War II. We sit back comfortably merely because more people are patronizing theaters. Let us not again be the victims of our own mistakes. To implement U.S. national, rather than national, distribution policy, the local sales forces are tabulating information so as to negotiate more efficiently sale of pictures on a local level, he points out. * * *

Metro's ample star roster will be culled thoroughly to augment the company's plan to achieve greater audience impact through special "name" appearances in trailers. In a report given to M.G.M. vice-president Howard Dietz, studio trailer and ad head Frank Whitbeck advised that the studio has lined up more stars and personalities to narrate and appear in trailers for the forthcoming year's product than ever before in the company's history. The go-ahead sign was also given by Dietz for producing 15 two-weeks-in-advance teaser trailers to precede regular trailers. Representing one-third of Metro's 45-picture output, teasers for the coming year are more than triple last year's total. To carry out the department's requirements, Whitbeck has expanded the studio's trailer production unit to its greatest strength since its inception 20 years ago. Harry Lowd, Cliff Lewis and Jack Atlas will handle the writing and producing chores with Ira Heymann, Laurie Vejar and Marshall Nellis, Jr., assigned as film editors. * * *

If any of the audience due to attend the world box of Warners' "Captain Horatio Hornblower" in London, April 30, should suffer a skin puncture, odds are eight to five the blood will be blue. The array of nobility lined up for the premiere, headed by Her Royal Highness Princess Alexandra, is first class with royalty, according to the list of Who's To Be There we received. Vice Admiral Earl Mountbatten of Burma is president of the committee in charge of special arrangements and ticket sale for the paragon premiere, proceeds to go to King George's Fund for Sailors and the Pourquoi Royal. We did, however, note one commoner among the "Lady's" and "Sir's" - Mrs. Clement R. Attlee. * * *

Some 544 Mutual radio stations, the nation's largest, are scheduled to carry a unique special broadcast by 20th-Fox's Andy Smith. The national closed-circuit broadcast was in connection with the special promotion on "The 13th Letter," which will be featured as "Mystery of the Month" on Mutual's forthcoming "Movie Mystery Month" campaign. A regular weekly feature of the network's sales force, the closed-circuit message carries forthcoming sales plans to all of the stations in the chain, where they are heard by station managers and their personnel. For this occasion, however, 20th-Fox branch managers and exhibitors who have booked the film were also invited into each studio to hear details of the promotion as related by Smith. The company is offering free one-sheets to exhibitors on the film and promotion; cross-plugs will be held over Mutual's top whistles in each locality, Mutual promotion managers are contacted, the local theatre play the film on cooperative publicity, exploitation and time purchases for the picture.

Praise for Exploiter

Exceptional kudos went to Max Miller, Eagle Lion Classics mid-east exploitation man, from movie critics for two of the dailies in the nation's capital. Inspired by Miller's Barnum-like campaign on behalf of "Prehistoric Women," Richard L. Cole, column editor in the Washington Post: "This week our town has seen the handbook of one of P.T.'s spiritual descendants, an animal behaviorist, fond of chasing cigars; one Max Miller ... Max earned every cent of whatever Eagle Lion Classics pays him. He crashed every paper in town and he nickel the title of his movie into the microphones of virtually every radio station in the area." Et cetera.

In the Washington Daily News, film critic James O'Neill, Jr., quipped: "My boy Max swept so much (space in newspapers) that he could get himself indicted for grand larceny. His idea, the industry could use a few more field exploitation men.

Add Honors: Top international performance awards went to Jose Ferre for "Cyrano De Bergerac" and to Gloria Swanson for "Sunset Boulevard" while the Hollywood Foreign Correspondent Assn. staged its ninth annual Golden Globes Awards dinner at Ciro's, Feb. 26. Both stars, 1950 Academy Award nominees for their respective roles, were unable to receive the awards in person - reason: they're both appearing in the same play together in New York, "Twelfth Century." * * *

Whoever said, "There's nothing certain except death and taxes" didn't know show business, or he wouldn't have included the annual Tarzan picture. These words, written by R.K.O. sales vice-president Robert Mochrie to the country's exhibitors, hits the nail on the head in defining the phenomenal success of this series, still going strong after 3 years. The latest entry, "Tarzan's Peril," is being given the benefit of a national celebration campaign by RKO to mark the 25th anniversary of the series. The current Tarzan, Lex Barker, is currently on a key-city tour to plug the day-and-date opening March 15, with special pictorial and story breaks in national and fan mags adding to the campaign to whip up interest.

U.I.'s Daff

Into the Home

RKO's Mochrie

Death, Taxes & Tarzan

Every state in the Union, plus at least one overseas territory, will be represented at the 15th Annual Convention of Variety Clubs International in Philadelphia, May 9-12. The foreign member, C. J. Latta, ABPC managing director, who will represent the Variety Club of London, is in line so far for the prize to be given to the member coming the farthest distance to attend the Convention, but from the way the contest is shaping up, it is very likely he will be outdistanced by other Variety members from more remote points.

Of Men and Things: 20th-Fox president Spyros P. Skouras, along with three prominent authors, Arthur Koestler, John Hersey and Willard Motley, was the recipient of an award by the Philadelphia Fellowship Committee for their efforts "contributing to human relations and intergroup understanding".

Film Bulletin
COLUMBIA

OWN STAGES MUTED, INDIES
SEEN AS BIG PRODUCT SOURCE

THERE's much beating of the drums in Hollywood over Columbia's "imposing" production slate for the new fiscal year, but from the look of things around the Gower street soundstages these past couple of weeks, those drums might move in vain, for they be rolling out a dirge. Following the wind-up of the company's latest little "quickie," "The Big Gusher" (Wayne Morris-Proctor) which was directed by MacDonald produced and Lew Landers directed on a 12 day schedule, the studio entered a hiatus with independent week.

Production picked up again in most unimpressive manner on March 6, with the tee-off of a serial, "Captain Video," and with a "quota" feature "So of Dr. Jekyll" (Louis Hayward), which gets a slightly higher budget than the run-of-the-mill programmer turned out since the first of the year, but remains definitely on the "B" list.

Beyond this slight flurry of activity, nothing is scheduled for the sound stages during the next two weeks.

As for the production slate coming up, it appears that anything very impressive in the line of independent pictures will come from the many independent units being lined up here, and not from the Cohn company itself. In all, the slate boasts six pictures—four for the year—14 of them classified as A's.

This first group, coming almost entirely from the Santana, Stanley Kramer, Jonas, and Robert Hessen units, will be budgeted at figures ranging upward from the $700,000 level. The balance of the slate will feature a couple of high-grade programmers down to low-scale quickies.

EAGLE - LION - CLASSICS

31 INDE DIST. DEALS

LINED UP BY MacMILLEN

EAGLE-LION-CLASSICS proxy William C. MacMillen, Jr. lived up to all expectations during his recent business trip to Hollywood by lining up 31 distribution deals for independent producers. Furthermore he set the wheels in motion for reopening the long-shuttered Eagle-Lion studio, with Leon Fromkess as possible head of production. Fromkess was formerly president in charge of production for PRC, which emerged as Eagle Lion following the Pathes Industries reorganization in 1945. Since leaving that post, he has served as production chief for Samuel Goldwyn Productions, a position he is vacating on April 15.

Among the 31 production commitments from independents which MacMillen signed during his Hollywood look-see are ten Fidelity Pictures productions, including three already cast: "Vigilante" (Joci McCrea) to be filmed in Cinecolor; "My Lucky Friend," a musical to be shot in color featuring top recording artists; and "Deadlock" (George Raft). Others are: two from Sam Stiefel's Horizon Pictures including "The House," to be directed by John Houston, and the already completed "When I Grow Up" (Bobby Driscoll - Martha Scott - Robert Preston); 13 low-budget films to be made by Jack Schwartz; "God's Little Country" (Linda Darnell), to be filmed in Technicolor by David Rose of Coronado Productions, starting in the Bahamas in May; "Come Out Singing" (Donald O'Connor-Marilyn Maxwell), to be shot in Cinecolor, and a Glenn Ford-Geraldine Brooks story to be filmed in France.

However, ELC has something more concrete than future plans to offer in the line of production deals, compares favorably with Mont-Richard's film, "American Way" on the major studio lots. For example, "Cloudburst" (Robert Preston), which went before the cameras on January 5, is still filming, and three others are rolling during the first half of this month. On March 5, Producer Marty Kemp placed his "My Friend the Imposter" in the major studio lots. For example, "I Was a Russian Saboteur," with Talmadge doubling on the singing chores. And on March 15, Jack Mahon's "South of Singapore" will start with a cast that was still being lined up at this writing.

LIPPERT

LIPPERT ANNOUNCES EIGHT TO BE RELEASED THIS SPRING

Eight new films have been set for national release by Lippert general sales manager, Arthur Greenblatt, for the period March through June. The first of the group, "Fingerprints Don't Lie," (Richard Travis-Sheila Ryan-Sid Melton), is already going into release as this issue goes to press, with the others following in this order: "Mask of the Dragon" (Richard Travis-Sheila Ryan), March 12; "Stop That Car," Sid Melton comedy, March 13; "Pier 23" (Hugh Beaumont-Richard Travis), April 20; "Dancing Lady" (Pier 23), "Roaring City," May 4. "Kentucky Jubilee," a Ron Ormond musical starring Jerry Colonna and Jean Parker, which was released February 1, will bow on May 18, to be followed on June 15 by Carl K. Hittelman's "Little Havana," and director Herbert Stempel's "Brothers in Law," which rolled February 12, and finished on March 4. The latter, incidentally, is creating quite a little flurry of excitement around the Lippert

HOLLYWOOD EDITORIAL

Exit 'Term' Deals

In recent months we have witnessed some interesting changes in production policies, but none more notable than the new, widespread urge for one-picture deals between studios and stars. Almost without exception, the old fashioned "Gilded Term" agreements, which made a player the exclusive property of one particular studio, and paid him, or her, a weekly salary, have been replaced on their expiration with contracts which obligate the player to make one or two pictures a year for the contracting studio and leave him free to negotiate deals wherever else he may choose during the balance of the year.

The new practice is important first of all, because it is almost certain to improve the overall quality of movies. Studios, working under such a plan, can cast players to fit the stories selected for production, instead of fitting stories to their contract stars.

It's important also because stars, henceforth, will work for several studios a year, so the average theater will be able to offer a greater diversity of star names as attractions.

Most important of all, because, by shopping for roles, they will have a better chance to avoid "turkeys," and because, appearing in pictures turned out by several studios, they will be seen in more theaters and by more fans.

And, finally, the studios will benefit, since they will escape the necessity of paying high-salaried stars weekly paychecks during long periods of idleness. We're all for it. JAY ALLEN.

METRO-GOLDWYN-MAYER

LEO RESUMES BIG-SCALE

ACTIVITY; SET 5 TOP PICS

LIKE most other studios in town, production at Metro has lagged somewhat during the past two weeks, with only two pictures shooting during most of that time. "The Law and Lady Loverty" (Greer Garson-Michael Wilding), which producer-director Edwin Knopf put before the cameras on January 29, wound up on March 1, 13, leaving in the works only the Panama-Frank production of "Strictly Dishonorable" (Edo Pinza - Janet Leigh), and "The Redhead," a color musical starring Esther Williams and Red Skelton.

This two-week period will see a sharp upswing in activity, with the start of five more top budgets. First to go is the Z. Wayne Griffin production, "Lone Star," which will begin shooting today under Vincent Sherman's direction. Tomorrow (March 13), Stephen Ames
STUDIO SIZE-UPS

(Continued from Preceding Page)

will green-light " Constantin Pedley", mentioned above, and on March 15, two more will get underway. They are: "The People Against One Another" (Tina Hodiak- Pat O'Brien- Diana Lynn), with W. H. Wright producing, and "Angels in the Dust", both starring major stars, releasing the product, and directing, and Paul Douglas, on loan-out from 20th Century-Fox, cast in the starring role. On March 26, Dore Schary’s "Westward the Women" (Robert Taylor- Nancy Davis), with W. A. White directing the directorial chores.

In line with a new policy established by Production Chief Dore Schary, we can look for some off-beat casting in the heavy line-up of pictures set to go into production during the next six months. Schary plans to alternate his stars particularly the male stars, between period and modern scripts, sophisticated type dramas and comedies, and outdoor epics. He maintains that by so doing, each individual star is drawing the power can be considerably enhanced, inasmuch as all stars will thus be made to appeal to movie-goers of every taste.

Development in matters of company policy is shaping up on the Culver City lot, with the use of a greater number of trailers exploited for Metro product. As a matter of fact, star trailer plugs will become one of the key facets of Metro’s plan to accord its new products the best merchandising program ever attempted.

Much interest is being focused also on a plan to have Leo’s own production process on " Constantin Pedley", the new Stewart Granger starrer which rolls this week. As FILM BULLETIN reported some weeks past, MGM technicians who have been working on the process believe they now have all of the "bugs" ironed out so that it is ready for an unveiling. According to those who have seen tests on the process, it is the most perfect color system to come along since Technicolor.

The threesome who worked together on the production of the hit musical, "On This Day in May" (Kelly- Stanley Donen and Arthur Freed), will combine their talents again for the forthcoming "Singing in the Rain".

MONOGRAM

‘HIGHWAYMAN’ LOOMS BIG, NEW AA BOOM DUE IN APRIL

In "The Highwayman", which rolled on February 19, Allied Artists started work on what may be one of its most ambitious projects to date. Hal Chester is producing and Lesley Selander directing, with a cast headed by Robert Mitchum, Philip Carey, Joanne Dru, and Mickey Shaughnessy. Later, Victor Jory and Virginia Huston.

The only Monogram feature before the coming "Highwayman" was "Man Without a Gun", Dixie Lee’s Parson’s musical, "Casa Manana", which rolled March 5, with a cast of more or less familiar names from the world of popular music (Donald Webber, Bandleader Wilson- Fuzzy Knight), which producer Vincent Vennclly put before the cameras on January 31. Allied Artists has nothing more for March, but quite a line-up of AA pictures are slated to roll in early April. Mono- gram, has three more new starters on tap for this month. Producer Peter Scully’s "Father Takes the Air" (Raymond Walterburn), has been given a March 14 starting date. On March 11, producer Walter Milisch will launch his Cinicolor special, "Rodeo" (Jane Nigh), and a tentative starting date of March 23 has been set for his other Cinicolor production, "Flight To Mars." No cast has as yet been announced for the latter.

Singer Herb Jeffries has been announced as the associate producer of "Disc Jockey," which Maurice Duke will produce. Jeffries will also be featured in the cast, which will also include Lenny Kent, the Dukes, and possibly Connie Haines as the female lead.

PARAMOUNT

HARTMAN APPOINTMENT

SEEN AS QUALITY FILM HYPO

The big news here in the past fortnight was the appointment by Y. Frank Freeman, of Don Hartman, to serve as the company’s new head of production direction. In a statement released in connection with the negotiation, the deal was set for Hartman to move over from his MGM producer-director-writer berth as of March 5. He replaces Sam Briskin, who announced several weeks ago that he was relinquishing the post.

In a statement which followed the appointment, it was revealed that Hartman would supervise production only on Paramount’s own program of pictures, whereas the studio units operating on the lot will continue under his supervision.

The news of the appointment has been greeted with real enthusiasm in all quarters in Hollywood, and most oldtimers in the business believe Hartman will do a great deal to further the production of top caliber movies on the Paramount lot. He is greatly respected throughout the industry, and has even been compared to Metro’s Dore Schary as a man with great vision and ideas.

Certainly he is moving in at a time when activity is at a peak at the studio. Six features, all high-budgeters have been before the cameras during the Walts’ seventh set to roll today. The newcomer is "My Son John," much discussed Leo McCarey production, in which Haycraft brings Helen Hayes back to the screen after an absence of twelve years. McCarey will also direct the picture, which boasts in addition to Miss Hayes, such names as Van Heflin, Richard Walker and Dean Jagger.

Carrying over from earlier starts are: "The Blue Veil" (Betty Field- Hope- Faye Dunaway, Lamarr) and C. B. DeMillle’s "Greatest Show on Earth" (Betty Hutton-James Stewart-Cornel Wilde), both of which started on the Capitol lot with a comedy, "The Stooge" (Martin and Lewis), William Wyler’s production of "Detective Story" (Kirk Douglas- Elizabeth- Parker), Perberg- Seaton’s "H. Allen Smith comedy about the cat that inherited the New York Giants, "Rhubarb" (Ray Milland- Ann Blyth- Robert Mitchum), and "Peking Express" (Corinne Calvet- Joseph Cotten) —the latter four all starting around mid-February.

Producers have complained that the company’s history has there been a larger outlay of cash represents in a group of films shooting at the same time. Of the seven now before the cameras, the total budgets exceed $8,060,000.

Screen rights to Clifford Odet’s "Country Girl" has been acquired.

REPUBLIC

HEAVY MARCH PRODUCTION SETS SEVEN BEFORE CAMERAS

Through the month of March, Repub- lic will launch its heaviest production program of the past ten months. By the end of the month, so less than seven features will have gone before the cameras.

Teing off the upsurge was "Havana Rose" (Estella Rodriguez-Hugh Herbert- Florence Bates-Fortune Bonanova), which Director William Beaudine is directing for Producer Sidney Picker.

Two top-budget films head up the cur- rent count, the Robert Alda film "Lady Possessed" (James Mason-June Havoc-Pamela Kellino) and "Wings Across the Pacific," a saga of the B-29’s with Alan Dwan producing and directing, and "Cold of Caliente" (Roy Rodgers-Dale Evans) got away on March 6, and another sagebrusher, "The Rodeo King and the Senorita" (Ross Allen), starts March 14, "Secrets of Monte Carlo," with George Blair directing for Associate Producer William Lackley, and "Grendal of the Golden Cave," the third in the series of Valley Vista productions starring the new juve stars, Michael Clay, among others, completes the ten picture roster of March starters.

"Don Daredevil Rides Again" and "Million Dollar Pursuit," a couple of low-budgeters, were shot during the two week period since THE BULLETIN last went to press.

RKO

PAPER WORK OVER, RKO POISED FOR MAJOR SHOOTING

After coasting along for several weeks with only a lot of plans on paper to talk about, RKO is about to plunge into some important production activity. The first picture to come out of the house this month has started in the two weeks period since FILM BULLETIN last went to press. Three additional features—among them one conceived and shot in the Waldorf Astoria, the Krasna slate—have been whittled down to final shape for filming. The feature already underway is "Once Upon a Mountain," off production directed by Earnest Ludwig and starring Robert Young, Jack Beitel and Janis Carter. This one appears to be of only programmer caliber.

On March 19, Wald and Krasna break out the first offering on their slate, "Be- have Yourself" (Granger-Shelley- Winters-Francis S. Sullivan), with George Beck directing for Producer Stanley Rub- in. A week later, the W-K outfit will send Jane Wyman before the cameras in "The Blue Veil," to be directed by Curtis Bern- hardt and produced by Raymond Hakim. The one remaining starter for the month is "The Miami Story" (Jean Russell- Vic- tor Mature), which producer Sam Bischoff will launch on March 19, with R. Steven- son directing. It is said that "The Miami Story" will be added to the Gabriel Pascal production of Andro- kies and the Lion," which carried over from last month.

The musical, "Two Tickets to Broad- way," which began filming on November 10, has finally come off the stages. Star- ring Tony Martin, Janet Leigh, Ann Millor, Gloria DeHaven, Eddie Bracken and Barbara Lawrence, it is reliably reported to have run well over its original budget.
STUDIO SIZE-UPS

20th CENTURY-FOX

FOX HOLDS FILMING HIGH WITH 6 GOING, 2 STARTING

20TH Century-Fox continues to be the busiest studio in town with six pictures shooting simultaneously during the past two weeks, and a pair more slated to go today (March 12). Two features, "No Room for the Groom" (Fred MacMurray, Eleanor Parker) and "Meet Me After the Show" (Betty Grable-Macdonald Carey) were completed during the latter part of February. The Grable picture, produced by George Jessel, had started on January 3, and was completed on February 26. Producer Bert Freedlob brought in "The Golden Goose" on about the same schedule.

The two new starters are "Anne of the Indies," which teed off on February 22, and "Friendly Island," a Technicolor biggie, launched on February 19. "Anne," which is also slated for Technicolor tinting, has been set for a 42-day shooting schedule, with Jacques Tourner directing for producer Jessel. The cast is headed by Jean Peters, Louis Jourdan and Debra Paget. Fred Kohlmar is handling the production chores on "Friendly Island" (Jane Greer-William Lundigan-David Wayne-Gloria DeHaven).

The two features starting today are: Mr. Belvedere Blows His Whistle (Milt Webb), directed by Henry Koster and produced by A. Hakim; and Darryl F. Zanuck's personal production of "The Doctor Praelorius Story," which Joseph L. Mankiewicz will direct. In addition, Joseph Bernhard is launching his production of "Skid Row" (Vivica Lindfors-Sterling Hayden), to be filmed at MGM Motion Picture Center for a Fox release, also on the tenth.

UNITED ARTISTS

NEW UA REGIME LINES UP IMPOSING ARRAY FOR FUTURE

Although it is still too soon after the transfer of ownership for United Artists to get any new productions rolling, the company has been negotiating some very impressive looking deals. For example, Arthur Krim has nailed down a commitment with Horizon Pictures for "African Queen" (Humphrey Bogart-Katharine Hepburn), which John Huston will direct on location in Africa starting April 1. In addition, the new UA head lined up a couple of already completed features: "Two of a Kind" (John Garfield-Shelley Winters and "First Legion" (Charles Boyer). The former, only a couple of hours, however, inasmuch as it was largely Krim-Benjamin money that financed this Bob Roberts production.

Krim has served notice that he will personally handle all negotiations with prospective UA producers. This arrangement certainly meets with the wholehearted approval of most of the independent producers in Hollywood who are eying his company as a release outlet. Krim has a high reputation here for integrity and fair dealing.

During his recent sojourn to the coast, Krim held numerous conferences with inde producers, free lance stars and directors relative to lining up future product. Several of those with whom he talked are producers, directors and stars who are under contract to major companies but have the right to make one or more pictures on the outside.

According to some of the indie producers, the new management appears to meet with the approval of major banking interests who, for some time, have been very interested in having a studio aimed at UA release. One producer tells FILM BULLETIN, that he can now get both first and second money on the strength of the new management's reputation.

UNIVERSAL-INTERNATIONAL

20-FILM BACKLOG AT U-I AS STUDIO LAG CONTINUES

After a one-week production hiatus in mid-February, U-I put a single picture before the cameras on February 24, as the studio continued to mark time while the story department was given an opportunity to catch up. The lone production before the cameras is "Fiddler's Green" (Richard Conte-Shelley Winters) to be filmed on a 28-day shooting schedule.

Nevertheless, the cutting rooms are all busy at the present time, with 12 pictures — five of them in Technicolor — getting the snippers. This brings the total U-I backlog to 20 films.

These three productions are, in the final stages of preparation, and should all get underway within the next two to three weeks. First to roll, about March 20, will be "You Never Know" (Dick Powell-Peggy Dow), an off-beat comedy about a dog that is reincarnated and sent back to earth to straighten out his mistress' problems. The script is an original by Louis Breslow, who also draws the directing assignment under Leonard Goldstein.

Next to go on stage will be "Fine Day," Josephine Hull's new starring vehicle, follow-up to "Hello Sailor." Leonard Goldstein is again set to produce, starting on March 22. Four days later Howard Duff and his cameras following the leg injury several weeks ago — this time to star in an original, "The Cave," which William Castle will direct. John Lund has been borrowed from Paramount for the male lead in "Weekend With Father."

WARNER BROS.

LONG SHOOTING SCHEDULES CONTINUE TO PREVAIL AT WB

Although it is difficult to understand, judging by some of the company's recent releases, Warner Brothers continues to produce its pictures on the longest shooting schedules in town. For instance, three features are now entering their third month or more. They are: "Tomorrow Is Another Day" (Ruth Roman-Steve Cochran), which Director Neil Jordan released on March 1; Bryan Foy's production of "I Was A Communist For The FBI" (Frank Lovejoy-Dorothy Hart), which has been shooting since January 3, and the Technicolor musical, "Moonlight Bay" (Doris Day-Gordon MacRae), which Director Roy Del Ruth launched on January 6. The only other feature carrying over from earlier starts is "Painting the Clouds with Sunshine" (Dennis Morgan-Virginia Mayo), which started on January 26. On March 12, production was due to take another big spurt, with the start of three new pictures. This group includes: Milton Sperling's production of "Distant Drums" (Gary Cooper), Anthony Veiller's "Three of Arms," for which he has hand-picked Mike Curtiz as director, and "Big Baby For Midge," a Walter Jacobs production. Casting was incomplete on all three pictures, as of this writing.

The only picture to wind during the past two weeks was "Fort Worth" (David Brian-Randolph Scott) in Technicolor. Filming started on December 28th, and wound on February 19th.

Valentine Davies, one of the town's top screenwriters, has been borrowed from Paramount to work on the Warner screenplay of "The Will Rogers Story," upcoming Robert Arthur production.
figure. The problem is a dual one: provision of the right projector, plus the right kind of show to project.

Earl I. Sponable, Twentieth's Research Director, thinks the Eidophor system solves the first of these problems, and Mr. Skouras shares his optimism. No big-screen system in operation at present gives a black and white picture image as bright and well-defined as a properly projected film because of the difficulty of passing adequate illumination for a theatre-size screen. This illumination snag practically rules out the showing of big-screen TV in color.

How Eidophor Works

Supposing, however, that an arc lamp, as now used in a regular projection booth, were the main illuminant in theatre TV. What then? Obviously there should, in theory at least, be considerable improvement in the quality of the picture. That, in fact, is the basis of the Eidophor method. In the base of the projection unit is a bowl covered with a viscous skin. This skin comprises mineral oil and two secret ingredients. When a cathode ray beam scans this oily medium, the surface is distorted into the actual image being picked up by the camera. In doing so it modulates the light beam from an outside arc lamp so as to produce after passing through an optical system a television picture on the theatre screen.

In other words, unlike other systems, the cathode ray beam is not used to illuminate the screen at all, but merely to "regulate" the arc lamp so that it corresponds to the intensity of the television signal. Thus in screen brightness, tone scale, contract ratio and detail, claims Mr. Sponable, Eidophor projection closely approaches the 35 mm motion picture film. It is comparable with home television in quality. The equipment can be mounted in the average theatre booth, and employs projection lenses which can accommodate any theatre throw distance or screen size.

Two Years From Now...

Before the Eidophor can be introduced commercially a considerable amount of development work will have to be done. The existing model operates at the ultra-low temperature of 8 degrees Centigrade. It must be kept at a temperature of only 2 degrees either way. Thus it has to be coupled to a cooling unit. The one being used in Zurich is an ordinary domestic-type refrigerator, and Mr. Sponable says he does not anticipate any difficulty in changing the composition of the image-bearing oil so that it will function at room temperature, though the tolerance will still be very close.

As soon as theatre television matches the quality of motion picture projection—and it will get nowhere until it does—boxoffice revenues will soar. Predicts Skouras: "We shall get tremendous audiences—so tremendous that motion picture grosses will be higher than ever before.

"The ultimate development in theatre entertainment will be television", Skouras declares emphatically, "If big-screen TV were to provide every day artists of the caliber of Artur Rubenstein or Danny Kaye, and give such shows as "South Pacific" or the Sadler's Wells Ballet, there would be a great theatre boom."

In his opinion, motion pictures could not but help benefit from such TV, because they would play to bigger, far bigger audiences. Films would always be the basis of the exhibitor's business. If the Rockefeller Center Music Hall discontinued its stage shows, the public would not stop going there to see the picture. "Always", Skouras argues, films will be the basis of our business. Television will be the bonus.

Others In It

Spyros Skouras' enthusiasm is infectious; his judgment is not to be scoffed at. His view of TV's future in the motion picture field is worth, as Damon Runyon would say, "more than somewhat." Twenty years from now he will probably be looked back on as an outstanding prophet, though Twentieth is not the only film major with one foot in the "new" medium. Paramount farsightedly bought into DuMont some years ago at a cost of about $565,000; its holding is now worth about $12,000,000 on the open market. It has other TV projects on hand though details are a closely-guarded secret. Howard Hughes has been dallying with it. Columbia is keeping its eyes open.

But the immediate outlook is still "iffy". The shrewd exhibitor will not be panicked into a premature money spending spree. For one thing, quality big-screen TV has yet to be proved. For another, no one—unless it is Spyros Skouras—has the foggiest idea of when the motion picture producers going to supply it? Are the big chains going to gouge the guts out of the small exhibitor who can't afford to present his own elaborate TV entertainment? This is, however, a time for watchful waiting, for siphoning off a little of each week's box office take against the day when the signal bell clangs.
Mail continues to come from people in the industry expressing their opinions on the recent FILM BULLETIN feature article titled "FOR ADULTS ONLY." Following are more views on the article's recommendations that pictures be classified as to their suitability for children and that youngsters be barred from theatres when pictures which are patently for adults only are shown.

Your recent editorial, "For ADULTS ONLY," is indeed a constructive thought which our industry's producers might well consider. I do believe, and have maintained it for a long time, that the present "code" of our industry is thoroughly antiquated and sadly in need of revision.

While there is seldom anything about an English-made picture which I find particularly relishing, I must insist that England's maintenance of a Classification System for film productions, plainly marking and titling a picture as one for General Family viewing, for Children, for Adults, etc., is an excellent plan worth of at least partial adoption by our Motion Picture Association's Breen office.

I am heartily in accord with your ADULTS ONLY plan and wish we exhibitors could be helpful to you in some way to bring this about. I cannot help but feel however, that this is fundamentally a producers' problem. If they can successfully launch the plan, I am sure it will help our industry's efforts to recapture the "lost audience," and that it will further exhibitors' efforts to orient the younger generation into the tremendous ENTERTAINMENT enjoyment to be had in motion pictures. Failure of the producers to take cognizance of this younger generation (as well as the oldsters) must surely reflect itself in the years to come, when those youngsters shall have matured into a generation of men and women nearly completely devoid of the motion-picture-going habit.

HARRY C. ARTHUR, JR., President
Fanchon & Marco, Inc.

Frankly speaking, I do not look with favor on your recommendation. There are some pictures, of course, that are strictly adult in theme. I think the kids smell these out as a rule better than the exhibitors—they're just not interested in that type. I hate the implication of the "Adults Only" theme, as it appears to put us in the category of peep shows, etc. I think this problem is largely taken care of by itself, and I do believe that your approach is sound.

H. A. COLE,
Allied Theatre Owners of Texas

Your article, "For Adults Only," makes good sense to me. We have "Art Theatres," "Western Theatres," "Neighborhood Theatres," "Foreign Language Theatres," "Deluxe Theatres," and etc.

It seems that the World Motion Picture Industry is capable and has been producing selected pictures for selected audiences in addition to the general run of entertainment for mass Americans. It is only natural that pictures made "For Adults Only" should be so sold and so identified.

Congratulations on your efforts to clarify this issue.

MITCHELL WOLFSON,
Wometco Theatres.

Regarding your article "For Adults Only," it is a good article, but frankly I feel the public is pretty well aware of the content of each motion picture because of reviews carried not only in the newspapers but in almost every type of magazine on the stands today.

Further, I feel any program such as you are suggesting should be submitted to COMPO for action, for I feel that no action affecting the industry as a whole should be undertaken by any individual or group of individuals except through the Council of Motion Picture Organizations.

ROTUS HARVEY, President
Pacific Coast Conference of Independent Theatre Owners.

Your article, "For Adults Only," is a most constructive appraisal and outlines the kind of enlightened self-control by our industry that would create profitable results at the boxoffice and in the public mind.

GAEL SULLIVAN,
Theatre Owners of America.

Personally, I am fearful of an idea of this sort, unless it is subjected to some absolute control, which I don't believe to be possible. There is another point that comes to my mind, as I write this letter.

The industry is constantly faced with legislation designed to limit the age, or the conditions under which children can go to theatres, and these are consistently fought, on the basis that the responsibility for the control and the attendance of children to motion picture theatres should lie with the parents and not shunted to the theatre operator. It seems to me, if we are to decide whether or not children should be permitted to a particular theatre, we are taking a step in a direction away from the foregoing position.

Today I notice that, where a picture is obviously unsuited for juvenile trade, most of the exhibitors will carry a line in their advertising to the effect that the picture is not recommended for children; and, I know that many theatres, including our own, will not exhibit that particular picture as part of a special kiddie matinee.

In the light of the above outlined alternative, I personally feel that the present system is better, although I admit that it is far from perfect.

—From the executive of a large theatre circuit, who asked that his name not be used.

IS IT HUMAN OR INHUMAN? NATURAL OR SUPERNATURAL?

WILL IT DESTRROY US ALL?

THE THING

from Another World!

HOWARD HAWKS' Startling Movie!

March 12, 1951
SKOURAS PRAISES SWISS
TV SYSTEM, RCA CUTS COST

Although there may have been no connection, one week after 20th Century-Fox president Spyros Skouras revealed details of his company's deal for a Swiss system of theatre television (see feature story, page 3), RCA announced that the price of its theatre TV equipment had been cut to $15,800 from its previous estimated $25,000 per unit.

Twentieth-Fox had cooperated with RCA in development of theatre TV equipment and had been using the system in test theatres. On his recent visit to the Continent, Skouras witnessed demonstrations of the new Eidophor large-screen process in Zurich and concluded that it would finance development of the system. Under terms of the agreement, if the improved model meets 20th-Fox standards within 18 months, the company will receive world-wide rights for its manufacture and use.

RCA's announcement of the price reduction was made by Barton Kreuzer, general product manager of RCA Engineering Products Department. "In response to queries from the press and motion picture exhibitors," Kreuzer declared that RCA is proceeding with full-scale production of its parametric PT-1000, currently in use in theatres in New York, Boston, Chicago, Los Angeles and a number of smaller cities. Production volume has reached a point, he added, which enables the company to turn out the equipment at the $15,800 figure, and place it on the market, through RCA dealers, for immediate installation in all TV areas in the country.

Citing instances where theatres using the equipment have drawn overflow crowds, Kreuzer said both exhibitors and theatre-goers have shown "enthusiastic and unanimous" approval.

COURT GIVES NOD TO UPPED UPT HOLDINGS IN INTERSTATE

Despite opposition by a number of unaffiliated theatres, the New York District Court amended the Paramount decree to permit United Paramount Theatres to retain 95 of the 171 theatres in the newly-acquired Interstate chain, instead of the 44 houses named in the original decree. Apparently the argument by Philip Marcus, Justice Department attorney, recommending the amendment, held sway over the objections registered by Russell Hardy, counsel for the theatres opposing the change, for the three-judge Statutory Court made its decision immediately after hearing arguments for both sides.

Representing Fanchon & Marco, St. Louis Amusement Co., Southside Theatres and other chains operating in Missouri and California, Hardy claimed that UPT and Interstate had violated the decree by entering into an unauthorized deal and that his clients would suffer because of the augmented buying power of the chains.

Marcus took the opposite view—that competition would be fostered and that the appellants' theatres would actually benefit since by taking on the additional houses in Texas, UPT would be forced to rid itself of other theatres in the Missouri and California areas, where these chains operate.

HEINEMAN, YOUNGSTEIN DIG IN AT REJUVENATED UA

The new deal for United Artists' contained several aces. The vigor and enthusiasm with which they tackled the prospect for the future indicated that at long last the company's luck had turned and held a winning hand.

William J. Heineman's entry as vice-president in charge of distribution last Monday (5th) came as a wile to all UA sales personnel that virtually bumbled with optimism. The pep talk was bolstered by the assurance that "leading independent producers and agents representing top personalities are rallying their banner and are pledging the top independent product that will be made available in the future." He promised, further, that an "augmented" release schedule for the next 90 days will be forthcoming before the end of the week.

Another ace in the UA hand was the earlier advent of Max E. Youngstein as a vice-president and national director of advertising-publicity-department. He has wasted no time in applying his dynamic talents to the new job. The day after taking on the post, Youngstein revealed plans for cooperative advertising and exploitation with exhibitors. Within 90 days, he added, UA will have a permanent field exploitation staff of 15, to be augmented with temporary exploiters according to the demands of individual pictures. The set-up, he explained, will be similar to the arrangement when he headed the ad-publicity department there.

Definite indications that the producers who had snubbed UA deals for product was over came from various sources. Inde producer I. G. Goldsmith declared that UA producers were now finding banks and other sources of financing opening their doors. He revealed that he has turned over the print of his "The Scarf To U" to UA if they will not provide financing for its producers, the indie can expect first and second money financing from Walter E. Heller and Co. of Chicago, Goldsmith said. The latter has provided over $250,000 of production money in other films.

K fam," J. Youngstein

In a precedential move aimed at providing "greater security for active United Artists producers, and "creating a fairer financial climate for them and for all independent producers," UA president Arthur B. Krim announced a new arrangement with the Walter E. Heller Co. of Chicago, to receive and deposit the producers' share of collections in a special bank account.

Disbursements from this fund will be made only on countersigned by a representative of both companies, thus insuring that the producers' share of film rentals cannot be used for any other purpose.

"It is a matter of primary importance to the management of United Artists," Krim stated, "that its producers' and collections be in the custodianship of the funds received from exhibitors which are due to producers.

MAX E. YOUNGSTEIN
An Ace in the Game

TREASURY SHOWS ONLY 6% B.O. DIP, BUT EXHIBITS WONDER

Although total Federal admission tax receipts for 1950 showed a drop of less than six per cent, skeptical exhibitors were wondering where the rest of their profits decline—some as high as 30 per cent—went. The Treasury Department summary of ticket tax revenue for 1950 showed a total of $335,679,176 collected from February, 1950, through January, 1951, representing the admissions paid in 1950. For the 12 months in '49, the Treasury's take from admissions was $377,911,424.

Upon analysis, however, certain factors cropped up which, collectively, might explain the difference in boxoffice business indicated by the Treasury figures and the exhibitors' take:

—Only about three-quarters of the admissions tax comes from motion picture theatres. The balance is divided among sporting events, legitimate stage, concerts and other forms of entertainment (excluding night clubs), many of which may have shown an increase in 1950.

—More theatres in operation, with dealers showing the least effect from television, thus spreading the b.o. take thinner for individual houses, and changing the division of profits much more drastically for some theatres than for others.

Krim Announces Plan to Secure Inde Funds

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News and Opinion

provided the funds for UA operating capital.

Producer Robert Stilman also visualized valuable new product sources opening up to the new management. He felt that many established producers now releasing through other big companies would welcome the opportunity to make films without being shackled by company dictates.

Filmmaker Sam Spiegel called the UA organization the "answer to independent producers' prayers." Failure of the company to survive, he added, "would have been the death blow" to Indies, many of whom, he said, had been operating without a long-range plan because of UA's ailing position before institution of the new management.

A complete slate of the company's offers was disclosed last week by president B. L. Wills. In addition to vice-president John Heimann and Youngstein, whose roles with the company reportedly call for stock options and/or participation in profits, vice-presidencies are held also by Rymour M. Peysar, general counsel, and former distribution head Gradwell Sears. William J. Benjamin is secretary, and H. J. Uiler, treasurer.

14-M STEPS UP RELEASE

ACE WITH 18 IN 5 MONTHS

The next two months will see Metromolda-Mayer releasing its product at the rate of three pictures per month, or a pace of 18 features a year. A pre-release schedule set to end of next month revealed last week sales vice-president William F. Rodgers.

Of the 18, eight will be in Technicolor each month having at least one, and three instances, two of the tinted type. March will have "Three Guys Named Jim," "Inside Straight," and "Troy Felding." April calls for "Father's Little Dividend," "Soldiers Three," and "The Great Arturo." The quarter for May include "The United Halls," "The Headline Story," "Andora and the Flying Dutchman," and "Go for Broke." In June, "In Love," "Mr. Impruim," "Calling Bulldog Drummond," and "Excuse My Dust." July, "Kind Lady," "An American in Paris," "Love Is Better Than Ever," and "How Boat." The announcement of the five-month program was said to make many companies believe the forthcoming releases are among the best possible as a stimulus for exhibitors as well as facilitating promotional activities.

OL. 26-WEEK NET DROPS

ROM $945,000 TO $660,000

Columbia's six-month net took a dip from last year's figure. For the 26 weeks ending Nov. 1, 1950, it dropped its profit at $660,000. For the comparable 51 week period in 1949, the net came to $945,000. The more recent profit was equal to 79 cents per share on the common stock, compared with $1.22 per share in the earlier comparable period.

Operating earnings for the last six months is estimated at $1,160,000, compared with $1,650,000. Provision for taxes came to $300,000, compared with $700,000.

KRAZEN SETS 13 FOR ELC IN MARCH THRU MAY SCHEDULE

With the hesitancy that clouded the Eagle Lion Classics sales picture, pending the departure of distribution vice-president William J. Heineman, dispelled, Bernard G. Kranze, new ELC v.p. in charge of distribution, lost no time in setting up a release schedule of 13 pictures in the next three months.


SCHWALBERG SHUFFLES HOT WEATHER RELEASES AT PARA

Paramount rescheduled its summer release schedule, at the company's division sales managers' meeting which reviewed product to be released through the end of the year. Paramount Film Distributing Corp. president A. W. Schwalberg, who conducted the meeting, announced the following changes for June, July and August.

"Dear Brat" and two reissues, titles to be announced, in June; "Passage West," originally set for June, moved back to July, along with "Ace in the Hole," "Warpath," formerly due in July, pulled out, release date to be announced later; "Crosswinds" added to the August pair of "A Place in the Sun," and "That's My Boy" to make three releases for the month.

A "stepped-up" effort in the overall merchandising of features and shorts for 1951-52 was promised by Jerome Pickman, acting director of ad-publicity-exploitation.

COMPO RATIFICATION IS SIGNAL FOR ALL-OUT DRIVE

Prompt ratification of the COMPO organization formula by all the constituent organizations will unleash the full-fledged support within the industry and enable the all-industry machine to operate at full speed. These opinions were expressed by Allies Myers, Motion Picture Industry Council's Arthur, upon the formal notification to COMPO that their respective organizations had approved the by-laws changes.

Myers expressed the hope that COMPO "will receive widespread support and that it soon will be able to carry on the constructive work for which it is intended. It will be a tragedy if 1951 does not see a mighty nation-wide campaign through COMPO to pull the motion picture business out of the doldrums," he added.

Machinery for the initial venture, a national boxoffice drive to begin early in September, was put into motion at a meeting of top distribution, advertising and exhibition executives, sponsored by COMPO president Neil E. Deplin and Fox head Spyros P. Skouras. The program, as outlined by Skouras, will be directed at overcoming prevalent fallacies about the movies—things that pictures are bad. Hollywood is decadent and immoral, that the industry is panicky over television, etc.—as well as plugging the quality of films, the industry's national service and charitable works, and the importance of the theatres in the nation's economy.

Leonard Goldenson, president of United Paramount Theatres, recommended an "Oscar" be awarded to the best boxoffice pictures of each of the four months the drive lasts. The award would go to the best in each of four classes—westerns, musicals, comedies and straight dramas.

William F. Rodger, M-G-M sales vice-president, urged that the first exhibition in each state be invited to Hollywood by the producers for discussion of mutual problems.

Definir announced he would appoint committees in immediately to lay plans for the three weeks.

PARAMOUNT, UA, ELC RESHUFFLING BOX SCORE

William J. Heineman from Eagle Lion Classics division v.p. to United Artists in same post.

Max E. Youngstein from Paramount v.p. in charge of advertising-publicity-exploitation to UA as v.p. and national director of ad-publlicity-exploitation.

Bernard G. Kranze from ELC general sales manager to v.p. in charge of national distribution, and Milton E. Cohen to general sales manager.

Robert J. Rubin, former general counsel for Society of Independent Motion Picture-Producers, to assistant to Paramount president Barney Balaban.

C. J. (Pat) Seollard from UA executive assistant to Francis M. Winikus reappointed UA advertising manager.

Joonas Arnold from ELC advertising manager to UA assistant ad manager.
AN "EXCELLENT NEW version of the Jesse James story...crammed with old-fashioned riding, shooting, hell-bent-for-leather action," is the way FILM BULLETIN describes Paramount's "The Great Missouri Raid" in its review. Conceding the high boxoffice potential for action houses, FB reviewer Jackson notes that "for exhibitors who fully capitalize upon the exploitation possibilities" of the story, receipts should reach the rarer atmospheres even in "detractors and class situations." Which just about covers the nation's theatres, since all those houses between the categories mentioned can benefit from proper ballyhoo of the film's exploitation angles.

First of these is the furious action that characterizes virtually every scene. The stills (see opposite page) and art work depict this in a wide variety from which the showman can choose for display purposes. The incredible exploits of the James' gang, touted by Paramount as the first "authentic" account on film of the events that forced Frank and Jesse James into a life of crime, is told practically without pausing for breath. The bank robberies, assaults on cavalry troops, the lootings and murders and a sequence that details the first train holdup in history, are all crammed into the 85-minute running time.

Four of the most desperate and ruthless outlaws that ever terrorized the West are the principals in "The Great Missouri Raid," the James boys and the Younger brothers. Each of these roles is entrusted to players of proven merit: Wendell Corey and Macdonald Carey as Frank and Jesse James, and Bruce Bennett and Bill Williams as Cole and Jim Younger. How they were turned from proper citizens protecting their homes from marauding post-Civil War bands, into four of the Old West's most legendary outlaws, is a story that should be capitalized fully as the first film document that attempts to explain the why's of the James gang.

Around these two prime factors - action and the outlaw principals - should be built the foundation of the exploitation campaign. But there are several sidelines that can be used to good advantage. The "Great" in the title is a jumping-off point for co-opportunities and tie-ups. The co-op option with local merchants, for instance, could carry the name of the town in a sale, like "The GREAT Chicago sale, or the name of the dealer, if the co-op is with a single firm.

Teasers can play an important role in the promotion. A natural, of course, is the WANTED poster in and out of the theatre. Teaser lines can be spotted as snips on billboards and in the amusement pages indicating that America's most desperate outlaws are coming to town in "The Great Missouri Raid."

There can be plenty of effective lobby displays, such as an outlaw lobby museum. You can make an eye-stopping display simply by showing off the lethal weapons used by the four desperadoes - blackjack, guns, can of dynamite, cartridges and a noose. Good copy for the labeling of each of these items is included in the press book outline for such a display. In addition, virtually every library has illustrated books detailing the careers of the notorious robbers. These can be matched up with stills from the film for additional interest.

Another angle is special screenings. One suggestion is an invitational viewing for detectives and police officers on the angle of what the forces of law and order were up against in the days when the James boys and Younger brothers were on the loose. A newspaper editor should be invited to the showing with the idea of a special piece on the work of modern law enforcers as compared with the efforts in the post-Civil War period.

NEWSPAPER ADS

The types of ads worked up for "The Great Missouri Raid" are adaptable to many purposes. There is the regular display copy, suitable for opening day or immediately preceding (above, top and bottom). There are several types of teaser ads (left) and special tabloid-type ads. A special "reader" ad for Sunday and Home editions is also shown.
Paramount's version of the "factual" tale of Frank and Jesse James is told in a welter of violence, gunpowder, thundering hoofs and color in "The Great Missouri Raid." As narrated by Anne Revere, who plays the mother of the James boys, Frank (Wendell Corey) and Jesse (Macdonald Carey) were driven into their life of crime by the merciless hounding of a Union Army officer (Ward Bond) seeking revenge for the death of his brother on the James' farm during a skirmish between guerrillas and plundering soldiers. Unable to make their way through the persecution barrier set up by the officer, the boys, along with the Younger brothers, (Brue Bennett and Bill Williams), began the notorious exploits which included daring daylight bank robberies, countryside forays, battles with the U. S. Cavalry and eventually the first great train robbery in history. Jesse's ironical death at the hands of one of his own men just as he and his brother have decided to end their life of violence puts the period to one of the most exciting stories in American crime annals.
## COLUMBIA

**1950-51 Features Completed:** 42  
**In Production:** 1  
**Serials Completed:** 2  
**In Production:** 0  
**Westerns Completed:** 10  
**In Production:** 0

### NEW PRODUCTIONS

**THE BIG CUSHER**
- **Drama—Started Feb. 20**
- **Cast:** Wayne Morris, Preston Foster, Dorothy Patrick
- **Director:** Lew Landers
- **Producer:** Wallace MacDonald
- **Story:** Life in an oil boom town.

### RELEASE CHART

- **1950-51**
- **Completed:** 15
- **In Production:** 5

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<thead>
<tr>
<th>Title—Running Time</th>
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<th>Details</th>
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<td>Aliens in Wonderland (A)</td>
<td>March—Murray</td>
<td>3-29</td>
<td>Foreign: Feb.</td>
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<td>Blinky Boogie (B)</td>
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<td>9-50</td>
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<td>Brasiliana (C)</td>
<td>Cales—Collins</td>
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<td>Foreign: Feb.</td>
<td></td>
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<tr>
<td>Calico Queen (D)</td>
<td>Franklin—Smith</td>
<td>10-23</td>
<td>Foreign: Feb.</td>
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<td>City of Danger (E)</td>
<td>Hill—Lawrence</td>
<td>3-18</td>
<td>Foreign: Feb.</td>
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<tr>
<td>El Dorado (G)</td>
<td>Wayne—Willis</td>
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<td>Good Times (I)</td>
<td>Kelso—Reeves</td>
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<td>In Love—Sincerely (K)</td>
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<td>I'll Be Seeing You</td>
<td>Rogers—Cotter</td>
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<td>Kangaroo Kid (L)</td>
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<td>Love is the Law (O)</td>
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<td>Passport to Danger (S)</td>
<td>Rother—Halloway</td>
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<td>Foreign: Feb.</td>
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<td>Quest for Danger (V)</td>
<td>Franklin—Follett</td>
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<td>Roque River (X)</td>
<td>Davis—Gordon</td>
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<td>Second Fiddle—The (Z)</td>
<td>Quick—Johnson</td>
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<tr>
<td>True Story—The (EE)</td>
<td>Hughes—Street</td>
<td>1-8</td>
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<td>When I Was a Sailor</td>
<td>Britten—Holmes</td>
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<td>Wind in My Hair</td>
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### EAGLE-LION-CLASSICS

**1950-51**
- **Completed:** 13
- **In Production:** 0

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<td>Real Texas (V)</td>
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### LIPPERT

**1950-51**
- **Completed:** 13
- **In Production:** 0

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<td>Little Boy Blue (A)</td>
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<td>Dakota (D)</td>
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<td>Jessie (F)</td>
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<td>The True Story (I)</td>
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<td>Johnson—Johnson</td>
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**FILM BULLETIN**
**METRO-GOLDWYN-MAYER**

1950-51 Features (Completed) (87) In Production (3)

**IN PRODUCTION**

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**RELEASn CHART**

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**COMPLETED**

- Among the Heroines of the (95)
- American in Paris (7)
- A Round of Rolling Drummond
- Miss Alaska (98)
- Milly Morden (84)
- My First Mrs. (97)
- F. (98)
- Get a Question Asked
- lamp Love Song (97)
- Idled Hilt (97)
- The (97)
- The (110)
- Under Sentence (98)
- Cast: Phil, The

**MONOGRAPH - ALLIEd ARTISTS**

1950-51 Features (Completed) (1) In Production (2)

**NEW PRODUCTIONS**

**HE HIGHWAYMAN (T)**

- Drama—Started Feb. 19
- Cast: Wanda Hendrix, Charles Coburn, Philip Ford, Cecilia Galton
- Director: Leslie Selander
- Story: Based on the classic

**ASA MANANA**

- Musical—Started Mar. 5
- Cast: Scott Forber, Eileen O'Herlihy
- Director: Gene Yarbrough
- Story: Not available.

**PARAMOUNT**

1950-51 Features (Completed) (34) In Production (7)

**RELEAS] CHART**

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**REALART**

1919-56 Features (Completed) (87) In Production (3)

**RELEAS] CHART**

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**RHUBARB**

- Comedy—Started Feb. 20
- Cast: Ray Milland, Jan Sterling, Gene Lockhart
- Director: Arthur Lubin
- Producers: Wm. Perler-Gebio. Seaton
- Story: Inherits the New York Giants.

**FEKING EXPRESS**

- Drama—Started Feb. 26
- Cast: John Caddy, Cynthia Cull, Corinne Calvet, Edmund Gwenn
- Director: Wm. Dieterle
- Story: Murder aboard an oriental train.

**IN PRODUCTION**

<table>
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<tr>
<th>Title</th>
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### Republic

**1950-51 Features**
Completed (15) In Production (0) Serials (Completed (1) In Production (0)

### NEW PRODUCTIONS

**DON DAREDEVIL RIDES AGAIN**
Serial—Started Feb. 5
Cast: Alan Curtis
Director: F. Adreon

**HAVA NA ROSE**
Musical—Started Feb. 26
Cast: Estelle Rovetti, Fortunio Bonanova
Director: S. Picker

**REPUBLIC CHART—1950-51**

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<td>1</td>
<td>Hyder From Texas</td>
<td>Elliott Lewis</td>
<td>Floyd Moline, J. Farrell MacDonald</td>
<td>5-6, 6-10, 6-24</td>
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<td>2</td>
<td>The Madman of the Mind</td>
<td>John Rawlins</td>
<td>Charles B. Fitzsimons, William Marlowe</td>
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<td>3</td>
<td>The Man From Arizona</td>
<td>Harry E.andrews</td>
<td>Donald Curtis, William V. Gladie</td>
<td>11-1, 1-15, 2-51</td>
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<td>Jack Shults</td>
<td>Kenneth Harlan, Carl K. Hefner</td>
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<td>The Range Rider</td>
<td>Bud Taylor</td>
<td>John Miljan, J. Farrell MacDonald</td>
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<td>J. Wallace Polk</td>
<td>Roy Barcroft, William V. Gladie</td>
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<td>7-17, 8-1, 8-8</td>
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<td>Badlands</td>
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<td>Outlaw's Pride</td>
<td>Ray Taylor</td>
<td>Allan Lane, William V. Gladie</td>
<td>5-22, 5-29, 6-5</td>
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<td>Ray Taylor</td>
<td>Allan Lane, William V. Gladie</td>
<td>5-22, 5-29, 6-5</td>
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### 20TH CENTURY-FOX

**1951 Features**
Completed (27) In Production (6)

### NEW PRODUCTIONS

**FRIENDLY ISLAND (T)**
Musical—Started Feb. 19
Cast: William Lundigan, Jaue Greer, Gloria De Haven, Mitzi Gaynor, David Wayne
Director: Edmund Goulding

**ANNE OF THE INDIES**
Drama—Started Feb. 22
Cast: Louis Jordan, Debra Paget, Jean Peters, Thomas Gomez
Director: Jacques Tourneur

**RELEASE CHART**

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<th>Details</th>
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<td>The Man from Texas</td>
<td>Robert Gordon</td>
<td>Robert Mitchum, Jane Russell</td>
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<td>Robert Mitchum, Jane Russell</td>
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<td>9</td>
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<td>Robert Mitchum, Jane Russell</td>
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**REPUBLIC CHART**

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<td>Elliott Lewis</td>
<td>Floyd Moline, J. Farrell MacDonald</td>
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1950-51 Features
Complete (9)
In Production (4)

NEW PRODUCTIONS
PAINTING THE CLOUDS WITH SUNSHINE (T)
Music—Started Jan. 26
Musical—Started Jan. 26
Cast: Dennis Morgan, Virginia Mayo, Lucille Norman, Gene Nelson
Director: David Butler
Producer: William Jacobs
Story: Not available.

RELEASE CHART

1949-50

In Production:

NUCLEAR-INTERNATIONAL

1950-51 Features
Complete (34)
In Production (1)

NEW PRODUCTIONS

BLOOMER ALICE (64)
Jane Wyman

MONTANA (65)
John Wayne, Ann Blyth

 honors RIO (66)

WAGONS WEST (67)

WILLIE NELSON (68)

THE CORONET (69)

THE PHILIPPINES (70)

THE TRUCKING OF THE PATRIOTS (71)

THE PARTING (72)

THE HAWAIIAN RUM (73)

A HEADACHE (74)

MARGARET'S SHAME (75)

DILLERS GREEN

Youthful Thymes—Started Feb. 24
Cast: Shelly Winters, Richard Conte, Charles Bickford, Stephen McNally
Director: George Sherman
Producer: Aaron Rosenberg

THUE tries to escape by hiding on fishing boat.

RELEASE CHART

1950-51

In Production:

MARCH 12, 1951

WARRNER BROTHERS

1950-51 Features
Complete (29)
In Production (4)

IN PRODUCTION

I Was a Communist

Tonight Is Another Day

WINTER WALTZ (80)

SATAN'S SIRENS (81)

SHANE (82)

30TH ANNIVERARY

THE LEGION OF THE MOON

THE MERCY LOAN

THE WIND (83)

THE HUNTED (84)

THE LONG МоTH (85)

THE MAN WHO SHOT LIBERTY (86)

THE WEST POINT STORY (87)

THE NORTHERN LIMIT (88)

THE LAST RIDE (89)

THE BLACKEYED SUSAN (90)

THE MOUNTAIN MAN (91)

THE DIXIE BOUND (92)

THE RAINMAKER (93)

THE WINDY CITY (94)

THE STEADFAST INNOCENT (95)

THE HUNTER'S HONOR (96)

THE LOVE WAGON (97)

THE WALTZ OF THE TIDES (98)

THE MYSTERY TRUCKER (99)

THE END OF THE THING (100)

THE SHADOWS (101)

THE MIGHTY MIGHTY (102)

THE CURE (103)

THE FALL (104)

THE LAST OF THE LIVING (105)

THE STORY OF LIZZIE (106)

THE CALIFORNIA STORY (107)

THE HAWAIIAN RUM (108)

THE FLAME AND THE ARROW (109)

THE WILD WEST (110)

THE PARTING (111)

THE PHILIPPINES (112)

THE TRUCKING OF THE PATRIOTS (113)

THE HAWAIIAN RUM (114)

THE LAST RIDE (115)

THE NORTHERN LIMIT (116)

THE MAN WHO SHOT LIBERTY (117)

THE LEGION OF THE MOON

1949-50

In Production:

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
Member National Film Carriers
LOOKING FOR A RAFT OF ACTION!
RAFT OF ROMANCE-
RAFT OF DOUGH?
YOU'LL GET 'EM WITH
RAFT IN A NEW KIND
OF ADVENTURE HIT!!!

GEORGE RAFT - COLEEN GRAY

LUCKY NICK CAIN

with Constance Smith and Greta Gynt-Margot Grahame-Enzo Staiola
Directed by JOSEPH M. NEWMAN - Produced by JOSEPH KAUFMAN
Screenplay by GEORGE CALLAHAN and WILLIAM ROSE - Based on the novel "I'll Get You For This" by James Hadley Chase - A Kaydor Production - Released by 20th Century-Fox

There's No Business Like 20 CENTURY-FOX Business
Spring at 1540 Broadway

- IN THE SPRING, a young man’s fancy may, as Alfred Lord Tennyson wrote in his “Locksley Hall,” turn to thoughts of love, but in the den of Friendly Leo, the Lion, vernal thinking is more concerned with those lovely grosses that bloom in the Spring, tra la. . . And with the pictures which earn ’em. . . And the campaigns which assure—or should Phil M say insure?—that said grosses will be earned, to the satisfaction of all concerned, down to and including John Q. Public.

- DURING THE NEXT FIVE MONTHS, Metro will be sending out a total of 18 features, and you don’t need to be an Einstein to figure that means almost four pictures each month. . . What’s more, eight of the big ones will be in Technicolor. . . And you don’t have to be told the box office potential of Technicolor. . . Or that John Q’s interest in color, per se, has been stimulated not a little o’ late by the rhubarb over rainbowed television systems. . . But Phil M is digressing—this little homily draws its inspiration from some of the promotional activities presently under way at 1540 Broadway, . . . And, as someone surely has remarked ere this, one thing at a time.

- FOLKS AT 1540 are especially excited these mid-March days over “Father’s Little Dividend,” which will be going into release in April, and “Go for Broke,” scheduled for availability the following month. . . And, of course, there’s the continuing drum-beating for “Quo Vadis.” . . . (They will tell you, and proudly, too, “THIS is the year of ’Quo Vadis’!”) . . . They think rather highly of “Father’s Little Dividend” at Metro, and it wouldn’t surprise them at all if the picture shaded “Father of the Bride” at the box office. . . Which admittedly would be quite a feat. . . Metro and its agency, Donahue & Co., have come up with a swell newspaper teaser ad campaign for the picture. . . It comprises a series of cute baby photos, with text restricted to the three words of the title, lettered on the tyke’s training panties, as they’re known in the infants’ wear trade.

- THE TEASERS WILL BREAK in some 150 newspapers of large circulation in 75 important cities. . . Donahue & Co. estimates that over the course of the advance build-up the title of the picture thus should receive a circulation of 55,000,000 per insertion, or for the entire campaign something in the neighborhood of 250,000,000 impressions. . . That, you will admit, is newspaper’s pre-selling with a vengeance. . . Metro is not slighting the national magazines, of course. . . The first copy already has broken in some April issues, and by the time the last ad appears in May issues some 32 mags, will be represented in the campaign. . . It’s Phil M’s guess this means an aggregate circulation of upwards of 62,000,000. . . Promotional tie-ups for the pic, by the way, are figured at Metro as accounting for a further astronomical 670,000,000 readership!

- AS FOR “GO FOR BROKE,” Metro’s “Battleground” successor, Phil M caught a glimpse of some of the roughs for the magazine ad campaign the other day, and they’re corking. . . They know how to key copy to picture content at 1540. . . Meanwhile, “Quo Vadis” is in motion in a big way tie-up-wise. . . Already some 40 manufacturers are set to turn out a varied array of products from a special set of 200 “Quo Vadis” patterns developed by the Knickerbocker Textile Corp.
"THE M-G-M STORY' IS THE GREATEST THING THAT HAS HAPPENED TO SHOW BUSINESS IN YEARS!

—says Charles P. Skouras, Pres., Fox West Coast Theatres

MORE FROM PHIL M. DAILY
(Pre-Release)

THE FASTEST BOOKING HIT IN FILM HISTORY!
Timely! Immediate Dating!
Ask M-G-M Today!
E BALLY GETS OFF TO GOLD RUSH

Big 5000 Seat FOX THEATRE, San Francisco

EXPLOITATION

RADIO

PROMOTIONS

PUBLICITY

TIE-UPS
BIGGER THAN THE FIRST TIME AROUND!

The Most Honored Picture
"Best Film of the Year!"
-N.Y. Film Critics
-Nominated for Academy Award
-Cleveland Film Critics
-San Francisco Film Critics
-N.Y. Newspaper Guild
-London Daily Telegraph
-Saturday Review of Literature
-A.P. Hollywood Correspondents Poll
-CBS Public Poll

Bring it back for Greater Business
"Eve" is the Hottest Date Around!

There's No Business Like Business!
We Need Men of Enthusiasm

"For one, I am not willing to believe that the picture industry has anything but a bright future. I believe, as I have expressed myself before, that those who have seen fit to attempt to write the obituary of motion pictures are premature to say the least.

"There are many forms of entertainment that have weaned away some motion picture patrons, but from my observations they are gradually returning to the field of amusement that offers them most — motion pictures."

In these words, Metro's dynamic distribution executive, Bill Rodgers, has expressed his faith in the future of our industry, his faith and his enthusiasm, undiminished after approximately a third of a century in movie business.

Sad to relate, there are too few veterans of the industry like Mr. Rodgers. Against each of his kind stand a dozen pessimists, mourners for the "days beyond recall", men in production, in distribution, in exhibition, who whimper and cast a pall over the entire industry.

If ever the motion picture business needed men of enthusiasm, this is the time. There is no doubt but that the current slump is due in part to the whining and the wailing of people within our own ranks, the depressive statements, the penny-wise and pound-foolish economies that have contributed to the public suspicion that the movies are "washed up."

In congratulating FILM BULLETIN on its announcement of the Spring Picture Prospectus in this issue, Republic's James R. Grainger, another of those irrepressible believers in this industry, wired from the studio:

"Ours is a business of enthusiasm and that attitude should be reflected by everyone associated in the motion picture industry."

Jimmy Grainger, like Bill Rodgers, is a showman at heart and it is in the hands of the showmen that the fate of filmdom rests. Only by showmanship, by keeping our heads and our fighting spirit up, can the recovery of the movie business be speeded.

No one denies the need for economies to offset the decline in boxoffice receipts, but neither can an observer avoid the conclusion that major economies must be effected in Hollywood, where loose and prodigal production methods have always been the greatest drain on the industry's economy. The tendency of some of the men who hold the purse strings of film companies is to fight this serious slump by retreating, rather than striving to overpower the public's apathy by creating a refreshed desire to go to the movies. Would not the logical means of offsetting television's inroads be a rip-roaring exploitation counter-offensive on behalf of the wonderful entertainment and relaxation offered by motion pictures?

But where are the leaders of exhibition and distribution who should be leading this drive? Are they dreaming of the days when the lines always extended around the corner from the boxoffice? Or are they busy sharpening pencils to figure means of stifling the advertising, the publicity, the ballyhoo, the enthusiasm which a business like ours must have for its very existence.

Let those who lack faith and spirit step down. We need more men of enthusiasm.
‘FORTYHOURS’ OUTSTANDING SUSPENSE THRILLER

Rates • • • — in theaters everywhere.

20th-Fox
91 minutes
Paul Douglas, Richard Basehart, Barbara Bel Geddes, Debra Paget, Agnes Moorehead, Howard da Silva, Jeffrey Hunter, Martin Gabel.
Directed by Henry Hathaway.

“Fourteen Hours” is an outstanding motion picture, one of the finest suspense thrillers of the season. As its title suggests, the story, 20th-Century-Fox has once again gone to the New Yorker Magazine, whose title was lifted from Jack London’s novel “Fourteen Hours,” and has come up with a winner. Based on a real-life incident of some 11 years ago, it tells the grim and gripping tale of a young man perched on the ledge of a building 14 floors above the teeming, excited crowd below, while he ponderers suicide and valiant efforts are made to dissuade him. The film has been expertly made, Henry Hathaway’s direction is superb, completely convincing. John Ford’s screenplay, adapted from Joel Sayre’s New Yorker article, intelligently avoids cliches both in dialogue and situations. Sol C. Siegel’s production is realistic in every detail. And the performances are masterful. All actors run rampant among the season’s best grossers. It will win resounding critical acclaim and word-of-mouth will make it a “must-see” to millions of people everywhere. The 20th-Fox exploiter are giving it both barbels, as it deserves.

Paul Basehart, as the police officer, turns in a finely drawn performance minus any sentimental slush. His gift for humor doesn’t get a chance here, but his stilt is as effective as anything he has done. As the “jumper,” Richard Basehart provides just the right mixture of emotion and defiance. Beautiful jobs are done by Agnes Moorehead and Robert Keith, as the boys’ parents, while Howard da Silva, as the zealous police captain, and George MacQuarrie, as the evangelist, are also outstanding. Cameraman Joe MacDonald has photographed some particularly impressive crowd scenes, his night shots of the watchers in the street below, brightly lit by flares and searchlights are most spectacular.

STORY: Paul Douglas, a traffic cop tries to persuade Richard Basehart not to jump from a 15-story window ledge. Basehart refuses and police lieutenant Howard da Silva threatens to jump when da Silva and his crew try to get him back into the room, saying he’ll talk only to Douglas, whom he trusts. Douglas returns from the job of holding back the crowd that has gathered and keeps Basehart occupied while a ‘jumper’ comes down. Each time the policeman convinces the boy he should give up the idea of jumping, something or somebody causes him to change his mind. Finally, when someone accidentally switches on a police floodlight, Basehart moves to avoid the beam and falls from his perch. He grasps for the cargo net, clutches it, and is pulled in by the police, who take him into custody. Douglas, exhausted from 14-hour Thursday Home constant talking, is met by his wife and child downstairs, just another cop who has done his duty.

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YORK.

THE LEMON DROP KID’ SUB-PAR HOPE COMEDY

Rates • • • — on Hope popularity.

Paramount
91 minutes
Bob Hope, Marilyn Maxwell, Lloyd Nolan, John Kellogg, Andrea King, Frank Clark, Jay C. Flippen, William Frawley.
Directed by Sidney Lanfield.

This slapstick version of the Damon Runyon fable is lucky to feature the incomparable Bob Hope in the title role, for without him there would be no hope (no pun intended) for any appreciable boxoffice success. As “The Lemon Drop Kid,” the talented jesters works furiously to overcome the script deficiencies, and is almost constantly on the screen. The overall effect however, is disappointing and only those exhibitors whose receipts suffer when the Hope name lights up their marquees can expect the returns normally associated with a Hope film. Produced for Paramount release by Robert L. Welch, this light-hearted comedy doesn’t approach the excellence of the earlier Hope portrayal of a Runyon character. “Sorrowful Jones,” principally because of the mediocre script provided by Edmund Hartmann and Robert O’Brien, Director Sidney Lanfield makes the best of the material he is given as the concealing racetrack tout who fumbles his way into doing a good deed as he tries to save his worthless hie, and the comic’s antics help make of the film’s shortcomings. The entire thing is in a light, spoiling vein and though “The Lemon Drop Kid” is not up to Hope’s best, it should be bringing in gratifying returns in most situations. Some unfavorable word-of-mouth, however, may cut down returns in the subsequent runs.

Hope crows and sings his way through this movie with the wisecracking ease and personal grace that has made him one of the nation’s top laughgethers. He is ably assisted by the lovely blonde Marilyn Maxwell, Lloyd Nolan as the hero’s boyhood pal while Frank Clark, Jane Darwell, Lloyd Nolan, Jay C. Flippen and a host of others fit well as assorted Runyon guys and girls. “Silver Dollar” is a pleasant little Yuletide tune, is the best of the Jay Livingston-Ray Evans melodies.

STORY: Bob Hope plays gambler Moose Moran (Frank Clark) out of a winner at a Florida racetrack and is given 23 hours to scrape together $10,000 or pay with his life. Back in New York, the Lemon Drop Kid is turned down by another crook, Oxford Charlie (Lloyd Nolan). Hope’s pal, the good-natured, shrewd Chauncey Blue, sets up business in a busy street corner. The police arrest him and send him to jail. Hope, among other Santas, is on a mission to get Charlie out of jail. The Kid plays Oxford Charlie against Moose Moran, they are both arrested, Nellie Thursday gets her Old Dolio’s home and then is left to continue his touting.

“OH! SUSANNA’ Ripples WITH ACTION

Rates • • • — in action houses; OK dualler elsewhere.

Republic
90 minutes
Rod Cameron, Forrest Tucker, Adrian Booth, Chili Hilds, William Ching, Jim Davis, Wally Cassell, James Lydon, Douglas Fairbanks, Jr., James Flavin, Charles Stevens, Alan Bridge, Marion Randolph, Marshall Reed.
Directed by Joseph Kane.

“Oh! Susanna” is a good, action frontispiece that runs true to the familiar Indian warfate format. Boasting all the usual blood-and-thunder enthusiasm could hope for, including a massacre, a siege and a gold rush, this Republic offering is a satisfactory entry of this proven genre. It is a polished, fast-paced Trucolor with the beautiful Black Hills of North Dakota serving as background, the lavish production and intelligent di-

rection by Joseph Kane provides plenty of excitement and suspense, with a few songs tossed in for flavor. It all adds up to an acceptable rough-house show which will delight the action with good grosses also resulting in action houses and rural situations. It will serve as a fairly strong dualler elsewhere.

Some able performances are turned in, particularly by Rod Cameron, as the West Point cadet who tries to keep peace with the Sioux. Forrest Tucker plays a tough cavalry sergeant, and William Ching in the role of a trooper, Forrest Tucker-as the two give the action a bit more characterization than he can muster, while Adrian Booth carries off the feminine lead fairly well. Charles Marquis Warren was responsible for the screenplay, which is adequate.

STORY: Out in North Dakota, when a gold-rush starts, a U.S. cavalry patrol is seeking to maintain order between the miners and the Sioux Indians. The greedy gold-seekers violate the treaty with the Indians, and it is up to the patro- n difficult because the patrol commanding officer, Forrest Tucker, is an Indian hater. He is also interested in Adrian Booth, saloon singer, as is his junior officer, Rod Cameron. Cameron, a West Pointer, is anxious to have the treaty observed; Tucker, leading a counter-attack, is con-

veniently polished off, leaving Cameron to clean up the mess and save the women and children. LEON.
The lyrical quality and the wealth of intriguing folk lore with which Delmer 
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"Bird of Paradise" by the same writer-
director. Two of the principals, 
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THE SCARF' SUSPENSE MELLER HOLDS INTEREST

Rates ** 9 + as top dueller

United Artists
93 minutes

John Ireland, Mercedes McCambridge, Emlyn Williams, James Barton, Lloyd Gough, Basil Ruysdael, David Wolfe,

Directed by E. A. Dupont

"The Scarf" is a taut, well-constructed psychological melodrama with a novel theme. Though inclined to be wordy, it is a vehicle toward the pace, and what this J. G. Goldsmith production for United Artists releases spins an engaging yarn in a convincing manner, utilizing all the elements of suspense and excitement required to make an interesting bit of movie entertainment. There is considerable exploitable value in the name of Academy Award-winner Mercedes McCambridge, who, along with John Ireland, came into the limelight via "All the King's Men." Although directed with integrity and intelligence by E. A. Dupont, the substitution of talk for action lessens the picture's prospects for anything better than fair business in the average situation. The acting may be expected in better class houses and wherever suspense melodramas are well received.

Acting honors go to Mercedes McCambridge, as the harboiled singing waitress, and John Barton, as the grizzled old tur-KEY who is portrayed in a frankly moralized fashion to receive justice done. John Ireland does a good job as the bewildered escapee from an asylum for the criminally insane who is trying to clear himself of a murder imputed to him. As Ireland's ployo psychiatry friend, Emlyn Williams is also impressive. Producer Goldsmith collaborated with E. A. Rolfe on the original screenplay.

STORY: Having been found insane and guilty of murder, John Ireland escapes from a California institution, staggers through the Mojave desert until he is befriended by turkey rancher, James Barton. The old man is impressed by Ireland's story, and after awhile, when Barton becomes ill, Ireland drives into town for some turkey feed and meets Mendel, the owner of a farm, who is a good example of a scarch who is vaguely familiar to him. She passes up the chance to pocket the large reward for his capture and goes to Los Angeles. In Ireland, anxious to discover whether he really did commit a murder of which he is innocent, Mendel sends the scarf used for the strangling, following her to Los Angeles and asks her to help him. She refuses, and he turns to h. only murderer in the city, Emlyn Williams, a psychiatrist. Williams convinces Ireland that he really is a murderer and that, since he remembers nothing of the crime, he must be insane. Meanwhile, there has surreptitiously informed the police who re-arrest Ireland. Barton, however, suspects Williams of foul play and lists Mccambridge's aid. Together, with the aid of the prison psychiatrist, they try to make Williams into a confession LEON.

SWORD OF MONTE CRISTO' ACTIONFUL SWASHBUCKLER IN SUPERCINECOLOR

Rates ** 9 in action houses; fair dueller generally

20th Century-Fox (Edward L. Alperson)
81 minutes

George Montgomery, Paula Corday, Berry Kroeger, William Conrad, Steve Brodie, Rhys Williams, Robert Warwick,

Directed by Maurice Geraghty.

All of the routine swashbuckling ingredients perennially seen in derring-do costume melodramas have been given ample play in "Sword of Monte Cristo," as the production is a revamp in the new Supercinicolor. Flashing swords, wild rides, a full-bodied heroine who is more than a match for any bearded dragon, both in swordplay and wits; secret passages, dungeons with torture instruments, and all the rest of it are tossed hell-for-leather into the proceedings without regard for ingenuity or credibility by writer-director Maurice Geraghty. Result is hackneyed and designed to live up to the "Better Than Ever" claim, but the action fans and the less discriminating should not find it hard to take 1 and 2. The acting, too, is botched by the fake Russellian proportions of newcomer

or Paula Corday fully displayed in some wood-carved gowns, plus an extra helping supplied by Acquavetta.

Illegly adapted from an Alexandre Dumas novel, the story is patterned around the dictator ambitions of Louis Napo-
leon's illegitimate brother and an attempt to uncover the lost treasure of Monte Cristo. Before the film is very far gone in the story thread that strayed into devious byroads, all of them well larded with action. The new three color process, Super-
cinicolor, is used to the fullest and is as personal as possible in the properly-lighted indoor scenes, it is comparable with the finest color the
screen has offered; too often, however, there are variations in the quality that are most noticeable, like a yellow or blue haze, particularly in the outdoor sequences. While Miss Corday and George Montgomery, as a dragon captain, regist-
ner well superficially, their performances are as standard as the film. Maurice Geraghty's direction is in keeping with the demands of his own screen-
play — broad-beamed and unconcerned with nuances.

STORY: Emperor Louis Napoleon, unhappily under the influence of his half brother, Berry Kroeger, sends Dragon captain George Montgomery along with Kroeger, to Normandy to search for members of a rebellious group. Paul Corday, a noblewoman secretly instructed by the dissidents as a masked cavalier, hopes to use the treasure of Monte Cristo, to sell it to her, in an attempt to regain the province. He is captured by Robert Warwick, wealthy Marquis, is the only person who can decipher the symbols on the sword of Monte Cristo, key to the treasure, and objects to her stand against the Emperor Kroeger learns of the treasure and futilely tortures the Marquis to gain the key, while Corday and Kroeger escape, and with his band dragoons overcomes Kroeger and his h.-
corts, saving the treasure for France at ridding the country of the evil Kroeger influence. BARN.

'A YANK IN KOREA' MIDOEICRE PROGRAMMER WITH GIMMICK

Rates ** 9 — as dueller

Columbia
74 minutes

Lon McCallister, William "Bill" Phillips, Brett King, Larry Stewart, William Tannen, Tommy Farrell, Norman Wayne, Rudy Westcott, William Haade,

Directed by Lew Landers.

The gimmick in this Columbia rchash of the other war film nontenties is the moving letter, widely publicized in the press, from a private in Korea to his two little daughters shortly before he was killed. It can serve as an important exploitation angle for "A Yank in Korea," it may also boomerang because of the smugness attempt by a cheap little film to make itself appear as important as a serious documentary to capitalize on a document which has already reached semi-historical proportions. Except for the dedication at the beginning and the reading of the letter at the end, the little else merits comment on the credit side. With actual clips of front line ac-

ion interspersed periodically, the staged battle scenes seem even more contrived by comparison and some Supermannish feats unreeled by the Yank soldier-players on the treachery. However, for those happy souls who like their screen action loud and unfettered by realism, "A Yank should be a satis-

dactory dueller. The letter's value plus the timely aspect offer additional selling points.

Performances range from routine to amaturish, although William "Bill" Phil-

iips, as the writer of the letter, has a few effective moments. However, the slight, talky-funny prisoner of war story and some outlandish feats of derring-do, is uncertain in and unsuited to the key role he plays.

STORY: Because he is mistakenly publicized as the first man in his town to enlist in the current emergency, Lon Mc-

callister is shipped to Korea. He quickly becomes a hero when he daringly hops aboard a stranded bull-
dozzer and mows down the enemy after they have surrounded his patrol. How-

wever, when he leaves a senry post help a sick buddy and the North Korea infiltrate to gain information that he was in a saturation shelling, McCallister is ostracized by everyone except Supt. B. Phillips, a veteran of the last war. P. Phillips and the others go on a perilous mission to blow up enemy ammunition cache and after safely completing the job, permit themselves to be captured in a staged location film and report a sunken bridge due to enemy tanks across the river. They are washed up by the air force while the air force barms the action. McCallister fails, but Phillips, who is fortunate that he is able to be transferred, volunteers for a suicidal mission, drives a stalled locomotive on to two Paris lines. He is hurt and Phillips, mortally wounded, hands him a letter to be delivered to the sergeant's two young children. He returns to a moving missive to the youngsters. BAR.
The 10 BIG ONES
For Spring

Which Companies
Will Lead the Parade?

Looking Over
Spring Products

MUST WE DIE
EVERY SUMMER?

Spring
1951

PICTURE
PROSPECTUS
COLUMBIA

APRIL
FURY OF THE CONGO
VALENTINO—Technicolor
WHIRLWIND
SANTA FE—Technicolor

MAY
THE BRAVE BULLS
HER FIRST ROMANCE
WHEN THE REDSKINS RODE
SMUGGLER’S GOLD
SNAKE RIVER DESPERADOS

JUNE
CHINA CORSAIR
LORNA DOONE—Technicolor
TEXAS RANGERS
VALLEY OF FIRE

EAGLE LION CLASSICS

APRIL
SKIPALONG ROSENBLOOM
BADMAN’S GOLD
THE LONG DARK HALL
OLIVER TWIST
WHEN I GROW UP

MAY
VOLCANO
FIGHTING REBELS
CAIRO ROAD
HOODLUM
TWO GUYS AND A GAL

LIPPERT

APRIL
DANGER ZONE
PIER 23

MAY
ROARING CITY
KENTUCKY JUBILEE

JUNE
LITTLE BIG HORN

M-G-M

APRIL
FATHER’S LITTLE DIVIDEND
SOLDIERS THREE
THE GREAT CARUSO—Technicolor

MAY
THE PAINTED HILLS—Technicolor
THE HEADLINE STORY
PANDORA AND THE FLYING DUTCHMAN—Technicolor

JUNE
PEOPLE IN LOVE
MR. IMPERIUM—Technicolor
CALLING BULLDOG DRUMMOND
EXCUSE MY DUST—Technicolor

MONOGRAM-ALLIED ARTISTS

APRIL
CANYON RAIDERS

REPUBLIC

APRIL
THUNDER IN GOD’S COUNTRY
BULLFIGHTER AND THE LADY
FIGHTING COAST GUARD

MAY
HONEYCHILDE—Trucolor
BUCKAROO SHERIFF OF TEXAS
IN OLD AMARILLO
FUGITIVE LADY
MILLION DOLLAR PURSUIT

JUNE
A LADY POSSSESSED
SOUTH OF CALIENTE
ROdeo KING AND THE SENORITA
HAVANA ROSE

RKO RADIO

APRIL
KON-TIKI
THE THING
MY FORBIDDEN PAST

20th CENTURY-FOX

APRIL
YOU’RE IN THE NAVY NOW
I CAN GET IT FOR YOU WHO
FOLLOW THE SUN

MAY
FOURTEEN HOURS
RAWHIDE
ON THE RIVIERA—Technicolor

JUNE
HALF ANGEL—Technicolor
HOUSE ON TELEGRAPH HILL
JUST ONE MORE CHANCE

UNITED ARTISTS

APRIL
THE SCARF
QUEEN FOR A DAY
HE RAN ALL THE WAY

MAY
DEEP IN YOUR HEART
NEW MEXICO—Anscolor
THE PROWLER
FABIOLA

JUNE
THE MAN WITH MY FACE
THREE STEPS NORTH

UNIVERSAL

APRIL
UP FRONT
MA AND PA KETTLE BACK ON THE
FARM
DOUBLE CROSSBONES—Technicolor

MAY
THE FAT MAN
SMUGGLER’S ISLAND—Technicolor
KATIE DID IT

JUNE
APACHE DRUMS—Technicolor
HOLLYWOOD STORY

WARNER BROS.

APRIL
RATON PASS
ONLY THE VALIANT

MAY
I WAS A COMMunist FOR THE F.
GOODBYE MY FANCY
ALONG THE GREAT DIVIDE

JUNE
INSIDE THE WALLS OF FOLSOM
SON
STRAngERS ON A TRAIN
Television Changes Moviegoing Habits

Must We ‘Die’ Every Summer?

George isn’t typical, thank goodness, but there is no doubt that the movie industry has quite a few Georges. Having attained the executive’s post at a nature, temple-graying fifty, after being through the mill from a start as an up-state salesman, he had pretty well-fixed notions about what’s with this industry. Over the course of those career-building years, George had instinctively acquired a kind of cool, clear judgment on film product and its boxoffice possibilities just by studying the heme of the picture, the names of the stars, the director’s reputation, how many tie-ups the promotion department had on tap, and the advertising budget.

Armed with this information, George had been able to estimate, without even seeing the picture, within a few hundred dollars of how much a given film would gross. And he prided himself on his deep insight into mass psychology. He knew what the public wanted, even if the public didn’t. He rather liked his approach to be question of what kind of pictures Hollywood should make: “Our job is to give the American people entertainment, not uplift, and to show the stockholders profit, not prestige.”

George knew most of the answers. He crew, for instance, that any picture that was to be a money-maker had to have sex, with a capital S. And he knew that any picture without a top-ranking star and two strikes on it and there was no sense in pouring more money down the drain in trying to exploit it. He knew this in spite of the fact that some of the biggest money-makers in movie history “made” stars rather than vice-versa.

Knows ‘Elementary Facts’

But of all the things George “knew,” he was most certain that theatre business was strictly a September-to-April proposition, and we could “shut down” for the slow months in between. In the executive con- fabs of his company, he led the arguments for withholding from release any worthwhile pictures that might have been completed in the Spring and Summer.

Nothing changed for George, and neither television, nor an ominous public apathy altered what he liked to call the “elementary facts” of movie business.

However, in George’s high blue heaven there was one small cloud: his friends and neighbors would insist on asking his opinions about current movies and about changes they were noticing in theatre business. To them, George was an intel-

Jean nodded quickly, gulped and said, “Harry and I want to catch one or two good shows before the warm weather sets in.”

“You know how it is, George, old boy,” said Harry Abbot. “Soon as the good weather comes along, and everyone can get out and about, all the good pictures disappear and they show a lot of rubbish.”

“It’s certainly time we had some decent weather,” Helen said. “Have you and Harry planned your vacation yet?”

Before Jean Abbot could answer, George said, “What do you mean by ‘rubbish,’ Harry? What the hell’s the good of a company like mine, for instance, playing its best pictures to summertime audiences? We’d be nuts.”

“But don’t you see, George,” Jean ar- gued, “that summer audiences are thin because the films are bad . . . .”

George gestured impatiently. “Listen,” he said, “I’ve been in the business a hell-va long time; long enough to know that the average family won’t go to the theatre when the sun is shining. They’d rather be in the car, or out on the beach. We’ve got figures to prove it.”

A New Situation

Helen made a fruitless effort to interest Harry in the olives. He said, “No thanks; I think you’re wrong, George. Of course, you’re not TV addicts like Jean and I, but I think that’s changed the whole situation in the movie business, and you’re not making allowance for it.”

“Of course we’re making allowance for it,” said George, who was getting slightly rattled. “How can we help it, when we know that at least ten per cent of our customers sit with their noses glued to a bit of glass for hours on end watching a lousy television program when they could be enjoying the best Hollywood stuff without giving themselves myopia.”

“But that’s just it, George,” insisted Jean. “Don’t you see that in the winter-time people don’t bother to go out unless they have to. They sit at home and watch television because it’s so convenient. But they don’t stay home in the summertime.”

“Jean’s right,” Harry said. “Apart from anything else, all the best radio and television shows are taken off during the sum- mer. That ought to be your opportunity.”

Helen forgot her traditional role for a moment. She said, brightly, “I suppose they’re taken off because the radio peo-

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people have found out everyone goes to the beach.”

"Exactly!" said George, delighted to have found an ally. "So why should we waste our best films when the theatres are half empty?"

"But nowadays they're half empty, anyway; even in the wintertime. You've admitted that yourself," said Jean.

George bridled. "I haven't admitted anything of the kind, Jean, and you know it. I said ten per cent of our audiences had been 'lost' to television, not fifty per cent."

Helen watched the flush which had mounted to George's cheeks, and realized she had better change her tactics. "I'll make some coffee," she said, and fluttered around, clearing up the empty glasses.

"Here, let me help you," offered Jean, just as Helen had expected. They disappeared into the kitchen.

George lit a cigar, rolled the smoke luxuriously around his tongue and nodded patronizingly. "You know, Harry, there's something in what you say." The enemy having been neatly divided by Helen's maneuver, he was feeling slightly more confident.

"Well, as I see it," said Harry, "your movie audiences are down ten or twenty per cent during the winter, because of TV. You've spent a lot of money trying to get them out of their homes. You've failed. Surely it would be easier and cheaper to get them into the theatres when they're out of doors anyway, and when there's no TV counter-attraction. You spend all your energies trying to beat television, when competition is at its height. It doesn't make sense."

George shook his graying head. "You don't understand," he said. "That's just when we've got to fight—when we're up against it. In the summer the enemy isn't there, so why should we knock our brains out?"

Offer Better Pictures

"But don't you see," Harry persisted, "you've got a chance to seize the initiative? I think that if the film companies offered some of their best pictures during the hot weather, when the average person is more in the mood for away-from-home entertainment, they'd win back an awful lot of people who've fallen out of the habit of going to the movies."

George settled back in his chair and blew a couple of smoke rings. "Go on," he said, "this is interesting. What do we use for money?"

"Well, you've got to take a chance. Shift the main weight of your sales campaign from one part of the year to another. You don't actually spend any more on publicity or exploitation, but you spend it at a different time."

"In other words, the entire film industry should take a million dollar gamble to prove or disprove a theory?"

"Certainly," Harry said. "I know it would be a gamble, but one with the odds weighted in your favor. People are out of homes in the summertime. They're in circulation again, where you can get at them, instead of being immobilized by TV."

"What else?"

"People's days are longer in the summer. They have more leisure. There isn't so much cooking to be done by the average housewife. She serves more salads. She doesn't have to keep the kids indoors, tied to her apron strings, because of bad weather."

"Be honest, Harry," George said. "Would you and Jean go to the movies in the hot weather months, assuming there was something you wanted to see?"

"Yes," said Harry. "I think we would—provided the theatre is air-conditioned."

"Now we're getting to it," George said with a chuckle. "It's not only the film companies that've got to spend money, but the exhibitors, too. How do you think they're going to feel about it when they're told they've got to overhaul and modernize their air-conditioning plants because some people might—might, mark you—want to cool down every now and then?"

Points To Drive-Ins

"But that isn't what I'm saying, George. I'm saying people would go to the theatre in the summer, if it were reasonably cool inside, but only provided they were being offered a good picture. You're the expert. I'm just a layman, but anyone who has seen the business being done at the new Drive-ins knows perfectly well that movies can attract summer audiences if the conditions are comfortable."

Harry was warming up to the subject, steadily becoming more certain of his arguments. He continued. "The more I think of it, George, the surer I am people in the movie business have gotten into the habit of taking things for granted. You have 'traditions' that condition your viewpoint on things. But I don't have to tell a bright guy like you that things change—and, brother, television is something that must figure in your reasoning today. If the big men in the movie industry open their eyes, they will realize that your business doesn't have to die as soon as the warm weather sets in. As a matter of fact, that's just when your business should start living. Talk it up, George; start 'em thinking. They might very well discover that the Spring and Summer will be the BIG seasons for your business in a year or two."

Helen and Jean emerged from the kitchen. Jean had her coat on. "It's too bad," said Helen. "Can't you persuade Harry and Jean to stay for coffee?"

"Thanks all the same," Harry said. "We really must be going, but I've enjoyed our chat, George."

Helen added, "I'm sure George has, too ...

When Harry and Jean Abbot had gone, George moved over to the window and stood there thoughtfully for a moment or two. Helen brought the coffee in. She glanced at the clock. "Isn't it time you switched the TV on?" she said. "It's nearly nine, dear."

He seemed not to have heard her. "It really is a lovely evening," he said, over his shoulder. " Seems as though summer's almost here."

He drank his coffee slowly, then turned towards Helen. "Tell you what," he said. "It's such a beautiful evening, let's do something different. Let's go out and take in a movie."
The 10 BIG ONES For Spring!

The screen will be bursting out all over during the next three months with what promises to be a bumper boxoffice crop. Comedies, dramas, musicals, thrillers, spectacles—in short, a fulsome variety of screen entertainment will be placed at the exhibitor’s disposal for his public’s pleasure. Sorting through the entire Lot of Spring releases, FILM BULLETIN has selected the ten films that promise to make the strongest bid to grab the moviegoer’s fancy. The self-imposed limit of ten made necessary the omission of some pictures that could very well be included in a “best” list.

The bulk of the top ten this Spring will come from the two companies that share the top rung in the overall product consensus, 20th Century-Fox and Metro-Goldwyn-Mayer. Both are represented with three apiece. The balance is distributed singly among Paramount, Universal, United Artists and Columbia.

The 20th-Fox trio puts a candidate in each of the three major categories of screen fare: comedy, suspense-drama, musical.

Fourteen Hours, due for May release and currently proving its mettle in a pre-release Broadway run, has Paul Douglas and Richard Basehart in a pulse-pounder that has earned rare critical accolades from the New York critics for its ability to keep audiences on the edge of their seats. A clever advertising campaign, a tremendous break in Life Magazine and potent word-of-mouth should make this one of the likeliest prospects for the season’s toppers.

On the lighter side from 20th-Fox, On the Riviera and You’re In The Navy Now (formerly “USS Teakettle”) look like just the ticket for tickling the public funnybone. On the Riviera, May release, brings back the phenomenal Danny Kaye, with Gene Tierney and Corinne Calvet co-starring in a Technicolor comedy with music, giving Kaye a dual role to showcase his lavish talents. You’re In the Navy Now, starring Gary Cooper, rid of the unattractive title which hampered its recent openings, was withdrawn for new advertising and publicity material, and is expected to cash in on its hefty comedy value when it is released in April. M-G-M’s high-powered triumvirate, Great Caruso, Father’s Little Dividend, and Mr. Imperium lead that company’s imposing Spring lineup of eleven releases. The long-awaited Caruso, in Technicolor, is a natural for M-G-M’s sensational singing star, Mario Lanza, and, if it lives up to anything approximating expectations, can well turn out to be one of the year’s top grossers.

Father’s Little Dividend has already been hailed in the trade reviews as a fitting sequel to the eminently successful “Father of the Bride.” With the same cast of principals, Spencer Tracy, Elizabeth Taylor, Joan Bennett and Don Taylor, the comedy traces the further tribulations of Father, about to become, and as, a grandfather.

Mr. Imperium is immediately notable for the long-awaited screen starring debut of Ezio Pinza, Metropolitan Opera star who became a Broadway sensation in “South Pacific,” will be seen (and heard, of course), opposite Lana Turner in this romantic drama. Filmed in color, the Pinza-Turner names, augmented by such strong featured players as Barry Sulli-

(Continued on Next Page)
10 BIG ONES

(Continued from Preceding Page)

for April release. It is a suspense drama done in the realistic, punchy style that helped make Roberts' previous film a boxoffice winner, and with a provocative starring team to pique audience interest, He Ran seems to have the stuff that will give UA its first real winner in a long time.

The boxoffice lure of the Alan Ladd name, the documentary-like approach using actual location settings and a story that seems tailored to the star's talents, all make Paramount's Appointment With Danger an auspicious candidate for the Top Ten. Spotlighting the Postal Inspection Service, the screenplay is based on true episodes from Government files.

Bill Mauldin's famous cartoon characters of World War II, Willie and Joe, known affectionately and amusingly appreciated by millions of GI's in "Stars and Stripes," and later a best seller and

UP FRONT

VALENTINO

YOU'RE IN THE NAVY NOW (formerly U.S.S. TEAKETTLE)

ON THE RIVIERA

Look-of-the-Month selection, come to the screen in Universal's Up Front. With the inspired casting of David Wayne and Tom Ewell in the top roles, the fame of the Mauldin humor, critical kudos that are likely to match the trade press accolades, and an ingenious ad campaign by Universal, there is little doubt that Up Front belongs in the elite group of Spring releases.

Columbia's Valentino belongs, too, on the basis of star Anthony Dexter's remarkable resemblance to the late Great Lover of the films, a lavish Technicolor production that sketches his brief but fascinating career, and a wealth of mass appeal elements in its detailing. This entry rounds out the Big 10 of the Spring season.

Others in the well-stocked list of April-May-June releases may supplant one or two of the ten named above, some of which may fizzle out when put to the acid b.o. test. But from this angle, late in March, our select group of 10 Big Ones shows the greatest promise.
THANK YOU EXHIBITORS OF AMERICA FOR GIVING US A GREAT TITLE FOR A GREAT GREAT PICTURE!!!

ENLIST NOW!

THE BEST COMEDY OF THE YEAR
Bosley Crowther, N.Y. Times

U.S.S. TEAKETTLE becomes
YOU'RE IN THE NAVY NOW

It's Gary Cooper
in the kind of action you and your patrons love best!

There's No Business Like 20 Century-Fox Business!
Not only have 20th Century-Fox and Metro-Goldwyn-Mayer waltzed off with major honors in the Ten Big Ones derby for Spring, each placing three of their films in that select circle, but these same two companies appear a cinch to lead the film race right through the next three months. Other distributors, of course, will be coming up with top-flight releases here and there, but our handicapping of the overall programs scheduled by 20th-Fox and Metro for April, May and June, finds them destined to pound down to the wire almost in a dead heat, a couple lengths ahead of their nearest competitor.

Let us look at the 20th-Fox lineup first. In addition to its three in the Big Ten, You're In The Navy Now, 11 Hours and On the Riviera, this company's Spring program includes six other features that shape up as being of better than average quality. April will see I Can Get It For You Wholesale (Susan Hayward-Dan Dailey-George Sanders) and Follow the Sun (Glenn Ford-Anne Baxter).

"Wholesale" is the filmization of Jerome Weidman's best-seller of some years back, and it has been made into an adult drama describing the comings and goings of an ambitious model, played by Miss Hayward, in her determined drive to win fame as a dress designer. One might say it's a garment industry version of "All About Eve." It was produced by Sol C. Siegel, who gave us "14 Hours," and Sam Jaffe heads the supporting cast. Exploitation angles look strong, and they will have to be capitalized.

Early reports on Follow the Sun indicate that this biographical drama about the life of golfer Ben Hogan will be a winner, Hogan, one of golfdom's greatest, was front-page news for months when he was fighting for his life after an auto accident, and his plucky comeback on the links was one of the great human interest stories of sports. With Glenn Ford and Anne Baxter playing the Hogans for heart-tugs, you can look for Follow the Sun to be one of the surprises of the Spring Season.

May will be 20th Century's big month. Sandwiched between the suspense thriller, Fourteen Hours, and the Danny Kaye musical comedy, On the Riviera, comes Rawhide, a rugged western melodrama with more than a modicum of suspense.

Rawhide is top-drawer in all its elements. The screenplay, an original, is by Dudley Nichols. It was directed by Henry ("14 Hours") Hathaway. And look at this cast! Tyrone Power, Susan Hayward, Hugh Marlowe, Dean Jagger, Edgar Buchanan, George Tobias. The scene of the story is an isolated stagecoach relay station, where Tyrone and Susan are held captives by a band of desperadoes waiting to rob the oncoming stagecoach.

Fox's three June releases, naturally, must be considered from a more distant view. The pictures are: Half Angel (Loretta Young-Joseph Cotten), in Technicolor; House on Telegraph Hill (Richard Basehart-Valentina Cortesa-William Lundygan), and Just One More Chance (Paul Douglas-Jean Bennett-Linda Darnell).

Half Angel is a romantic comedy with a new twist. It's a yarn about a young woman with a split personality — by night, a warm, sensual imp madly chasing the man of her dreams; by day, a cold, prim lady. It has every right to be a funny film, if one may judge by the people associated with it.

Loretta Young and Joseph Cotten are reunited in Half Angel for the first time since "The Farmer's Daughter" of three years ago. The screenplay comes from Robert Riskin, whose fame can be traced to such great comedy hits as "It Happened One Night" and "Mr. Deeds Goes To Town," among others. Richard Sale ("I'll Get By") directed and Julian Blaustein ("Broken Arrow") was the producer.

House on Telegraph Hill is a melodrama on the heavy side. Valentina Cortesa, refugee from a Nazi concentration camp in Poland, uses a dead friend's identification to win admittance to the U. S. Here, she finds she is the "mother" of a young boy with an inheritance, whose guardian is Richard Basehart, a sinister character. With the aid of William Lundygan, Valentina wards off Basehart's efforts to do away with her and the boy. Robert Bassler ("Snake Pit", "Halls of Montezuma") produced; Robert Wise ("Three Secrets") directed. Basehart's standout performance in "14 Hours" will be a boxoffice aid for this picture.

Just One More Chance started out with the title, "The Guy Who Sank the Navy," which might have given the impression that it is a sea story. No, this is a yarn about an egotistical ex-football star, college and pro, who realizes what a has-been he is when the Navy rejects him for service. Played by Paul Douglas for laughs and sentiment, the big mug finally wins over the Navy by playing one last game, and winning it. Joan Bennett is...
is estranged wife; Linda Darnell is the ver-loving girl-friend, and young Billy Gray is his hero-worshipping son.

Turning to the M-G-M lineup for the next three months, one is struck immediately by the degree of variety in the company’s total of eleven releases. The range of themes covers comedy, adventure, music, war, romance and mystery.

Three of the Metro Spring releases, father’s Little Dividend, The Great Ca-

The Spring Parade of Hits

also and Mr. Imperium, are among the Big Ones discussed on the preceding pages. The first two are April releases and they are joined in month’s schedule by Soldiers Three (Stewart ranger-Walter Pidgeon-David Niven), which has received only a lukewarm critical response. It is slated for release in April 20.

Adapted from the famed Rudyard Kip-

ning story, Soldiers Three tells in broad strokes of comedy and action the adventures of three rollicking soldiers stationed with the King’s Army in India. The episodic plot is unfolded in flashback through the eyes of Walter Pidgeon, a reared British general, who describes the lild and woolly antics of three adventuresome privates in the Rutlandshire drantry under his command.

Metro’s month of May lineup lists four films, two that look of average cal-

PANDORA & FLYING DUTCHMAN

Pandora and the Flying Dutchman shapes up as a mighty uncommon film that could very well be a pleasant surprise.

Filmed in Technicolor at the Shepperton Studios in England, this Albert Lewin production (he also wrote and directed) unfolds the fanciful tale of a tragic, fatal love between a beautiful, high-spirited American girl and a handsome Dutchman condemned to a ghostly existence some four hundred years ago.

With Ava Gardner in the role of the magnetic, selfish beauty, who finally finds in the Dutchman a man she can love, and Edmund Purdom as the doomed hero, Pandora and the Flying Dutchman is something to which exhibitors can look forward with keen anticipation. May 18 is the release date, according to present plans.

As its last May release, scheduled for the 25th, M-G-M turns from the fanciful “Pandora” to the hell and humor of war in Go For Broke! This is the story of the 422nd Regimental Combat Team, composed of America’s finest Japanese ancestry, who wrote an amazing record of glory during World War II.

The “Battleground” team of producer Dore Schary, author Robert Pirosh (he scripted this one) and star Van Johnson were reunited for Go For Broke! Johnson is depicted as the recent O. C. S. graduate, a second lieutenant, an unwilling platoon commander of the newly activated 422d, whereas he had sought assignment with his former outfit, the 30th Texas Division. Through the hell of war, and whatever fun was to be found, Johnson learns to admire and respect the volunteer corps under him. In a rip-roaring climax, his old Texas buddies are rescued from a Nazi trap by the fighting Nisei.

In case you are puzzled by the title, Go For Broke! is the Hawaiian dice-shooting slang for “shoot the works!” It was the Nisei battle-cry.

Metro’s four June releases will be led off on the 8th by People in Love (Ray Milland-John Hodiak). Studio advice describes this as a drama with romantic and tragic overtones, the story of “a love so great it threatened the very existence of a man who couldn’t forget.”

Following the Ezio Pinza debut in Mr. Imperium on June 15, comes one of Metro’s lesser attractions on the 22nd, Calling Bulldog Drummond (Walter Pidgeon). Made in England under the direction of veteran Victor Saville, this mystery-adventure melodrama concerns itself with the efforts of the suave, gentleman detective, Bulldog Drummond, to aid blundering, old Scotland Yard in its futile efforts to track down a shrewd band of robbers. You can take our word for it that the redoubtable Drummond performs the task with a pip pip.

Leo’s Spring season releases will wind up on June 28th with the arrival of the latest Red Skelton comedy, Excuse My Dust, and in Technicolor, too. This time, Red is seen as the mechanical genius of Willow Falls, Indiana, inventor of the horseless gas-mobile just before the turn of the century. In his 8 miles-per-hour speed wagon, Red scares the daylights out of most of the townsfolk, but also the hand of Sally Forrest, daughter of lively stable owner William Demarest. MacDonald Carey is the town’s young blood, whom Red defeats for a $5000 prize in the climactic gas-buggy race. It could be quite funny.

ARCH 26, 1951
Look For UA To Blossom Out

One of the brightest notes of the Spring season will be the resurgence of United Artists as an influential factor in major film ranks. Under the guidance of the new Krim-Benjamin management, the distribution know-how of Bill Heineman and the dynamic showmanship of Max Youngstein, you can look for UA to blossom out when the flowers bloom, tral-la.

While a definite program of release has already been set for the coming three months, it is not unlikely that developments will be made. Hence the filmmakers who have been viewing this company with a cold eye now thawing out and new product will probably be flowing to UA from reliable sources before long.

Meanwhile, eight features are scheduled for distribution during April, May and June. One of the April releases, The Man All the Way was chosen among FILM BULLETIN’S 10 Big Ones for Spring. On the basis of advance reports, it is supposed to be one of the season’s top Hits. With star values like John Garfield and the rapidly rising young actress, Shelley Winters, and bolstered by a hight-powered Youngstein campaign, He Ran figures to be up among the boxoffice leaders.

The month of April will find three UA features in release. The first of these, The Scarf (Mercedes M-Camburge and John Ireland) is slated for premier showings on April 6. This Gloria Film production might be best described as a psychiatric-mystery melodrama. It recounts the story of a young man (Ireland) who escapes from the State Asylum for the Criminal Insane after five years and sets out to prove his innocence of the sexual murder of a young woman found strangled near his unconscious body.

The second May release, on the 11th will be New Mexico, an outdoor period (1860) melodrama filmed in Anscolor. Starring Lew Ayres and Marilyn Maxwell, this starring Allen production depicts in bold action terms the bloody struggle between the redmen and the whites for domination of the newly settled western land.

May 18 will see The Fowl (Van Hefflin and Evelyn Keyes), a story somewhat in the vein of “The Postman Always Rings Twice.” Here, too, are two handsome and illusioned people caught up in an emotional tide that leads to murder. It was produced by S. P. Eagle.

Fabiola, a spectacle of ancient Rome, produced in Italy at a cost reputed to be the equivalent of $4,000,000, will be the UA’s release on May 25. It’s said to vividly depict the debauchery of the empire bos-

THE SCARF

to the screen by Seton I. Miller and they are told within the framework of the popular radio and television show, “Queen for a Day.”


The Ashworth novelette is “High Dive,” the tale of a sweet-faced Polish-American woman who comes to the “Queen for a Day” broadcast in quest of an engineering school scholarship for her son. It seems he has undertaken the risky job of diving 110 feet into a tiny tank of water at a carnival as the means of earning his board and tuition.

The inimitable Dorothy Parker, acknowledged America’s foremost feminine wit, turns sheer sentimentalist in her contribution to Queen for a Day. Her story, “Horrible,” unfolds the touching experience of a wealthy, spoiled young couple who learn what simple happiness others can find in life.

Three more features are listed for May release. On the 4th of the month comes Deep In Your Heart, starring Charles Boyer in a role most uncommon for him. As a priest stationed at a seminary in a small western town, Boyer comes to grips with a difficult problem, the persecution of a hooker that brings about the faithful seeking cures as the result of a “miracle.” How one miracle actually happens furnishes a surprise climax.

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FABIOLA

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DEEP IN YOUR HEART

fore it fell and to contain a “breath-taking sequence of the martyrdom of the faithful. Michele Morgan is the star. The two June releases scheduled so far both bear a foreign tinge. The Man with My Face (Barry Nelson) is the first feature filmed entirely in Puerto Rico. A murder story, it was produced by com- edian Ed Gardner. June 1 is the date of release. It will be followed on the 8th by Three Steps North, a W. Lee Wilder production about a GI in post-war Italy. Lloyd Bridges has the leading role.
If it's a Paramount picture,  
...it's the best show in town!

THAT'S WHAT HAPPY  
SHOWMEN SAY AS THEY GET  
ALL SET TO PLAY

The ten best shows from now thru August:

**CECIL B. DE MILLE'S**  
Samson and Delilah  
Color by Technicolor  
The Greatest Grosser of Our Time...

**DAMON RUNYON'S**  
The Lemon Drop Kid  
Bob Hope, Marilyn Maxwell

appointment with Danger  
Alan Ladd, Phyllis Calvert

Ace In The Hole  
Kirk Douglas, Jan Sterling

**HAL WALLIS'**  
That's My Boy  
Dean Martin and Jerry Lewis

The Mating Season  
Gene Tierney, John Lund with Miriam Hopkins, Thelma Ritter (as Mother of the Groom)

Dear Brat  
Mona Freeman, Billy De Wolfe, Edward Arnold

Molly  
Starring Gertrude Berg

The Last Outpost  
Color by Technicolor  
Ronald Reagan, Rhonda Fleming

GEORGE STEVENS'  
A Place In The Sun  
Montgomery Clift, Elizabeth Taylor, Shelley Winters
Paramount Has Hope (Bob, That Is)

Paramount runs behind most of the other top majors in the number of releases set for the Spring season, listing only six new features and two reissues for the three-month period. As for quality, we must enter a question mark, although this company’s program has a couple high spots and others that rank as fair possibilities.

For the select Big 10, the choice between the Alan Ladd film, Appointment with Danger, and the Bop Hope comedy, The Lemon Drop Kid, was a difficult one. The Hope film had tremendous possibilities, and, had the choice been open before its screening, might very possibly have been the selection. The FILM BULLETIN reviewer, however, found the film somewhat disappointing in the light of expectations based on the enviable Hope average heretofore, and his successful appearance in a previous Damon Runyon tale, “Sorrowful Jones.”

This should not be taken to imply that it will not experience a successful box-office run. Several of the New York newspaper critics found it a funny film in its Broadway Paramount opening, and, with the Hope and Runyon names to add it, plus an extensive exploitation campaign, it should be one of the Spring season’s better grossers.

An April release, Lemon Drop Kid gives Hope another luscious blonde in the feminine lead, Marilyn Maxwell, and the same producer and director of “Sorrowful Jones,” Sidney Lanfield and Robert Welch. The story concerns a Broadway race-track tout (Hope) who must raise $10,000 in 23 days — with Christmas Eve the deadline — or forfeit his life to a gang leader.

Three songs by Jay Livingston & Ray Evans, the “Buttons and Bows” team, are interspersed in the hectic, slapstick proceedings.

The other April releases, Molly and Quebec, have only fair prospects. The former, in its premiere debut as “The Goldbergs,” did not fare too well, despite a strong exploitation campaign. However, the famous radio-television family series, has a large pre-sold audience, and the film, a virtual duplicate of the TV show, is a simple, heartwarming comedy-drama that should appeal to family audiences.

With Gertrude Berg, Philip Loeb, and the rest of the video family in the featured spots, Marquee strength, of course, is limited only to the followers of the TV-radio show.

Quebec, Technicolor period drama of a rebellion in the Canadian province, stars John Barrymore, Jr., and Corinne Calvet, with Patric Knowles and Barbara Rush in supporting roles, and introducing newcomer, Nikki Duval, a flame-topped, green-eyed hoyden. With Miss Calvet as the brains behind the uprising young Barrymore as her illegitimate son and a script that offers nothing of disdistinguished calibre, its audience responses will depend on action and incidenta touches by director George Templeton. Trade reviews indicate that Quebec can expect not much more than fair return generally, with a slightly higher rating in the action houses.

Pairing up with Appointment with Danger in May, The Last Outpost (Ronald Reagan-Rhonda Fleming) marks the ten-year anniversary release of producer William Pine and William Thomas filmed in Technicolor, and employing the action format which Pine-Thomas have capitalized so well previously, it is set in 1862, when the Confederate Army of the Southwest, being driven back into Texas, assigns a small band to halt the flow of supplies over the Santa Fe trail. Clashing between the Union Army and the rebels, with both allied finally in battle against the Indians, offer plenty of dust and gore for the Technicolor cameras.

In support are Bruce Bennett, Bill Williams, Peter Hanson and Noah Beery Jr., Lewis R. Foster directed.

Final new release of the Spring season is Dear Brat, third in the “Dear Ruth” series. Producer Mel Epstein has once again united Mona Freeman, Billy D. Wolfe and Edward Arnold of the original and popular family group. Although “Dear Wife,” second film did not come up to the popularity of “Dear Ruth,” the entertainment potential of the wacky Wilkins family remains an important factor, and, if Dear Brat can make capita of its possibilities, it might well turn out to be one of Paramount’s best box office bets of the Spring season.

Rounding out Paramount’s June program are a pair of reissues, the all-star revue, Star-Spangled Rhythm and Miracle of Morgan’s Creek, Preston Sturges comedy starring Betty Hutton and Eddie Bracken.
Good B.O. Values In Republic Group

Republic boasts one of its strongest lineups in years for the Spring season. Of the 13 features set for April, May and June, at least five are films that would look good on any major studio’s roster.

In addition, there are two Roy Rogers films, a pair of westerns starring the up-and-coming Rex Allen, and the first in the new kid cowboy series starring Michael Chapin and Ellene Jansen.

Two of the four April releases are big-time productions. The Bullfighter and the Lady (Robert Stack-Gilbert Roland-Joy Page), set for the 15th, looks like the “sleeper” of the season from advance reports, and Fighting Coast Guard (Brian Donlevy-Ella Raines-Forrest Tucker), with an April 28 release, is one of Republic’s foremost productions of the year, in the “Sands of Iwo Jima” tradition.

Although the studio’s top star, John Wayne, doesn’t appear in any of the Spring group, his name will be associated with Bullfighter and the Lady as producer. Filmed largely in Mexico to catch the full flavor of the tempestuous excitement inherent in the blood and sand arenas, the story revolves around the adventures of a thrill-hungry young American, played by Robert Stack, who is drawn into the bull ring to experience the peril and acclaim reserved for the matadors. Gilbert Roland is seen as Mexico’s greatest matador, with Joy Page and Virginia Grey in important roles to supply the romantic element in the film.

Fourteen of the country’s top bullring artists play themselves to offer additional authenticity to the scenes in the arena. Budd Boetticher, whose own adventures as a matador parallel the film’s theme, is the director and associate producer.

Fighting Coast Guard, an action-drama of the nation’s first sea-going armed force and its exploits during World War II, also promises more of the type of action that gave “Iwo Jima” its bountiful quota of popularity. Brian Donlevy, as a Coast Guard commander, and Forrest Tucker in the role of a shipyard foreman who prefers to stay here and draw fat paychecks while the “other suckers” risk their lives for their country, vie for the affections of Ella Raines, the admiral’s daughter. How Tucker changes his mind about the war and the “suckers” forms the story.

Aided by full Coast Guard and Naval cooperation, this film looks like a combination of realism and popular fiction that should meet with good public response.

Also set for April are two westerns, Thunder in God’s Country (Rex Allen-Mary Ellen Kay) on the 8th, and Wells Fargo Gunmaster (Allan “Rocky” Lane) on the 30th.

The important May releases here are Honeychile, in Trucolor, starring the hinterland hoyden, Judy Canova, and Fugitive Lady (Janis Paige-Binnie Barnes-Eduardo Cianelli).

In Honeychile, a comedy with music, Miss Canova’s comic and vocal talents are put to use in a slapstick, wacky story that encompasses such various elements as song-writing, a phoney love affair, embezzlement, a hectic chuck-wagon race, crooked bookies and a kidnapping, among others.

Heading Judy’s support are Eddie Foy, Jr., Alan Hale, Jr., and Walter Catlett, with R. G. Springsteen in the director’s seat.

The melodramatic end of the May schedule is held up by Fugitive Lady, a suspense drama of a female schemer, and the relentless probing by an insurance investigator to uncover the murder of the lady’s husband. Janis Paige is the femme fatale who marries for wealth and falls into a trap of her own making; Tony Curetta is her nemesis and Eduardo Cianelli and Binnie Barnes are seen in the other top roles. Sidney Salkow directs the M. J. Frankovich production.

An innovation in westerns, and one which seems to be such a natural, is surprising the idea hasn’t materialized on film before, is Buckaroo Sheriff of Texas, another May release. A pet project of proxy Herbert J. Yates, the film marks the introduction of two youngsters as western stars in the first of a series that will see the kids grow up in the roles over a period of years. Michael Chapin is “Red White” and Ellene Jansen is “Judy Dawson” in the roles they will perpetuate hereafter.

Also in May are In Old Amarillo (Roy Rogers-Estelita Rodriguez), and Million Dollar Pursuit (Penny Edwards-Steve Flagg).

FIGHTING COAST GUARD

Powerful star values and a popular novel combine to make A Lady Possessed (James Mason-June Havoc), set for June, one of the most promising entries in this company’s schedule. Produced by Mason at Republic’s North Hollywood studios from the novel “Do! Palma” by Pamela Kellino (Mrs. James Mason), the story is described as “one of the strangest love affairs that ever reached the screen. Miss Kellino also is cast in the top supporting role. William Spier and Roy Kellino have combined for the direction.

Also slated for June release are South of Caliente (Roy Rogers-Dale Evans); Havana Rose (Estelita Rodriguez-Hugh Herbert-Bill Williams) and Rodeo King and the Senorita (Rex Allen).

MARCH 26, 1951
There is an attractive variety in Uni-
ve-sal-International’s Spring program.
The eight features, three of them in
Technicolor, include a trio of comedies, a
comedy-spectacle with music, one me-
drama, a big-scale color western and a
pair of mysteries. In line with U-I pol-
icy, this product offers little in the way
of top-ranking marquee names, the em-
phasis being, rather, on story content and
exploitation values.

Leading off the Spring lineup, and top-
ing it in boxoffice potential, is Up Front,
the enthusiastically received filmization of
Bill Mauldin’s hilarious cartoon charac-
ters, Willie and Joe. Up Front was a
natural for selection among the 10 Big
Ones. Over 500 openings have already
been set for April, and it is getting the big
rush exploitation treatment.

Those everlasting Kettles are respon-
sible for U-I’s second April release, Ma
and Pa Kettle Back on the Farm hardly
calls for any description, being a continu-
ation of the many antics of glamorous Ma
Marjorie and handsome Pa Percy Kilt-
bridge, their brood of 15, their Indian pals
and sundry other Homer characters.

Rounding out the April group is Double
Crossbones, a Technicolor film that com-
bines comedy, farce, adventure and mu-
sic. With Donald O’Connor cavorting
in the role of a swashbuckling outlaw,
breaking into song and dance on occa-
sions, the Double Crossbones cast is
healthier than the usual hates catering to audiences that prefer
comedies and musicals. The pirate theme
gives it a chance in action houses, as well.
O’Connor’s romantic vis-a-vis is elen
Carter, one of U-I’s young hopefuls. There
are three song numbers, two sung by
O’Connor, one by a chorus.

The first May release introduces one of
radio’s ABC, every We’n sdy thrill popular detectives, J. Scott Smart, known
fictionally as “The Fat Man” and as “Bret
Runyon.” In his first film, titled The Fat
Man, the rotund Scott essays the solu-
tion of a mystery in his usual urban manner.
For an odd twist, it develops that the
killer is none other than that sad-eyed
circus clown, Emmett Kelly.

The Technicolor item in May will be
Smuggler’s Island (Jet Chandler-Evelyn
Keyes). In this adventure melodrama played against background of the Portu-
guese island of Macao, 50 miles off the
South China coast, Chandler plays the
role of a former U. S. 

MA & PA KETTLE BACK ON THE FARM

who becomes involved in smuggling op-
erations. The plot reads like it contains
all the necessary elements of intrigue,
romance and action, so Smuggler’s Island
can be expected to achieve reasonable
success in situations where such films are
accepted.

Katie Did It (Ann Blyth-Mark Stevens),
third May release, is a romantic comedy
revolving around the pursuit by a boy of
a girl. Mark Stevens, boy, is a New
York commercial artist who goes to a
staid little New England village for a
vacation. There he encounters Miss
Evelyn Keyes), In this adventure melodrama played against background of the Portu-
guese island of Macao, 50 miles off the
South China coast, Chandler plays the
role of a former U. S. 

HOLLYWOOD STORY

Hollywood Story (Richard Conte-Jean
Adams-Henry Hull) relates the tale of
film producer with a yen for sleuthing.
Conte rents an old, historic Hollywood
studio, scene of a strange, unsolved mys-
tery. Mirror, 20 years before. Determined to make
a movie based on the crime, he is
about reassembling all the people
involved. Intrigued by the odd circum-
stances he encounters, the producer
sets about his job, eventually traps the
killers.
IN TRADE REVIEWS

"Excitement and suspense. Should do well!" —FILM DAILY

"First rate. Unusually fine performances!" —M. P. HERALD

"Action, suspense!" —M. P. DAILY

"Absorbing with suspense to keep any audience well entertained. Splendid, top drawer. Should draw well at boxoffice!" —SHOWMEN'S TRADE REVIEW

"Fine production!" —FILM BULLETIN

"Engrossing. Filled with selling angles!" —EXHIBITOR

Not since "SPELLBOUND"... a picture like this...

THE 2nd WOMAN

HARRY M. POPKIN presents
ROBERT YOUNG and BETSY DRAKE
in
"THE Second WOMAN"

with JOHN SUTTON • HENRY O'NEILL • FLORENCE BATES • MORRIS CARNOVSKY
Produced by MORT BRISKIN and ROBERT SMITH • Directed by JAMES V. KERN
Original Screenplay by ROBERT SMITH • Musical Direction by NAT W. FINSTON
A HARRY M. POPKIN Production • Released thru UNITED ARTISTS

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SMASH BUSINESS MIAMI, MINNEAPOLIS, HOUSTON AND WATCH THE DOUGH ROLL IN IN ST. LOUIS, CINCINNATI, MILWAUKEE, TOLEDO, SYRACUSE AND OTHER TOP STATIONS!

The first of the great NEW ones thru UA
**Action Predominates WB Lineup**

Warner Bros. Spring product is heavy with action. No less than six of the seven features on the WB agenda for the next three months are primarily of an action type. Three are westerns, one is a social problem melodrama, another is a prison story, and there is a Hitchcock suspense melller. The only non-action film in the season's program is a romantic comedy for Joan Crawford.

What must be regarded as a commentary on the economy mood of Warners is the fact that not one of their Spring films has been made in color. This, despite the fact that the three outdoor pictures are the type fans have come to expect in color.

Both of the April releases are westerns, one below par, the other somewhat above. The weaker one is Raton Pass, With a good cast featuring Dennis Morgan, Patric Knowles and Steve Cochran, this one bogs down badly because of a muddled sometimes ridiculous, script involving a cattle baron and his son, the latter's ruthless wife and some of the hammiest heroes of recent months.

**Only the Vaillant** is considerably better and should enjoy a fairly good boxoffice. Produced for Warners by William Cagney with a top-value name in Gregory Peck, this is a story that makes sense and provides enough suspense to hold the attention of all classes of moviegoers. There is no doubt that its boxoffice value would have been increased a great deal had it been filmed in color.

The plot of **Only the Vaillant**, laid in the post-civil War period, relates the experience of a patrol of U.S. cavalrymen chosen by their commandr (Peck) to assume the virtual suicide mission against the Apaches surrounding their fort. A strict disciplinarian, Peck is hated by his men and each would like to do him in. However, he accomplishes his mission, despite the loss of most of his detail.

Three features are scheduled for May and this trio will be led off by **I Was a Communist for the F.B.I.** A Bryan Foy production, also directed by Gordon Douglas, this topical melodrama offers little in cast values, but it unquesionably has a strong exploitation potential—which undoubtedly will be fully capitalized by Warners ad chief, Mort Blumen- stock. He and his crew of exploiters have made much of such films in the past.

**I Was A Communist** reputedly exposes the inner workings of the communists and the methods they employ through various "fronts" to foment discontent and disorder. The players include Frank Lovejoy, Dorothy Hart, James Millican.

**Goodbye My Fancy** is immediately noteworthy because it affords a switch for Joan Crawford. While five straight dramatic roles for Warner Bros. (this is her sixth film since she started a fresh career with this company in 1944), Miss Crawford now essay a comedy. Robert Young appears as her leading man, with Frank Lovejoy in the secondary male lead.

Based on the play by Fay Kanin and directed by the usually reliable Vincent Sherman, **Goodbye My Fancy** has the odds in its favor. Joan plays a Congresswoman who returns to her alma mater to receive an honorary degree, and discovers that the college president is the boyfriend of her school days, the young man who helped get her expelled soon as the primary love interest. A basically romantic comedy, it is said to have enough overtones of drama to keep the Crawford faithful content.

Last of the May group, **Along the Great Divide**, is another western. In this one Kirk Douglas, as the hero in the saddle, plays the role of a stern frontier marshal who never allows jus- tice to temper his administration of the hard law. Virginia Mayo is seen as a cattle rustler's daughter, to whom the law means the violent death of her father.

June will see the arrival of a pair of melodramas from the Warner studio. They are **Inside the Walls of Folsom Prison** (Steve Cochran-David Brian) and **Strangers on a Train**, a film by Granger-Ruth Roman-Robert Walker).

The former release, another Bryan Foy production, depicts events in the famous California prison during the mid-1920's, when attempts were made to change from the old harsh methods of handling criminals to a milder system of re education and rehabilitation.

**Strangers on a Train**, Alfred Hitchcock's latest suspense chiller, will close out Warner Bros. Spring program late in the month. Based on the bestselling novel of the same title by Patricia Highsmith, it is told by movie fans, According to the decrip- tive matter, it is typical Hitchcock, "essentially" exciting with odd incidents employed to build the suspense.

**RKO Will Have Mellers**

Melodrama and the plunging necklines, have been RKO's principal stock in trade of late, and the product lined up for the Spring season appears to offer more of the same, although the program of eight features starts off with a travelogue.

**Kon-Tiki** is reputed to be an authentic photographic account of an expedition by six Scandinavian scientists, headed by Thor Heyerdahl, who sailed in a log raft from Peru to the Polynesian Islands. Author of a book on the e xpedition, narrates the film.

Howard Hawks' **The Thing** is being treated by RKO in an aura of deep mystique, a natural carry over of those pseudo-scientific melodramas dealing with the arrival of some strange monster from another world, the title might cause it to run the risk of being mistaken for a comedy based on the novelty song that swept the airwaves a few months back. "Boom! Boom! Remember?"

The scene of the **Thing** is the North Pole. The cast is devoid of known names.

Third of the April releases will be **My Forbidden Past** (Robert Mitchum-Ava Gardner-Melvyn Douglas), from Polan Banks' screenplay. This is a rather lurid period melodrama with the emphasis on sex and infidelity.

The trio of May releases will be led off by a Collier Young-Ida Lupino production, **Hard, Fast and Beautiful** (Claire Trevor-Sue Carol-John Agar). Miss Lupino directed this tale of a greedy mother who promotes her daughter into fame as the answer to the third star of the world, but loses her love.

**Sealed Cargo** (Dana Andrews-Carla Balenda-Claude Rains) is the filmization of the hateepost serial, "The Gaunt Wom-

an," a 1922 story about an attempt by Nazi U-boats to harbor at Newfoundland. Andrews plays the role of a fishing boat skipper, who thwarts the plan. Rains is the Nazi captain.

Filmed entirely in Japan, **Tokyo File** 212 spins a melodramatic little yarn about espionage and communist machina- tions to sabotage supplies for the Korean refugees. Robert Shaw is the U.S. Army Intelligence officer. Florence Mar- lly as a mysterious beauty who turns against the communist once her sister is murdered. Other "stars" are Katsuhiko Haida, Reiko Ota and Tatsuo Saito. One of these may be the Nippone Clark Gable.

First of the June releases from RKO will be this company's only Technicolor entry for the Spring season, **Best of the Barracks** is the title, which leads one to suspect immediately that it might be a western.

With a well balanced cast composed of Robert Ryan, Claire Trevor, Jack Bue- tel, Robert Preston, Walter Brennan, Barton MacLane, Bruce Cabot and Law- rence Tierney, **Best of the Badmen** seems to offer much promise for the action lover at the boxoffice.

RKO's recurrent preoccupation with the outlaws of the old west (James Bros.-Younger Bros., et al.) crops up again in a story related in part to President of the Union major Ryan as he frees them, according to post-Civil War law.

The RKO Spring group winds up with a drama tentatively titled **Mad with Much Heart**, a film that will be produced, starring Robert Ryan and Ida Lupino.

This is the story of a tough, two-fisted detective, who learns the meaning of compassion from a blind girl.

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**FILM BULLETIN**
Lullaby of Broadway

They're the sweethearts who turned Broadway into lovers' lane!

10 tunes -- all toppers!
Lullaby of Broadway, "Please Don't Talk About Me When I'm Good"
"Somebody Loves Me!" "You're Getting to be a Habit with Me"
"Just One of Those Things," "Zing! You're the Strings of My Heart"
and "I Love the Way You Say Goodnight" and more! more!

--The show world's Spring song!

more happy snappy
box-office music from
WARNER BROS.
Columbia, ELC Products Sparse

Except for Valentino, Columbia offers no positive evidence of a strong line-up, although a few of the Spring releases may rise above the routine, once their possibilities are revealed in the market. Two of these are filmizations of novels, The Brave Bulls (Mel Ferrer-Mirasalava), a May release, and Lorna Doone (Barbara Hale-Richard Greene), Technicolor production of the famous classic due in June.

Also rating as b. o. possibilities are Santa Fe (Randolph Scott-Janis Carter), Technicolor outdoor drama set for April, and Her First Romance (Margaret O'Brien-Allen Martin), a May release. The latter marks the former child stars' debut as an adolescent, and, if the rule of child star "comebacks" holds up, Miss O'Brien has a tough handicap to overcome.

The balance of this outfit's Spring schedule can pretty well be called without too much analysis. Two Gene Autry films, Whirlwind in April, and Valley of Fire in June; two Jon Hall action melodramas, When the Redskins Rode, in May, and China Corsair, in June; a Jungle Jim film, Fury of the Congo (Johnny Weissmuller-Lyle Talbot) in April; a George Montgomery western in June, Texas Rangers; an action programmer, Smugglers' Gold (Cameron Mitchell-Amanda Blake) in May, and a Charles Starrett western, Snake River Desperados, also in May.

Eagle Lion Classics has named its releases only for April and May. The lineup is a mixture of some good-looking foreign and unimpressive domestic films among the ten pictures set for the two months.

April in the Hollywood-made films has the novelty comedy, Skipalgon Rosenbloom (Max Rosenbloom-Max Baer-Jackie Cooper), on the 3rd; in the foreign section, The Man from Kroyan (Robert Preston-Martha Scott), on the 20th and a western, Badman's Gold, for the 3rd.

The middle of the month sees two British-made films: The Long Dark Hall (Rex Harrison-Lilli Palmer), on the 10th, is a melodrama that is enhanced in big cities by the American popularity of the two stars, currently playing Broadway in "Bell, Book and Candle"; for the week of the 17th, the long-delayed, controversial Oliver Twist will have its American debut.

Outlook for May is not as favorable. Only Two Guys and a Gal (Janis Paige-Allan Jones) on the 15th gives any promise for the domestic product. The Italian-made Volcano, with Anna Magnani in the top role, can expect a certain amount of boxoffice in the art spots and from the publicity accorded the star in conjunction with the title accruing from the unsavory Bergman-Rossellini affair, but, unless its entertainment quota is abundant enough to overcome the foreign label, it doesn't shape up favorably. The rest of the May offerings are mainly for the overseas trade.

On the 8th, the British-made Cairo Road (Eric Portman), and Fighting Rebels (cast not listed), and on the 15th, Hoodlum (Lawrence Tierney-Allene Roberts).

Good Prospects In Monogram, Lippert Lineups for Spring

Monogram has a promising exploitation spy melodrama coming up from Allied Artists, and a fair run of program pictures to make up this company's Spring release schedule of ten films.

The A feature, I Was an American Spy, with April 15 release date, is the big one for Monogram from this company and has been given topflight treatment by producer David Diamond. With Ann Dvorak and Gene (Steel Helmet) Evans in the top roles, the film details the perils of a night club singer in Man- nala, after the fall of Bataan, who poses as a friend of the Japanese in order to obtain secret information to send to the Americans.

Miss Dvorak as the spy, and Evans, as an American guerilla, are participants in such heart-stoppers as the Bataan death March, the attempt to get couriers through to the American lines, and inhuman Japanese tortures, American Spy offers a most promising piece of action, suspense entertainment. Lesley Selander directs the Sam Roea screen play, taken from the book, "Manila Espionage," by Myron Goldsmith and Claire Philips.

Of the Monogram releases, the Cine- color Cavalry Scout (Rod Cameron-Audrey Long), produced by Walter Mirisch and also directed by Selander, and Ac- eed tile to Mrs. Hoyle (Spring Byington- Brent King/Tanis Chandler), a Barney Gerad production directed by Jean Yarbrough, appear the best prospects for the Spring season.

Cavalry Scout, due May 13, has the popular Rod Cameron involved in the Indian wars and details his ultimately successful efforts to uncover white renegades bent on prolonging the redskin conflict.

According to Mrs. Hoyle, on the 20th, appears to be the sort of entertainment that family audiences will enjoy. Spring Byington, as a retired school teacher who exerts her beneficial influence on a band of gangsters, eventually becoming involved in stolen jewels herself before she can see the effects of her treatment. A pair of promising newcomers, Brett King and Tanis Chandler, are the chief support in romantic roles.

Monogram's other April releases are Ghost Chasers (Leo Gorcey-Huntz Hall), on the 29th, another in the Bowery Boys series, and Canyon Raiders, a Whip Wilson-Fuzzy Knight western, on the 8th.

Two more westerns round out the May releases: Blazing Bullets (Johnny Mack Brown-Lois Hall), on the 6th, and Nevada Badmen (Whip Wilson-Fuzzy Knight) on the 27th.

The June schedule has a Lindley Par- sons comedy with music, Casa Manana, on the 10th; another entry in the Ray- mond Walburn "Father" series, Father Takes the Air, on the 17th, and a Johnny Mack Brown western, Montana Desperado, on the 24th.

Robert L. Lippert, who pulled some unknowns with dramatic talent out of a hat to forge one of the better war films, "The Steel Helmet," offers a quintet of releases for the April-May-June period, with one, The Little Big Horn, giving promise of rising above the run- of-the-mill as did "Helmet." Three of the group are the Spartan Productions series of action films starring Hugh Beaumont, Ed Brophy and Richard Travis in per- petual roles as adventurer, comic pal, and police lieutenant, respectively. The fifth in the Spring group is a variety musical comedy.

Little Big Horn, due for release June 13, has two of Hollywood's most talented young character actors, John Ireland and Lloyd Bridges, in the top roles. Ireland, who has made a lasting impression in several recent films, including "All The King's Men," is seen as the leader of a ragged, little U. S. Cavalry band, given a dangerous assignment in Indian coun- try, Bridges, as his aide, and the seductive Marie Windsor head the defly chos- en supporting cast.

Charles Marquis Warren doubled as writer and director, with Carl K. Hittle- man in charge of the photographs, also and as cameraman Ernest W. Miller handling the photography.

Kentucky Jubilee (Jerry Colonna-Jean Porter), on the 18th, hangs a large quota of specialty acts and musical numbers on the story thread of a talent search in the Blue Grass country. Producer-director- writer-director Peter Godfrey has marked the script, has included 13 songs and several specialties. The supporting cast is headed by James Ellison, Fritz Feld, Vince Barnett and Raymond Hatton.

Two of the Beaumont-Brophy-Travis films, Danger Zone and Pier 23, will be released in April, the former on the 20th and the latter on the 27th. On May 4, one week later, the third, Roaring City, will go into circulation.
SPRING SELLING CAMPAIGNS

Recognizing the necessity for merchandising their product today more than ever, the film companies have set some powerful selling campaigns, some old, some new. But all intent on titillating public interest in the new films. Tie-ups to insert the film's name into the sovietor's consciousness, personal appearances by stars, national magazine advertising, exploitation stunts, kleigghted premieres, and all the other time-tested ballyhoo tricks are being pulled out of the hat by the publicity-exploitation departments to excite public enthusiasm for the important films slated or release these next three months.

An acknowledged leader in showmanship, 20th Century-Fox has set an imposing list of selling aids for its Spring releases. After an epic series of merchandising tie-ups to kick off the Easter release, Bird of Paradise, ad-publicity chief Charles Einfeld and his boxofficeiers lunged right into topflight promotions for the next three months. Fourteen days was the time allotted with an "All Celebrity" world premiere at the Astor in New York and a word, "Acrophobia."

As cleverly used as a gimmick to pique public curiosity. (Look it up yourself. We did.) On the one day after the unusual approach was used in an ad, the word tricked over an aroused public's curiosity more, probably, than it ever did in the years since it was Webberized.

A firm believer in tie-ups to make their films' titles and stars known in advance, Fox has arranged tit-for-tatters on virtually its entire Spring lineup. I Can Set It for You Wholesale has been appropriately tied in with the famous "California Girl" dresses. Follow the Sun c-ops include the popular MacGregor ne of sportswear, the Catalina bathing suit manufacturers, Love Joy shoes, popular magazine and golf publications and Ben Hogan's book, "Power Golf."

Half Angel, with a special Student nurse Recruiting Drive and fashion magic overage; On the Riviera, with a tremendous music promotion; Lux Fashions and V's Vegetable Juice; Just One More Chance with Bell & Howell cooperating, are also been set up for nationwide c-ops.

At M-G-M, Father's Little Dividend has been getting a double barreled ad campaign that bias to recoup every moviegoer who saw "Father of the Bride," as well as a brand new batch of want-to-sees. No less than 32 national magazines will be carrying ingenious advertising copy that practically propels the reader into the movie house. In addition, a clever group of teaser ads, with the title on the "Little Dividend's" diaper, is a sure attention-grabber for the newspaper ads.

A usual approach for the trailer campaign on The Great Caruso is noteworthy. Three separate trailers, designed for a four-week campaign, have been made up; the first two are teasers, one offering Mario Lanza singing the Hit Parade topper, "Be My Love," and the third, the regular trailer.

Two of United Artists' early Spring releases are getting the high-powered exploitation treatment. Vice-president Max E. Youngstein has plunged head-long into the task of re-establishing UA as a front line factor in the industry. Strong campaigns are already underway on Queen For A Day and The Scarf.

The Robert Stilman trilogy will be kicked off with a world premiere in the town of Waycross, Ga., which was named "Queen City" via a nationwide contest conducted by the Mutual network. The popular radio-television show will be used extensively to promote this film.

"The Up Front Girl." Important mentions in columns after distribution of an effective booklet on the film, and a saturation booking campaign which has set more than 500 dates for its April release.

Republic, visualizing a high-grossing "sleeper" in Bullfighter and the Lady, has enlarged the scope of its campaign on the film. In preparation are an expanded advertising campaign, tie-ins, much-loved Steve Edwards. They play up the passion and peril of this bullring story.

Paramount has lined up special tie-ups for five of its six new releases. Co-ops with CBS radio and TV networks and Sanka Coffee have been arranged for Molly, Quebec has been linked with Coca Cola, The Hossery; Lemon Drop Kid with Marlboro Shirts, the Lusk Lemon Drop Co., Royal Desserts and the S. H. Kress chain; Dear Brat and Appointment with Danger will be featured in Belfast Bicycles ads. Danger also has a special Post Office Department tie-up which carries the endorsement of Postmaster General Donaldson.
"COMEDY"

WINS CRITICAL PLAUDITS

Once again, 20th Century-Fox has affirmed its status as a New York magazine article about an actual incident, and the screen translation has won the plaudits of the New York newspaper critics. They report that "Fourteen Hours" builds tremendous tension, but are also of the opinion that it is not a picture for the squeamish or the faint-hearted.

In "Fourteen Hours," Alton Cook calls it "a fascinating picture" whose name is "likely to be hanging over the front of the Astor for many weeks to come."

Bosley Crowther, in the Times, says it is a "remarkably compact" picture in which you are suspended not gripping sus-

pense, absorbing drama and stinging so-

cial comment," It has, he adds, "accelerat-

ing power... accumulating drama... that makes for the real emo-

tional upswing and the hard, stag-

gering shocks in this... superior Amer-

ican film."

Disappointed that it did not explore more closely "why he is there" on the ledge, poised to jump, the Compass' Sey-

more hands it "less, somewhat harrowing and gripping," conc"udig; "you might like to see 'Fourteen Hours,' but hold on to your seats when you do!"

Another Western play to dis-

like.

The Herald Tribune's Otis L. Guern-

sey, Jr. describes "a film of almost ex-

hausting vim and energy, seems almost too real for comfort." A picture not for "the sensitive seekers after vicarious escapist thrills," he says "it offers, quite simply, a no holds-barred shot at a horror show."

In the Post, Archer Winsten is not completely satisfied with "a realistic repro-

duction of a suicide incident of a few years back," a characteristic of an American "circusing of a potentially tragic spectacle," he admits, "it's a pretty
darn good picture," But, as a picture trying to add something to this spectacle, he concludes, "It's not very exciting."

THE 13TH LETTER

20th Century-Fox

"Melodrama from far off the beaten path... Has enough suspense to keep an audience alert."—CREELMAN, N. Y. WORLD-TELEGRAM.

"Nothing of the conventional whodunit... Basically a melodrama of moods and atmosphere, of hidden motives, of characters and their per-

sonalities... Unusual and inter-

esting drama despite its rather gloomy plot."—PELSWICK, N. Y. JOURNAL-

AMERICAN.

"Incredibly intriguing mystery picture... Straight who-does-it film."—CROW-

THER, N. Y. TIMES.

"Thriller that doesn't quite thrill... Reasonably well made and acted with conviction... What is missing is that elusive quality known as mood."—PECK, N. Y. COMPASS.

"Suspense is not sustained and interest tends to lag... Sort of soap opera. Too much misunderstanding and inferences are

blended as nicely as any radio fan
could wish."—PIHODNA, N. Y. HERALD TRIBUNE.

UNDER THE GUN

Universal-International

"Can't for the life of us figure any reason

for such an aimless tale, except to in-

duce in bleak realism. The markman-

ship is infinitely better than the film."—

CROWTHER, N. Y. TIMES.

"A western film... Standard crime-chase action... Neither an inter-

esting study of an archaic penal sys-

""QUOTES"

What the Newspaper Critics Say About New Film

"Tomahawk"

"Universal-International"

"Broadway has had an overdose of Westerns lately but this is the liveliest. Possesses marks of reality frequently missing in more expensive productions... Eventually... melodramaticizes itself out of top competition."

"WINS N. Y. JOURNAL AMERICAN.

"Witsu out on the real look and the real stature of the war in Korea."—

"PECK, N. Y. COMPASS.

"Gritty, tough drama of gum, tough fighters... Depression rather than

inspiring or even entertaining."—CREELMAN, N. Y. WORLD-TELEGRAM.

"Rogue River"

"ELC"

"Story... not nearly as impressive or simple (as) choice of locale... Something

that meets the eye."—A. W., N. Y. TIMES.

"Handsome color photography... all there is to recommend... an exasperat-

ing lack of incredible characteriza-

tions and contrived situations."—

J. S. B. N. Y. HERALD TRIBUNE.

"Western free and easy... with a

wacky..."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Mad Wednesday"

RKO

"Harold (Lloyd) returned to the screen

with all his charm and lightheartedness, con-

cluding with a gag... Harold and Prest

(Sturges) have caught one another in

a top form, glory be for all good

who love laughter."—A. C, N. Y. WORKS

"Rather successful at the box office."

"Script offers no surprises and little

freshness of idea... Fairly safe bet.

"RAYFIELD, N. Y. COMPASS.

"Has enough of the old Sturges

tricks to give your Stygian lungs a world

breathe... It wears itself a little thin-

wards the finale. This picture you should

see."—WINSTEN, N. Y. POST.

"Best Western film... Standard

crime-chase action... Neither an inter-

esting study of an archaic penal sys-

"License."—A. C, N. Y. WORLD TEL-

"GRAM.

"Mostly a Betty Grable-Dan Dailey musical... not to be confused with a

true musical."—WINSTEN, N. Y. PO-

"Lancelet... Handsome dancing in Technicolor... Great fun."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Vengeance Valley"

M-G-M

"Since the men in this picture are

truly man who do not hesitate to fig-

the entertainment quotient is high a

handsome."—WINSTEN, N. Y. POST.

"Western built for adults, and for you,

in particular, to engross you."

"CREELMAN, N. Y. WORLD-TELE-

GRAM.

"Bounte and freshness and youth-

out... has gone out of the move-

version... All a bit too blaring, a

lot for kiddies, although the kiddies

are overproduced drama... acted and
directed with a natu-

ably fresh and outdoor films... Story

is... probably fock to see it... Strong a

dramatic tale of adventure set in the

least magnificent Western these

years has seen."—CREELMAN, N. Y. WORLD TELEGRAM.

"Well-made but routine Western.

No Western fan could ask for more... Except possibly a reasonable story..."

"HODNA, N. Y. HERALD TRIBUNE.

"Bad Wednesday"

RKO

"Harold (Lloyd) returned to the screen

with all his charm and lightheartedness,

concluding with a gag... Harold and

Prest (Sturges) have caught one

another in a top form, glory be for all

good who love laughter."—A. C, N. Y. WORKS

"Rather successful at the box office."

"Script offers no surprises and little

freshness of idea... Fairly safe bet.

"RAYFIELD, N. Y. COMPASS.

"Has enough of the old Sturges

tricks to give your Stygian lungs a world

breathe... It wears itself a little thin-

wards the finale. This picture you should

see."—WINSTEN, N. Y. POST.
COLUMBIA

COLUMBIA TO DELIVER 30 AT 
$25,000,000 IN 5-YEAR PACT

"COLUMBIA received a much-needed shot in the arm with the long-talked-
about signing of Stanley Kramer's independent production organization to a five-
year deal. While the effect of the hypo-
ill require time to make itself felt, since
no agreement is a long term matter,
resident Harry Cohn's statement that
this is the most important deal we have
ever made" is undoubtedly more than a
temporary blurb.

Under the terms of the pact, Kramer
is agreed to deliver 30 pictures over a
next five years, at a cost approximating
$25,000,000. The entire Krame: production
unit, including board chairman Sam Katz,
exploitation chief George Glass, writer
Carl Foreman and production specialists
Judd Sterner, Dmitri Timokin, Harry
erstad and Clem Beauchamp, will move
ver near to the Columbia lot as a com-
pletely self-operating independent organi-
zation. Columbia will finance the produc-
tion and share in the profits, but Kramer
is expected to enjoy full freedom of
and autonomy in the actual production.
Our operation will be the same." Kramer
announced following the signing. "As a
striking power on new ideas plus
horough preparation and rehearsal. We
ave the same team of creative man-
er to carry through and will step up
our pace by extending preparational ac-
tivities."

The Kramer unit comes to Columbia
ith 12 properties, estimated at a $3,000-
t value, under his wing and being
aded for various phases of production.
the rate of six films per year, the ini-
ial schedule includes "The Convict's
Death of a Salesman," "The Cyclist
aid," "Happy Time," "Four Poster"
and Member of the Wedding." Other prop-
eries owned by Kramer include Taylor
aldwell's novel, "The Wide House"; Carl
orman's original, "High Noon" and an-
other untitled script; Irving Reis' "Four
ades in Eel"; Robert Louis Steven-
's "Markheim," and a children's tale
Ted Geisel, "Dr. Sues of cartoon
me.

As reported last issue, there was a two-
week hiatus at the studio earlier this
month and to date, there's no appreciable
ck-up in activity in sight. On March 13, ene Aur.tv Produc.lons launched
ooting on "Silver Canyon," with Gall Davis
ast as Aur.tv's leading lady, and John
nglish handling the mixing for Pro-
cer Arnpaz Schauder. The only other
roduction to roll thus far this month is So-
"of Dr. Jekyl!" (Louis Hayward-
Lawrence), with Seymour Friedman
ecording. Rolling out the unimpressive
arch slate will be "Production's
Men," starring Burt Lancaster, ith Walter Goldberg directing for Pro-
cer Harold Hecht, slated to roll on the
ith. Negotiations are reported to be pro-
gressing smoothly between Columbia and
Humphrey Bogart's Samuel company for a
new contract calling for the latter group
to make a new group of pictures for
Columbia release. Santana, which recently
completed its first day of shooting with
the studio, now has in preparation "The
Butcher Bird" and "Canela."

EAGLE - LION - CLASSICS

ECONOMIES, NEW INDEAL DEALS

BOLSTER ELC'S PROSPECTS

WITH sixteen pictures lined up for
release during the next four months,
overhead operating expenses pared to a
point where the company is operating in the
black, and numerous new deals with
independent producers either ready for
signing or in the final discussion stages,
ELC is making a hearty recuperation,
following some very shaky experiences a
few months past.

James Woolcott, vice president of Pathe
Industries, has been wending up talks in
Hollywood with several inids which should
boost the rapidly growing release slate
even higher. Woolcott arrived on the
Hollywood scene with the hot news that
ELC has now set up two separate produc-
tion funds totaling $1,600,000. Needless
to say, this disclosure had most of the
inde producers not previously under con-
tract, beating a path to his door. How-
ever, he is withholding any information
on possible new contracts, pending ap-
proval of ELC proxy William C. Mac-
millen, Jr., when he returns to New York.

Only one new picture destined for ELC
release is in the pipeline. "I've got a
project in the next two weeks, although the Alex Paal
production of "Cloudburst" (Robert Pres-
ton) which has been shooting since Janu-
ary 8, finally wound up on March 8.

The lone new feature shooting is Jack
Schwarz' production, "The Hoodlum"
(Lawrence Tierney, Alene Roberts—Ed
ward Tierney), which got away on March
14. Max Nossee is directing for active
producer Maurice Kosloff, on a 24-day schedule.

LIPPERT

UPSURGE IN PRODUCTION

FIRES STUDIO TO NEW PEAK

LIPPERT's production activities hit a new
peak during the past two weeks, with
one picture shooting, four in the cutting
rooms, four set to go before the end of
March, and two more scheduled for early
April starts.

Currently shooting is William Berke's
"Savage Drums" (Sabu-Lita Baron),
which rolled March 9, and is scheduled
to wind during the closing days of this
month on a 21-day schedule. Pictures in
the cutting room are: "The Little Big
Horn," (John Ireland—Lloyd Bridges),
directed by Charles Marquis Warren and
produced by Carl Hittelman; "Kentucky
Jubilee" (Jerry Colonna—Jean Porter),
produced and directed by Ron Ormond;
"Roaring City" (Richard Travis), another
Ron Ormond production, and "Danger
Zone," also starring Travis.

Scheduled to roll before the end of this
month are two more Ron Ormond produc-
tions, "Mr. Big's Show Business" and "Sir,
Mr. Bones," and two Sid Melton
comedies, "Leave It to the Marines" and
"Off We Go." Early April will see two
top makers go into action with "Lost Con-
trient," to be produced by Sig-
mund Neufeld and directed by Samuel
Newfield, and "G.I. Jane," a Murray
LeBorg production, with Reginald
LeBorg, who recently directed Universal-
International's "Wyoming Mail," comes
to Lippert's for "My Jane.""
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Thus, though two pictures were completed the last fortnight, the total number of productions before the camera at Metro has been raised to six. The newly canned product is "Strictly Dishonorable" (Ezio Finza-Janet Leigh), which started on January 18, and was brought on schedule on March 18, and "The Law and Lady" (Robert Young-Lana Turner) made by Vandervort (Paul Douglas-Wanda Hendrix), and released by Mandrake Pictures.

SCHEDULE SHOOTING INDICATES 50-PICTURE YEAR

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Remember your RECORD GROSSES on "Abbott and Costello Meet Frankenstein"?
— HERE'S ONE to TOP IT!

It's a brand NEW HIGH in HILARITY!

UNIVERSAL INTERNATIONAL presents
"BUD ABBOTT and LOU COSTELLO MEET THE INVISIBLE MAN"

with NANCY GUILD • ADELE JERGENS
ARTHUR FRANZ • WILLIAM FRAWLEY • SHELDON LEONARD

Screenplay by ROBERT LEES, FREDERIC J. RHINDO and JOHN GRANT • Suggested by H. G. WELLS "THE INVISIBLE MAN" • Directed by CHARLES LAMONT • Produced by HOWARD CHRISTIE
**universal-international**

FIVE BIGGIES, TWO HUDED

**set for month's shooting**

THE next two weeks will find Universal-International plunging into one of its heaviest production surges in many months — ending a four week lull, during which only one picture was before the cameras. Within a ten day period, no less than five top budget productions — two of them in Technicolor — get the go-signal, with at least three more to follow during April, all of them filled with more than ordinary promise.

Casts on the five new pictures about to go into production include such "name" talent as: Ethel Barrymore, Linda Darnell, Dick Powell, Alexis Smith, Macdonald Carey, Josephine Hull and Ronald Reagan. The production of "Deertree," being produced by David O. Selznick and directed by Henry Hathaway on a 46 day schedule, and stars James Mason.

**united artists**

MORE BIG-TIME INDIES SEEN HOPPING ON UA BANDWAGON

IF CURRENT rumors making the rounds are true, Arthur Krim's arrival in Hollywood bodes some surprising announcements concerning new and important independent production units swinging over to UA. One reason that the independents are suddenly looking upon UA with such favor is the company's new financial setup which makes production money available to the producers, and thereby eliminates one of their biggest headaches.

Although Krim was not available for a statement at this writing, there are reports that UA is planning to boost distribution rates. But even this doesn't seem to be one of the producers' new enthusiasm for the reorganized company. According to the best available information, the boost in distribution rate would range up to 35% domestic and 40 to 50% foreign. This compares with UA's previous rate of 25 to 27% domestic, and up to 40% foreign. The increase would not affect pictures to be delivered under contracts made by the old management. This latter group includes: Stanley Kramer's Technicolor picture, "The Defiant One," to be delivered under his old pact; Sam Spiegel, Cagney Productions, Harry Ponkin, Robert Stillman and Robert Sturges. Looking for the future, a new company has been informed by the New York offices that 10 releases have been set for the first half of the year, which will make many Hollywoodites, in view of the prolonged tie-up of production under the old management. Harry Popkin's "The Great Race" is planned for release mid-month, followed by its release next week, to be followed by I. G. Goldsmith's "The Scarf," April 6; Robert Sterling and Robert Arthur's "The Hole in the Wall," April 13; and Bob Roberts' "He Ran All the Way," on April 27. May releases include: Douglas Sirk's "The First Legion," Irving Rapper's "The Prowler," and "Fabiola," produced by Jules Levy overseas. June releases are: Ed Gardner's "The Man With My Face," which was switched from ELC to UA release in one of the surprise developments of recent weeks, and W. Lee Wilder's "Three Steps North."
"Cuban Fireball" is an ordinary little farce that succeeds in measuring up to the usual standard for such movie fare. In its proper dualler slot, this lightweight Republic comedy should fare best when paired with an action or suspense melodrama. Anyway, the business prospects for this minor offering will be little more than fair. Sidney Ficker's production is much better than average, providing a pleasant touch of farcical humor and a few musical sequences which result in a mildly diverting bit of movie entertainment.

The role Estelita Rodriguez portrays is admirably suited to her languorous charms, which she alternates with a bubbling vivacity as she sings and gags her way through the picture in fine style. She is ably assisted by Mimi Aguglia and Rosa Turich, and good masculine support is provided by John Litel, Russ Vincent and Warren Douglas.

STORY: Estelita Rodriguez, a cigar worker in Havana, inherits twenty million dollars. Afraid that she will be courted only because of her great wealth, she goes to California to claim her inheritance. Estelita disguises herself as a homely older woman, posing as a poor relation of the heiress when she leaves off her disguise. At the airport in Los Angeles, Warren Douglas meets the plane. When he sees Estelita as the heiress, he gets his father, John Litel, to greet her. Later, when Douglas meets the undisguised Estelita, he falls for her. Complications result from her dual act, and before they are straightened out, Estelita is chased by the homicide bureau, the immigration department, a hotel detective and an irate hotel manager. Douglas finally clears her of all the wild charges made against her, leaving a clear field for romance.
A PRETTY POTENT argument for the increased quality of pictures was offered in the MPAA analysis of a compilation of 21 lists of the year's outstanding films as selected and published by movie critics, reviewing groups and periodicals. Of all the 465 feature films shown in the nation's theatres last year, including foreign films, 65-50 of them American-won citations in the "best films" ratings. The total represents an increase in the number that made the "best" grade in 1949, from approximately the same number of releases, the composite "jury" placed 57 films—48 from Hollywood—in the "best" category. In addition, a number of the critics and pollsters noted that they would have included others if they had not been limited to the traditional "ten best." Arthur H. Debra, MPAA director of Community Relations, who arranged to do a survey for making the report, points out that the larger num-

ber of different films named "reflects in part the extensive difference in tastes even among the relatively few critics and groups whose selections were published." The increase in the number of "best films," he added, "would also indicate that American motion picture audiences are being treated to a constantly increasing variety of fine movies. According to the composite selections, there was at least one 'best' film for every week of the year—with 14 added for good measure."

THIRTY YEARS ago, Arthur M. Loew joined his father's movie company. He was given a desk and a title which placed him in charge of a practically nonexistent "foreign" department. Today, under his direction, Loew's International has 51 main offices and 72 branches all over the world as well as a circuit of more than 40 showcase theatres in the most important foreign cities. To mark Arthur Loew's thirtieth year in the industry, M.G.M.'s domestic and international distribution departments will join hands in the promotion and merchandising of "Teresa", which Loew produced in England and Italy. There will be an overseas competition among the various branches for the best campaign on the film, according to Morton A. Spring, first vice-president of Loew's International. Here, sales chief Bill Rodgers has personally asked the field salesmen for a campaign show of appreciation to Loew through an intensified sales effort on behalf of the film.

HOW SOME theatre employees are cutting the industry's—and their own—throat was pointed out in a letter by COMPO executive vice-president Arthur L. Mayer to the Council's executive committee. "Loose talk among theatre employees is contributing to the public's belief that there is something seriously wrong with the picture business and is thus hurting theatre attendance," Mayer stated. "Thoughtless remarks by ushers, clerks, cashiers and other theatre staff members, to the effect that business in their houses is bad, spread the impression the public has already gained from newspapers that our business is on the downgrade. Since nobody likes to be associated with failure, rumors of this nature, which always grow as they are repeated, hurt our business. To correct this situation, Mayer advises theatre operators to point out to his staff that their own welfare is bound up in the general welfare of this industry and that remarks damaging to the business can only be harmful to themselves." He cited New York City's Century chain which has inaugurated an educational program among its employees acquainting them with the "real facts" of our business. The characteristic optimism of the industry must be revived, Mayer concludes. "Let's see to it that everyone in this business from top executives to the youngest ushers becomes an ardent booster for movies both in his working hours and in his personal life."

THE PINKERTONS of the movie industry—Sargent & Stein—are on the trail of a person, posing as a priest, who has been disappearing with 16mm prints of films. The report has it that the imposter goes to established dealers for the claimed purpose of exhibiting the films before religious youth organizations and is never heard from again by the victimized distributor. Subsequent inquiry at a religious institution with which the youth organization was supposedly connected revealed the fraud. Sargent & Stein have turned over the matter to the gendarmerie, noting that if any such films are exhibited or sold, the copyright infringements involved may make it a matter for the F. B. I.

WONDERFUL NEWS from the Goldwyn girls will be back on the screen in the producer's forthcoming "That Great American Pastime." There will be no less than 14 of the lovely ladies in the film, a comedy about a girls' softball team. Selection of the new Goldwyn Girls will be made via a publicized talent search in the 14 states where feminine softball enjoys greatest popularity, thus giving the film a fast start in preproduction publicity.

A NOther OF the entertaining booklets Universal-International has been concocting to plug individual films has gone out to exhibitors, the press and columnists. This one is on "Up Front" and cleverly combines the famous Bill Mauldin cartoons with scenes from the picture. The U-I special pieces dreamed up by David Lipton's boys are the sort the reader likes to take home and show to his friends or to talk about and is good for plenty of mentions in the columns.

OF MEN AND THINGS: A. E. Bolengier has been named treasurer of United Artists by president Arthur E. Krim. He moves to UA from Hal Roach Studios where he was secretary-treasurer. Since the Roach studios are exclusive-ly devoted to television film production this is a promising switch-moving from TV to the movies ... Also at UA, Jack Rothenberg has been appointed comp-troller of advertising and business manager of Max Youngstein's ad-publicity exploitation department ... Samuel Goldwyn has signed William Dozier, former Universal executive, as his assistant story editor for the company ... Rarely has the death of any member of the industry been received with greater shock and sorrow than the recent demise of Monogram's popular ad-publicity director, Louis S. Lifton ... A "Grad Slam Drive" honoring the UA vice-president set for nine weeks beginning April 1st is in the U. S. and Canada. Ten thousand dollars in prizes will be distributed among the winners of the sales push ... B. G. Kranze, ELC distribution v.p., has appointed Joseph M. Sugar as his assistant. Kranze has also named Clayton Eastman Eastern division manager for the company.

LOEW & RODGERS

Thirty Year Tribute

SAMUEL GOLDWYN

Brings Back the Girls
N. J. BLUMBERG
His Contract Approved

O.L.L.OWDY RED PROBE ON
GAIN, FRONT PAGES SCREAM

The House Un-American Activities committee last week resumed where it left off in 1947: to probe Communist activity in Hollywood. And despite the denials from the Kefauver committee, the Korean situation, and the other news to print, the front pages once again were plastered with pictures and stories of film players accused of Red affiliations.

The committee heard three Hollywood figures testify during the one day, then recessed until April 10. Larry Parks, who on screen fame for his role in the "Jolson" films, freely admitted membership in the Communist Party from 1941 to 1945. He "just piddled" when he felt the party was the answer to his quest for a legal group, he said, and "drifted" out after its complexion changed. Although he pleaded with the Committee to "force" him to become an informer, committee chairman Wood said Parks ultimately named five other Hollywood players in a closed doors session.

The other two screen figures, Gale Sonnegard and Howard da Silva, refused to answer questions about Red affiliation on the grounds that it might incriminate them. Contempt citations against both of being considered, the committee idled.

OX MAINTAINS RELEASE
ACE, SETS 2oth THRU AUGUST

20th-Fox's Andy W. Smith continued his company's pace of three top films per month into the summer with a disclosure that the Fox release schedule through August of the 20th named by Smith for the 3-month period beginning this month, is being divided in late August and one in Technicolor. The list also includes the Zanuck personal production, "David and Bathsheba," which will play its first engagements in late August.

In addition to the nine from April through June earlier announced, the July releases were named as "Will You Love Me in December?"; "No Highway" and "The Frogmen." August will have "The Secret of Convict Lake," "Take Care of Your Little Girl," and "Decision Before Dawn," as well as the aforementioned Technicolor, "David and Bathsheba."

COLOSSEUM SEeks SALES
WAGE HIKE AS TALKS BEGIN

Colosseum of Motion Picture Salesmen representatives faced the distributor's negotiating committee last week to bargain for a modification of the present contract which expires next month. Heading the Colosseum group was David Beznor, the salesmen's general counsel; Bernard Goodman of Warner Bros. is chairman of the industry negotiating committee.

While no specific proposals were revealed, it is known that the Colosseum's proposals for wage and expense boosts have been in the distributor's hands for some time. Preceding the meeting, Beznor told the committee he would present specific cost of living data and expenditures made by the salesmen on behalf of the companies, and asked the distributors to provide data substantiating the companies' plea concerning the "economic problems facing the industry," and how they would be affected by granting the salesmen's demands.

Colosseum negotiators included Harris B. Winn, president; N. Provencher, Floyd Kingsmith, Grady James, Reville Kniffin, Paul Fine and Harold Zeltner. For the distributors, in addition to Goodman, were Clarence Hall, Harry Kaufman, Columbia; Charles O'Brien, Loew's; A. A. Schubart, RKO; Arthur Israel, Jr., Paramount; F. T. Murray, U-J, and Joseph McMahon, Republic.

RISE IN U PROFIT SEEN;
BLUMBERG 5-YEAR PACT OK'D

An increase in Universal profits was forecast at the company's annual stockholders meeting. An announcement at the meeting revealed that though final figures are not yet available for the first quarter of the current fiscal year, it was estimated that U will show a profit greater than that registered in the initial period last year.

Stockholders also approved the five-year contract with president N. J. Blumberg, negotiated last year and which took effect Jan. 1, 1951.

Thirteen members of the company's board of directors were re-elected at the meeting: Robert S. Benjamin, Blumberg, Preston Davies, John G. Eldred, Albert A. Garthwaite, William J. German, Leon Goldberg, R. W. Lea, John O'Connor, J. Arthur Rank, Budd Rogers, Daniel M. Sheaffer and G. I. Woodham-Smith.

N. Y. EXHIBS PLANS FOR
B. O. DRIVE MAY SET PATTERN

What may become a blueprint for COMPO's projected boxoffice drive began to take shape as a group of prominent New York theatremen and other industry figures met in the Paramount Board room to discuss an extensive public relations plan.

Specific proposals encompassing the proposed ambitious program ever attempted by the industry were divided into three categories: (1) a drive to overcome unjustly adverse comments; (2) a "dynamic" campaign for PR to encourage information and communications media, as well as the public, to realize the value of motion picture entertainment; (3) Specific projects to stimulate boxoffice response.

Officers and committees tentatively agreed upon as necessary to carry out phases of an industry exposition next Fall were to be appointed.

Fred Schwartz, of Century Circuit, acted as chairman of the meeting.

ZENITH DROPS PV MATINEE,
TESTS MIDNIGHT SHOWINGS

After averaging less than five viewings for the weekday matinee performances, and once drawing a complete blank, Phonovision dropped its afternoon showing and decided to see how the midnight audience would respond to the Chicago test showings. Weekend matinees will continue. The viewless matinee was registered on

(Continued on Next Page)
WOOD CALLS OHIO MEETING TO PROTEST FILM ‘GOUGING’

A call to arms against the “relentless” distributors “who don’t give a damn what happens to the exhibition end of this industry” was heralded by Ohio’s P. J. Wood, secretary of the ITO of Ohio, in a bulletin. The Columbus firebrand invited all Ohio exhibitors to a protest luncheon meeting at the Deshler Wallick Hotel in Columbus, March 29, “to lodge a protest that will carry weight, and perhaps to inform the general public of what is actually going in this business.”

As a prelude to his alarmist trumpet, Wood cited figures which he said were evidence that the boxoffice decline “continues unabated” threatening scores of theatres with shutdowns. In contrast, the ITO leader gave profit figures of the film companies indicating increases in distribution profits. 

Wood emphasized that the protest meeting would be limited strictly to exhibitors — “no popcorn salesmen, film peddlers or branch managers” — and urged exhibitors to turn out in full force, adding, “a small attendance at this meeting will encourage the distributors to enlarge their present gouging methods.”

WB SALES MEETING PLANS
NEW SPRING-SUMMER LINEUP

Ten Warner releases for the Spring and Summer months will be the major topic of a two-day meeting of the company’s district managers called by distribution vice-president Ben Kalmenson for Mar. 28-29.

In addition to the division and district managers and Kalmenson, top-echelon executives Albert Warner, Samuel Schnel- der, Mort Blumenstock, Norman H. Mo- der, Ed Hinchy, I. F. Doolin and Ben Goodwin will attend to outline the distribution and merchandising plans.


PA. ALLIED BACKS SUIT VS. NSS; ATOI — FREE TRAILERS

Eastern Pa. Allied threw its weight behind the exhibitor anti-trust suit against National Screen Service, the first exhibi- tor organization to voice its formal en- dorsement of the exhibitors’ lawsuit. The action was backed by a resolution, drawn up by Sidney E. Samuelson, presi- dent and general manager, and approved by an “overwhelming” vote, stating that the Pa. AITO “goes on record as aprov- ing and morally supporting the action which has already been instituted by two of its own members (Korr Bros. of Allen- town).

The resolution stated that independent exhibitors “have attempted unsuc- cessfully to alleviate the conditions created by National Screen Service and about which the exhibitors have complained.” It also noted “as a matter of record” that the film companies receive “substantial” sums from NSS out of its earnings which “are necessarily derived from the exhibi- tors.”

In a different vein, Indiana Allied’s board of directors advocated free trailers, or, at least, that the film companies should not demand royalty payments from NSS since they had turned trailers over to the exhibitors to relieve them- selves of a department that was a con- tinual loss. Without these royalties, it was reasoned trailer prices could be re- duced considerably.

The gratis trailer argument held that “in most other fields, the manufacturer’s representative is credited with a good job if he secures permission of the retailer to set up his advertising displays in a given location and he would certainly not ask the merchant to pay for this display material which has the purpose of promo- ting the manufacturer’s product.”

To the argument that the exhibitor also benefitted and should properly pay for his share of advertising a picture, the proponents of free trailers answered that “only a small part of the ad program and that the exhibitor paid for newspaper space, lobby display material, heralds, window cards and so forth while the distributor” was only paid for the trailer he would still be con- tributing only a minor share of the ad expense involved in selling the distribu- tor’s merchandise.”

MONOGRAM BACK IN BLACK
AFTER 2 YEARS OF RED INK

It wasn’t the seven-figure kind, but was black. And after two years of red ink, Monogram president Steve Broidy could hardly be blamed for noting wit pride the profit of $163,312 shown by the company for the second half of 1950.

Gross for the period, which ended Dec. 30, 1950, came to $3,937,810. Expenditures and costs totaled $3,774,498. No provision for Federal income taxes was necess- ary because of the loss for the preceding two years. Under Federal law such losses can be utilized in reduction of taxable income for the current year.

Under a delayed action provision, the loss of $263,341 reported for the year end- ed July 1, 1950, was deepened to $663,34 and the deficit account from $704,826 to $1,104,826 because of special amortization of $400,000 on two pictures made by Monogram but released by United Artists.

The inventory of released productions was reduced, of course, by a like amount.

MONOGRAM’S BROIDY

$239,000,000 NET FOR LOEW’S IN 27-YEAR PERIOD

A total of $239,000,000 has been netted by Loew’s since it was founded 27 years ago, with never a year that failed to show a profit. This proud news was delivered to the company’s annual stockholders’ meeting by vice-president J. Robert Rub- bin. He also boasted that quarterly di- dends were paid without interruption dur- ing Loew’s existence.

In more somber tone, Rubin called atten- tion to several conditions adversely affect- ing earnings in the most recent weeks which ended March 15, specific- ly, reduced theatre attendance, hurr- icane damage to the East Coast, and the inability thus far to convert the equiv- alent of about $1,000,000 of restricted Ital- ian lire.

With more than 75 per cent of the cre- dits represented in person or by proxy, the majority to six key executives was re- voted, and all directors were reelect- ed.
BAD PRINTS

ATO of Indiana

Motion picture contracts are filled with very conceivable clause for the protection of the exhibitors, but it is certainly a part of that agreement that if an exhibitor contracts for a picture he is to receive a copy of a print "suitable for exhibition." Suitable for exhibition does not mean after the theatre projectionist has done a certain amount of preparatory work at the theatre. At present, exhibitors are receiving the prints in every sort of way — heads out, tails out, emulsion up and emulsion down.

The reason for this is that some "efficiency expert" has figured out that the film companies could cut down on the number of people employed in the inspection rooms if reels were never rewound more than once in the inspection process.

Making projectionists do exchange work after a certain number of prints is not a problem with many theatre owners. Some prints have to be rewound twice and the automatic rewinder cannot be used for the job, and it is being run up both overtime and adding to ever-mounting and uncontrollable theatre expenses.

Certainly, an exhibitor is entitled to receive a print in uniform condition without regard to how some earlier run exhibitor may have returned it to the exchange (the film companies explain it is shipped out just the opposite of how it is received because they can only re- wind once). All film should be shipped to exhibitors in uniform condition ready to run and the theatre should stop being forced to assume part of the inspection job that is the responsibility of the film exchange.

PROFITS VS. B. O.

North Central Allied

One of the strangest phenomena of our business, is the poor business at the boxoffice while the film companies make bigger money than ever before. The WALL STREET JOURNAL states that business at the boxoffice in Detroit is off 10%, Cleveland from 25-40%; in Chicago, 25%; and Denver, 20%. Compare this with the VARIETY headlines on the annual reports of the film companies: "W.B. NETS $10,371,000 IN YEAR;" "20TH PREZ SAYS 1950 TAKE TOPS;" "PAR PICS WILL NET $7,000,000 TO DOUBLE LAST YEAR'S $3,261,000."

Even the little fellows are awfully bunched financially: "COL'S BIZ AT ALL-TIME PEAK;" "$879,171 UNIV 39-WEEK NEW HIGH;" "20TH 357-143 ONE WEEK." Metro increased its dividends over last year's and Bill Goetz of Universal got his pay cut back — up to five grand a week from two grand. For this silly contradictory state of affairs, the exhibitor has only himself to blame. Get the facts, and having the figures, no exhibitor should give as much as he paid last year; he should buy for substantially less than he did last year, and if he does not, he will not be in business long. You can buy for substantially less than film companies will be just as well off and as if they were a year ago. Remember, these terrific increases in production and distribution are not the result of brains on that side of the fence, but only proof of no brains on our side.

LEO & LIPPERT

ITO of Ohio

In the February 19th issue of TIME (page 98) are two very interesting stories depicting what can be characterized as the "alpha" and "omega" — perhaps the "Palm Springs" and the "Skid Row" — of the production end of the industry.

The "Alpha-Palm Springs" part of the story has to do with what Dore Schary has accomplished since he came to the Metro studios in July, 1948, and to exhibitors it is very interesting to note that Mr. Schary has cut picture costs in half by shortening shooting schedules and reducing the average number of writers per script from 7.3 to 1.2. In other words, Mr. Schary has gotten rid of a lot of blood from places where it does the most harm to any business.

Last week in appreciation for what he has accomplished, the board of directors of his company concluded, contract to 1958 at $3,846, per week and also gave him an option to purchase 100,000 shares of the company's stock at $16.00 per share.

We are happy for all concerned — Mr. Schary, Loew's, Inc., the exhibitors and movie patrons, but we hope eventually the film companies, in the way of lower rentals, some of the production savings made by Mr. Schary.

The "Omega-Skid Row" angle is set forth in the story regarding Robert Lippert, guiding genius of Lippert Productions, who has the brains and ability to be able to turn out, in ten days, a money-making seventy-seven minute feature, ROCKET SHIP XM, for less than the studio overhead on a Pete Smith short — $91,000.

We sincerely hope that both Metro and Lippert will continue to make money because if the film industry as a whole is to be healthy this industry would have been in a lot worse shape than it is today. In moviedom "I. E. O. A." is a misnomer. A company will produce a picture and say it's a boxoffice hit in a few weeks — "I. E. O. A." and the next is a failure. This is a misnomer.

We do not advocate the Lipperts to produce that type of entertainment for which there is a vast audience.

SAMSON TERMS

ITO of Ohio

Our survey indicates that Paramount, notwithstanding our declining boxoffice, is demanding 50 percent for SAMSON AND DELILAH.

If we published in this bulletin some of the comments made by exhibitors on the post cards received back from them regarding this matter, we would undoubtedly be sent to the "cooler" for sending obscene matter through the mails.

We have figures from a substantial number of Ohio cities showing that the boxoffice during January, 1951, was considerably below that of January, 1950. Paramount and its distributors because of the returns from percentage pictures, which are checked by them.

However, this means absolutely nothing to Paramount and they are insisting that exhibitors pay them 50 percent of the gross, which under today's conditions qualifies them as the super-bloodsucker of the industry.

When we consider conditions now prevailing at the boxoffice, in our humble opinion, it is sheer folly for exhibitors to subscribe to terms of this nature, and we urge you not to sign any of these contracts. If we make the observation that no picture is indispensable to any theatre owner, especially if the terms are unfair and will result in a loss to the exhibitor.

ATO of Indiana

This office has learned from usually reliable sources that Paramount is planning to sell SAMSON AND DELILAH on the regular top terms. This is certainly a fine gesture on their part and is proof of the company's sincerity in maintaining good relations with their customers.

One exhibitor member expresses the opinion that Paramount would demand terms of confiscatory nature and that if such were the case Paramount would once more cause exhibitors who have not the fifty or sixty policy pictures to spring up as was the case some five years ago. Confiscatory terms which have created and intra-industry relations and in the long run the distributor suffers because a majority of exhibitors do not buy the picture.

'SECURITY' PACTS

Allied Theatres of Michigan

This office has received many calls relative to the Paramount Security Service Contracts. This is the type of contract that Al Schwaberg, General Sales Manager of Paramount, agreed to sell to exhibitors at the national meeting recently in Pittsburgh. It was a result of a request on the part of small town exhibitors for a means to buy early a number of pictures at a time rather than wait until they have been traded. Mr. Schwaberg claims that the contract will permit certain type of exhibitors as well as the smaller drive-in theatres to contract for all of their announced releases which at current time runs to May 1st. Whether a picture has been trade shown or not, you are permitted a 70% cancellation of any picture that you feel is not warrantable for your screen. You can, if you so elect at the time you make the deal, give to your Paramount Salesmen appropriate dates for every picture on that contract and we have the assurance of the local Paramount Office that these dates provided prints are available, will be confirmed to you. If prints are not available, Paramount's Booking Department will advise you of alternates. We have been assured that if a feature which you buy on the Service Security Contract is, for whatever reason, not available you will have full benefit of that lower rental.

It appears that Paramount desires to be fair in their treatment to those exhibitors who buy their Service Security Contract. They contend that, in so doing, you will eliminate a number of necessary calls by the Salesmen of at least one company which, if all companies followed a similar pattern, would give you more time for yourself to vote to the demands of your theatres — it might be worth trying.
In the Release Chart, the date under "Details" refers to an issue in which starting date, cast, director, plot, etc., appeared. "Rel." is the National Release Date. "No." is the Release Number. "Rev." is the issue in which the release appeared. There may be variations in the running time States where there is censorship. All new programs are on 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technical (C) Cinemec, (TR) Trucolor, (A) Anscolor.

COLUMBIA
1950-51 Features
Completed (43) In Production (1) Widescreen
Completed (2) In Production (0) Foreign
Completed (10) In Production (0) Widescreen

NEW PRODUCTIONS

SILVER CANYON
Western—Started March 13
Cast: Gene Autry, Gail Davis, Pat Buttram, Jim Davis
Director: John English
Producer: Armand Schaefer
Story: Not available.

SON OF DR. JECKYL
Drama—Started March 13
Cast: Ross Anderson, Alexander Knox, Jody Lawrence
Director: Seymour Friedman
Producer: L. Hayward
Story: Original yarn based on Dr. Jekyl and Mr. Hyde characters.

EAGLE-LION-CLASSICS
1950-51 Completed (1) In Production (0)

NEW PRODUCTIONS

HOODLUM, THE
Drama—Started March 14
Cast: Lawrence Tierney, Allene Roberts, Edward Tierney
Director: Max Nosseck
Producer: Jack Schwab
Story: Delinquent runs lives of family and all he loves.

IN PRODUCTION

Released Date Cast Details


COMPLETED


PRODUCTION


Released Date


Released Date


SHOWCASE DRUMS
Adventure—Started March 9
Cast: Sabu, Lita Baron, Sid Melton, Frank Pleiot
Director: William Berke
Producer: William Be
Story: Adventure in the African Congo.

NEW PRODUCTIONS

LIPPERT
1950-51 Completed (2) In Production (0)

NEW PRODUCTIONS

ADVENTURE
Adventure—Started March 9
Cast: Sabu, Lita Baron, Sid Melton, Frank Pleiot
Director: William Berke
Producer: William Be
Story: Adventure in the African Congo.

IN PRODUCTION

Released Date Cast Details


COMPLETED


PRODUCTION


Released Date


Released Date


SHOWCASE DRUMS
Adventure—Started March 9
Cast: Sabu, Lita Baron, Sid Melton, Frank Pleiot
Director: William Berke
Producer: William Be
Story: Adventure in the African Congo.

NEW PRODUCTIONS

LIPPERT
1950-51 Completed (2) In Production (0)

NEW PRODUCTIONS

ADVENTURE
Adventure—Started March 9
Cast: Sabu, Lita Baron, Sid Melton, Frank Pleiot
Director: William Berke
Producer: William Be
Story: Adventure in the African Congo.

IN PRODUCTION

Released Date Cast Details


COMPLETED


PRODUCTION


Released Date


Released Date
METRO-GOLDWYN-MAYER

1950-51 Features
Completed (89) In Production (2)

NEW PRODUCTIONS

NORTH COUNTRY, THE (Color)
Drama—Started March 11
Cast: Stewart Granger, Wendell Corey
Director: Anthony Mann
Producer: Stephen Ames

IN PRODUCTION

RELEASE CHART

IN PRODUCTION

<table>
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1950-51

COMPLETED

The Wild Missouri (T) (95)

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<td>2-26</td>
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1950-51

NEW PRODUCTIONS

ALLIED ARTISTS

1950-51 Features
Completed (35) In Production (7)

1950-51 Features
Completed (89) In Production (2)

NEW PRODUCTIONS

MY SON JOHN

Drama—Started March 11
Cast: Helen Hayes, Van Hefflin, Robert Walker, Dean Jagger
Director-Producer: Leo McCarey
Story: Mother defends draft-dodger

IN PRODUCTION

RELEASE CHART

IN PRODUCTION

<table>
<thead>
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1950-51

COMPLETED

The Man From Alaska (T)

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1950-51

MONOGRAPH - ALLIED ARTISTS

1950-51 Features
Completed (2) In Production (9)
Completed (1) In Production (1)

RELEASE CHART

RELEASE CHART

1950-51

1950-51 Features
Completed (35) In Production (7)

NEW PRODUCTIONS

REALART

1949-50

RELEASE CHART

RELEASE CHART

1949-50

1951

MARCH 26, 1951
1950-51 Features Completed (17) In Production (1) In Production (0) Westerns Completed (6) In Production (2)

LADY POSSESSED
Drama—Started March 5
Cast: James Mason, June Hayworth, Pamela Kellino
Director: Victor Saville and Roy Kinnemo
Producer: James Mason
Story: Selfish woman is finally conquered.

RODEO KING AND THE SENORITA
Western—Started March 14
Cast: Rex Allen, Mary Ellen Kay, Buddy Ebsen
Director: Phil Ford
Producer: Melville Tucker
Story: Rex Allen goes south of the border for the new romance.

SOUTH OF CALIENTE
Western—Started March 6
Cast: Roy Rogers, Dale Evans, Pinky Lee, The Rogers Riders, Don Foy, Douglas Fowley
Director: William Witney
Producer: E. J. White
Story: Not available.

RELEASE CHART
1950-51
Title—Running Time
Cast Details Rel. No. Mov.

20TH CENTURY FOX
1951 Features Completed (29) In Production ($)

NEW PRODUCTIONS
HALF BREAD, THE (Color)
Western—Started March 14
Cast: Robert Young, Janis Carter, Jack Beutle
Director: Edward Ludwig
Producer: Sam Bischoff
Story: Part Indian outlaw saves town.

IN PRODUCTION
Cast Details Rel. No.
Andreas and the Lion
Simmons-Newton
2-56...

GROUP ONE
Border Treasures
Holt-Martin
8-50...

Burt So Red (93)
Freeth-Ryan
7-4...

Bury Me (47)
Atwater-Powers
2-27...

Walk Softly, Stranger
Coffles-Vaill
11-30...

GROUP TWO
Experiment Alazaar
Hawksworth-Allan
11-30...

Hollywood Damsel
McGeorge-Petersen
11-50...

Die Bracia Magda Fury
Holt-Martin
11-6...

See Thunder
Holt-Martin
10-24...

NOT DESIGNATED
Alma In Woodland (T)
Caveney-Cast
11-6...

Best of the Badmen
Ryne-Tyree
6-51...

Company She Keeps
Greenbaum-Wolff
11-58...

Details under title: The Wall Outside
Downing-Downing
6-6...

Creek Down
Williams-Armstrong
16-19...

Cry Danger (79)
Deming-Wood
7-19...

Details under title: Square Deal (64)
Baty-Bateman
5-50...

Edge Of Danger
Andrews-Graves
12-5...

Fighting Leatherwork's (T)
Graves-Wilcoxon
10-4...

Firelight Western
Boland-Bow
8-40...

Gambing House (IO)
Sunder-Matson
12-3...

Details under title: Alias Mike Fury
Rumney-Sims
11-6...

Red Thunder
Holt-Martin
10-24...

Details under title: Westerner of a Champion
Johnson-McWhirter
11-5...

Hawk
Downing-Downing
6-6...

Nawas
Russell-Mitchum
11-18...

Details under title: Seven Witches
Thompson-Whitney
12-6...

In Deep honey
Shelton-Banfill
12-12...

Jim Pitler (1)
Wilkinson-Dorr
12-19...

Kiss The Trail
Nance
9-18...

Lone Woman (180)
Russell-Mitchum
11-19...

Mad Wolf (Wish)
Bolton-Lepp
5-5...

Mad Man Found
Putty-Tirrill
6-5...

Hangman's Pass (1)
Taylor-Whitney
12-5...

On The Loose
Evans-Bart
1-29...

One Way Or (3)
Davis-Salmon
2-27...

Payment On Demand (90)

Pistol Harvest (60)
Holt-Martin
12-4...

Rucker's Range
Holt-Martin
1-29...

Saddle Cargo
Carroll-Gordon
11-7...

Details under title: The Giant Woman
Spray Parts (66)
Sutton-Dunlop
5-7...

Sewing Dress (T)
Smith-Whitney
11-4...

Queen Of The Musketeers (T)
Roth-Bard
1-2...

Terror Of The (6)
McCord-Bagwell
12-3...

Death of the (70)
Tate-Green
11-6...

The Trapper (T)
Wright-Dunlop
11-6...

One Way (2)
Dr. and Cliff
11-17...

Under Arizona Skies
Holt-Lessie
11-29...

Vendetta
Dunlop-Dulin
6-19...

1949-50

GROUP SEVEN
Holt-Martin
7-5...

Details under title: Westerner of a Champion
Johnson-McWhirter
11-5...

Where Danger Lives (62)
McKee-Dungan
1-10...

White Tower, The (18)
Valli-Ford
6-43...

SPEClAlS
Sudlow and Mr.UND (68)
Carver-Howard
7-4...

My Family Heart (99)
Steele-Cooper
6-50...

FILM BULLETIN
Sell at a glance with POSTING!

Remember: your BOXOFFICE is Only as good as your SHOWMANSHIP!
Is the FCC Backing the Wrong Horse?

IN THIS ISSUE:

FULL TEXT OF FCC STATEMENT
FULL TEXT OF A. F. MYERS BULLETIN
COMPLETE WALL STREET JOURNAL STORY, "TEETERING TV"

Page Six
And now keeping the nation's Boxoffices HOT!

The Mostest with

"Congrats 20th! You walked off with the "Mostest" of the Oscars... and the coveted Thalberg Award to Darryl F. Zanuck!"

I CAN GET IT FOR WHOLESALE

Susan Hayward, Dan Dailey & Sanders! Not since "Eve" has there been such a box-office woman!... or has.

FOLLOW THE SIREN

40,000,000 people are waiting to see Glenn Ford and Anne Baxter in the love story of Valerie and Ben!

YOU'RE IN THE NAVY

Gary Cooper's in command of one of the U. S. Fleet! "Funniest come the year!"—says the New York Times.

14 HOURS

Paul Douglas, Richard Basehart, Bel Geddes, Debra Paget! Now showing at the long-run Astor Theater.

There's No Busin
WITH THE HOTTEST LINE-UP IN THE INDUSTRY!
NOW THROUGH JULY!

RAWHIDE
Tyrone Power is the Whip! Susan Hayward is the Wildcat! And when they meet—all excitement breaks out!

ON THE RIVIERA
TECHNICOLOR!
Go Gay with Danny Kaye...and Gene Tierney and Corinne Calvet! National Day-and-Date Release Memorial Day!

HALF ANGEL
TECHNICOLOR!
Loretta Young takes Joseph Cotten over the hurdles, in the confessions of a female Sleepwalker! It'll wake up your grosses!

HOUSE ON TELEGRAPH HILL
Richard Basehart, Valentina Cortesa, William Lundigan! A shocker for your patrons! A booster for your box-office!

THE GUY WHO CAME BACK
Paul Douglas, Linda Darnell take up where they left off in “A Letter to 3 Wives.”

AS YOUNG AS YOU FEEL
Monty Wooley and Thelma Ritter make it a box-office byword—in one of the year’s most heart-warming family comedies!

NO HIGHWAY
James Stewart, Marlene Dietrich in an international drama of intrigue, mystery!

THE FROGMEN
The most unusual story of our fighting forces ever told! Richard Widmark, Dana Andrews and Gary Merrill in a drama of an Underwater Demolition Team!

AND COMING IN SEPTEMBER
GREGORY PECK, SUSAN HAYWARD, DAVID AND BATHSHEBA
TECHNICOLOR
The greatest love story from the best read, most sold, most believed book in the world—The Bible, itself!

LIKE 20th CENTURY-FOX BUSINESS!
STRONG AS A LION!

“Father’s Little Dividend”
Get ready to top “Father of the Bride”!

“Show Boat” (Tech)
It’s the “Annie Get Your Gun” of 1931!

“Royal Wed” (Tech)
First 80 dates by Three Little Words,” “Sun

“Soldiers Three”
Rollicking, rowdy to keep theatres crowd-y!

“Pandora and the Flying Dutchman” (Tech)
A Box-office Gold Mine!

“Go For Broke”
The successor to famed “Battleground”

“Mr. Imperium” (Tech)
The former star of “South Pacific” and that gorgeous M-G-M blonde!

“How Big is Big?”
“Here’s the BIGGEST yet!”

“American in Paris” (Tech.)
Preview Report: Season’s Finest!

“Excuse My Dust” (Tech.)
M-G-M “The Best In Musicals”

“Terese”
Every day new honors for it!

“The People We Love”

“Best Musical of the Month”—Cosmopolitan
HERE'S HOW TV PLANS TO FIGHT ITS SLUMP

The following two news items were reproduced from the Wall Street Journal of March 26, 1951. The first, part of a story titled "Teetering TV" (reprinted in its entirety beginning on the next page), tells what the television industry's "solution No. 1" is to overcome the sudden slump that has hit receiver set sales. The second item is intact and self-explanatory.

Solution No. 1: Bust out with ballyhoo. Emerson last week announced a record advertising campaign. The company, its dealers, and its distributors will spend a joint $7,500,000 this year in 46 markets. Charles Robbins, vice-president in charge of sales, said this more than doubles last year's outlay.

Philco Corp. is readying an ad program concentrating on TV for the next three months. It will "involve the greatest expenditures for any similar period in the history of the company," said a spokesman. The amount to be spent "will exceed $2,500,000."

RCA Fights Sales Drop

Special to THE WALL STREET JOURNAL

CAMDEN—Radio Corp. of America is engaged in what it calls "the greatest concentration of television receiver advertising in the company's history" to combat the current sales decline, according to H. G. Baker, vice-president and general manager of R.C.A. Victor home 'instrument' department.

The campaign is built around full page advertisements in 137 major newspapers in 108 cities, he added.

"We in the television industry must face the fact that we cannot expect forever that the customer will beat a path to the television dealer's door," he declared. "There must be a return to aggressive, competitive retail operation."

...And What Are YOU Doing

To Lick the Movie Slump?
FCC REPORT

Following is that portion of the text of the Federal Communications Commission report on applications for television broadcasting licenses by motion picture companies. (Docket No. 9572)

Much of the argument in this proceeding related to the major motion picture companies who have violated the anti-trust laws over a period of years in the motion picture field. It is obvious from what we have already said that violation of the anti-trust laws by the motion pictures companies is a matter that the Commission must consider carefully in determining the qualifications of these companies to operate in the public interest.

A somewhat related matter in so far as motion pictures companies are concerned is some discussion. It has come to the Commission's attention that many motion picture companies refuse to make copies of their films available for use by television stations. Similarly, restrictions are imposed by these companies as to the appearance of actors under contract to the studio on television programs and to the use of television of stories or plays whose rights have been acquired by the studio. We express no opinion at this time as to whether such practices are or are not in violation of the anti-trust laws. We do desire, however, to point out that whether or not these practices are a violation of any law they are considered by the Commission to be relevant in determining the qualifications of applicants utilizing such practices. It is obvious that the success of television will depend to a large measure on the ability of television stations to acquire the best available films and to utilize the best available talent and stories in their programs. Motion pictures companies of course have the same interest. When a television station is owned by a licensee other than a motion picture company, it will compete vigorously with the motion picture companies to secure the best available films, talent and stories for use over his station. Where a television station is owned by a motion picture company which imposes restrictions on the use of films, talent or stories on television stations, obviously a conflict of interest is created and the conflict is likely to be resolved against the television station where the investment in the motion picture part of the enterprise is greater than in the television properties. In such a case, a serious policy question is presented as to whether the Commission should fill its obligation to encourage the largest and most effective utilization of television in the public interest by the television stations to a person with an obvious conflict of interest which can prevent him from utilizing television to its utmost.

Question: Is the FCC Wielding Black Jack?

The following bulletin by A. F. Myers, general counsel of Allied States Association of Motion Picture Exhibitors, analyzes the FCC report.

The Federal Communications Commission has just issued a declaration of policy, called a report, which sets a new record for usurpation of authority.*

By this report the Commission —

1. Imposes a condition on the right of motion picture companies to qualify for broadcasting licenses based on information coming to it from an unidentified source and without specific findings based upon evidence adduced in support of an opposition to any application for a license.

2. Asserts the authority to regulate the motion picture industry and the use it shall make of its properties although no such authority has been conferred on it by Congress.

3. Would compel the motion picture companies to make available to television broadcasters their finest films and talent as a condition of a right to qualify for broadcasting licenses.

The report was issued as a result of a hearing held a year ago looking to the establishment of a uniform policy to be followed by the FCC to protect broadcast stations to applicants accused or convicted of violating a law of the United States.

The points set down for hearing, as enumerated in the report, did not even hint that the Commission wished to be enlightened as to its authority to advise prospective applicants for licenses or renewals as to the use which they should make of properties which are not subject to the Commission's regulatory powers, in order to qualify for such licenses or renewals.

Specifically, there was not the slightest intimation that the Commission had in mind the possibility of a ruling or even an expression of opinion to the effect that the motion picture companies, in order to be eligible for licenses or renewals, must first make their choicest films and contract artists available for exhibition on television.

While we have not examined all the briefs and arguments offered at the hearing in April, 1950, we do not believe that any such startling proposal entered into the discussion. So revolutionary and drastic a proposal would have attracted wide attention and most certainly would have come to our notice.

Sometime between the close of the hearing and the issuance of the report the Commission either evolved the idea, or it was suggested to them, that they enforce the motion picture companies to supply their best available films and talent to television stations to a greater extent in order to qualify for licenses.

The report recites blandly that "It has come to the Commission's attention that many motion picture companies refuse to make copies of their films available for use by television companies." It then goes on to say that "the success of television will depend to a large measure on the ability of television stations to acquire the best available films and use the best available talent and story in their programs.

It would be interesting, and it may be necessary to ferret out the source of this information that "has come to the Commission's attention." We are confident that it is not supplied by the participants in this quasi-judicial inquiry. The motion picture company represented at the hearing apparently had no intention of exercising the right of the Commission to make such a ruling was in contemplation. And thousands of independent theatre owners, whose interest, we believe, had no reason to suspect that the interests were involved, much less jeopardy.

Will Commission Now Regulate The Movies?

It doesn't seem possible that the Commission itself could have realized the implication of its action.

In order to make good on these "mary principles" which are to guide "in making a case-to-case determinations of these applications," the Commission must exercise strict control over the motion picture companies, even to the extent of fixing prices for their products.

Let us consider what could and would happen if the Commission persists in the policy of requiring the motion picture companies to place the "best available films" at the disposal of its competitors in the entertainment field. A film company desiring a license as an applicant in its application that it has conferred on the Commission's requirement. A station seeking a renewal of its license applicant has not made its best film available. Is the Commission going to set itself up as an expert to pass on the quality of motion pictures?

But that is child's play compared to the difficulties that will arise when a station complains — and this will happen — that the applicant has evaded the Commission's policy charging film rentals too high for its pay. The Commission has proceeded happily ignoring of the cost of the best pictures and the methods used in pricing them, or else it has made cold-blooded determination of a basic TV at the expense of the motion picture industry and thus confiscate the latter property without just compensation.

We are forced to this conclusion because we do not believe it could have been contemplated by the Commission the person or persons who persuaded us to adopt this policy, that TV would pay film rentals approximating those derived from the theatres.

Admission to a first-run or key neighborhood theatre usually is 50c or more. Those theatres pay the studio from 25% to 40% of the gross receipts. If the film companies must make the best pictures available to television, TV stations will inevitably be expected to pay similar rentals, based on the same facts that are charged theatres. But we
This news story, titled "Teetering TV," appeared in the Wall Street Journal of March 26, 1951. It discusses the decline in the sale of television receiver sets.

The television industry is in the kind of spot that gives nightmares to mountain climbers. Half-way up a cliff, the rock crumbles under the climber's hand. If clawing fingers find a solid cranny, he can start up again. Otherwise, he could be in for a tumble.

Sales of TV sets started crumbling in February and since then the entire market has been slow, notes John M. Craig, general manager of Avco Mfg. Corp.'s Crosley Division.

A big Philadelphia dealer makes a typical report. He has a three-month supply of sets on hand, "and I don't like it," he comments.

Production cutbacks are crumbling out all over—due to lack of demand, rather than lack of metal. Emerson Radio & Phonograph's president, Benjamin Abraham, explains that his company's output is "clawing its way back." By the end of June, it will be only half what it was at the start of this year. The production turn was 25% below the peak of last November.

**Layoffs and Price Cuts**

"There will be layoffs of workers in the industry, possibly in April, certainly in May," states William L. Dunn, vice president of Belmont Radio Corp., subsidiary of Raytheon Mfg. Co.

However, the Government is proposing a 10% tax cut to help fill the void. The Government is essentially recognizing that the industry needs a break to get back on its feet.

**Industry Explores**

For an explanation of this, The Wall Street Journal quizzed makers of all the big-selling TV sets and many of the smaller ones. It passes judgment on the manufacturers and their strategies.

One of the top salesmen in the industry warns, "The markets for TV are nearing the saturation point." That's William A. Crow, national marketing manager for Crosley. He looks for a temporary pickup in sales, "after a few months' breather," but he maintains that the selling job will be tougher and tougher.

Another manufacturer, for example, Krechman, president of Jack-o-Lantern Industries, says that company will have a new 17-inch model to sell for $199.95. "It's a new price," he says, "and we promise it will be worth at least $299.95, and will bring out a new consolette for $249.95 against the present $399.95. "The chassis will be the same size as before, but all parts will be installed in the cabinet, and accessories such as a pack of records will be included."

Another manufacturer might be trying to make up for low prices. Says he, "One manufacturer is introducing a new price point set for fewer dollars than the old."

**Proposed Solutions**

Despite these remedies, most manufacturers say production cutbacks are inevitable regardless of any help from Washington.

William J. Halligan, president of Hallcrafters, says, "Production will be reduced this month." He estimates an output of 20,000 units, which is about 10,000 units below the 30,000 units the company was making last month.

Motorola's Mr. Galvin says, "Our production rate is now about equal to this time last year, down about 20% from the peak reached before Christmas."

A typical comment: "We still look for a shortage of sets at the retail level in the fourth quarter."

**Shortages**

As for materials shortages, Mr. Halligan of Hallcrafters bluntly dismisses them. "There aren't any," he says. "Like everybody else, we got interested in subtitles but the collapse in sales puts the

(Continued on Page 8)
Charges FCC 'Blackjack' Teetering TV

(Continued from Page 7)

substitutions problem on the academic side for the time being. We can get good deliveries of tubes, speakers, or anything else.

But Mr. Abrams of Emerson claims steel shortages are especially acute, and will get much worse when, on April 1, the Government steel conservation order takes effect. This will allow TV makers to use in any month only 80% of the average monthly amount they consumed in the month from 1948. He says aluminum and copper supplies are stretched.

While critical cobalt will practically disappear altogether by June or July, the industry has developed a new method for focusing tubes, where magnets using cobalt were thought essential. The new system is called electrostatic focusing and does away with cobalt.

One of the big parts makers, Mid-West Coll and Transformer Co., claims it hasn't got enough orders on hand to keep up full employment. It expects second quarter production to be not more than 75% of its first quarter production. Makers are still rescheduling second quarter production in the light of Government restrictions on metals and today's market," says John Mitchell, production manager. But testimony is not unanimous. S. W. Gross, president of Teletone Radio, calls the shortage of components "very bad."

War Business

Mr. Dunn of Belmont expresses an unusual attitude towards the coming Government cutback. "It's going to be a godsend to the industry," he declares in preventing a glut of TV sets. "Television has considerably more manufacturable potential than market potential even with restrictions on use of materials."

If consumer demand continues soft the makers say they'll find orders to keep up their spirits. These have been slow in materializing so far. But Belmont expects to have 15% of its factory idle in war business by fall. Matorol thinks 50% of its business will be war orders by "the middle of 1952." Hallcrafters says, "We'll get a steady volume from war production and communication equipment."

Other companies are not so happy about war orders, with the smaller outfits especially worried. "The fellow who hands out war contracts ought to shuck hands with the guy who curtails civil production," says one. "Production cut of this sort will cut about 25% faster than military volume pick up."

The future is still clouded with uncertainty. Its forward surge has slowed down to walk. Those who glibly predict that this year will supplant the movies should read the feature story in THE WAL STREET JOURNAL for March 26, 1952 entitled, "Teetering TV." The Communications Commission may wake up some day and find it has backed the wrong horse. In the meantime, gross may mean just fine for a policy.

They call for stern resistance by the motion picture industry, the theatres as well as the producers.

The only phase of the report that affects the theatre owners—and it threatens their very existence—is the next to last paragraph therein which says that the motion picture companies must make their best films, performers and stories available to television in order to be eligible for a license.

Because it is alien to the questions set down for hearing and does not even deal with adjudged violations of law, it seems to have been added as an irrelevant afterthought. The Commission is careful to say, "We express no opinion at this time as to whether such practices (not supplying films, etc. to TV) are or are not in violation of the anti-trust laws."

So far as we are aware, no law provides and no court has ever held that it is a violation of law for a private corporation, acting alone and not in concert with others, to refuse to sell or supply to customers and yet the whole purpose of the proceeding was to determine the weight to be given law violations in the granting of licenses.

To reduce the Commission's position to complete absurdity it is necessary to suppose that a motion picture company has attempted in good faith to comply with the Commission's policy of making its best films available to TV and thus destroyed their value for exhibition in the theatres. It has destroyed one vast market in hopes of gaining another. After the Commission, applying the principles discussed in the first six and a half pages of its report, decides that it cannot grant a license to that film company because of its antecedent violations in the motion picture field!

Moving Down The Innocent Bystanders

The report gives the impression that the Commission moved by some undisclosed impulse hurled a rock at the film companies.

It might at least have given consideration to the extent of the havoc which its policies, if carried out, will wreak among the motion picture exhibitors.

When a picture is shown on television its boxoffice value in boxoffice attractions of the $2,700,000,000 invested in the entire industry, only $160,000,000 is invested in production and distribution. All of the remainder (94%) is invested in theatres.

The 1940 Census shows that 177,420 persons were employed in the motion picture industry. Of these, 33,687 were engaged in production; 11,332 in distribution and 132,401 in exhibition.

Thus the Federal Communications Commission, of its own motion, has laid down a policy which, if carried out, would destroy the nation's million dollar investments in the industry in order to help a rival industry, which, once the novelty has worn off, may not retain public favor.

Despite all the hubbub about television's

And It May Still Be All For Naught

The gravitous nature of the Commission's action, and the fact that compliance therewith will still not guarantee any film company broadcasting license, is one of the most serious aspects of its action.

The greater part of the deals with the points which were set down for hearing. That part of the report was within the Commission's authority and we have no quarrel with it. That is reached. It is true, as the Commission says, that "the major motion picture companies and we mean the major companies—of the United States Government's trust over a period of years in the major motion picture field." We think it follows, as the Commission concludes, that such a matter must be submitted to the Commission to consider carefully in determining the qualifications of these companies to operate in the public interest.

That is an issue between the film companies and the Commission in which the independent exhibitors have no direct interest. It is a question which will have to be resolved on a case-to-case basis when and if those companies apply for licenses.

Continued from Page 6

they demand that the TV people pay from 12% to 20% for each claimed spectator—and we mean the claims they make in seeking sponsors—they will run snivelling to the Commission and claim that the movie companies are flouting the Commission's policy.

Then the Commission will either have to back down on its policy, or start fixing the price of film.

Would Destroy Government's Revenue

The country is engaged in a mighty preparedness campaign, the object of which is to insure peace. The Congress is confronted with the task of imposing additional taxes to sustain the effort.

Although the motion picture business is currently in a serious slump, due in some measure to the free entertainment afforded by television, the United States Government still collects a 20% tax on every paid admission to a motion picture theatre.

These admission taxes collected from movie patrons amount to about $300,000,000 a year.

Yet the Federal Communications Commission by its declared policy of building up a motion picture exhibition monopoly would jeopardize, certainly greatly reduce and possibly destroy this valuable source of revenue.

This grave consequence, evidently not realized into account by the Commission, illustrates the danger of adopting policies affecting industries which are not subject to the Commission's jurisdiction without a full, complete and open investigation in the course of which information on all angles of the subject is obtained from those most affected and best equipped to furnish it.

Unless the Commission recedes from its position, this phase of the matter should receive the attention of Congress while the tax bill is under consideration.

FILM BULLETIN
Technicolor Congratulates
ACADEMY AWARD WINNERS, 1950
For Supreme Achievement
- 23rd Annual Awards -

- Cinematography—Color
  "KING SOLOMON'S MINES"
  METRO-GOLDWYN-MAYER
  ROBERT SURTEES
  (Color by Technicolor)

- Cartoon
  "GERALD McBOING-BOING"
  UNITED PRODUCTIONS OF AMERICA-COLUMBIA
  STEPHEN BOSUSTOW - Executive Producer
  (Color by Technicolor)

- Art Direction—Color
  "SAMSON AND DELILAH"
  A CECIL B. De MILLE-PARAMOUNT PRODUCTION
  HANS DREIER and WALTER TYLER
  Set Decoration: Sam Comer and Ray Moyer
  (Color by Technicolor)

- Best Scoring of a Musical
  "ANNIE GET YOUR GUN"
  METRO-GOLDWYN-MAYER
  ADOLPH DEUTSCH and ROGER EDENS
  (Color by Technicolor)

- Film Editing
  "KING SOLOMON'S MINES"
  METRO-GOLDWYN-MAYER
  RALPH E. WINTERS and CONRAD A. NERVIG
  (Color by Technicolor)

- Special Effects
  "DESTINATION MOON"
  GEORGE PAL PRODUCTIONS-ELC-LEE ZAVITZ
  (Color by Technicolor)

- One-Reel
  "GRANDAD OF RACES"
  WARNER BROS.
  GORDON HOLLINGSHEAD - Producer
  (Color by Technicolor)

- Two-Reel
  "IN BEAVER VALLEY"
  WALT DISNEY PRODUCTIONS-RKO-RADIO
  WALT DISNEY - Producer
  (Color by Technicolor)

TECHNICOLOR
IS THE TRADE MARK OF

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS—PRESIDENT AND GENERAL MANAGER
'GO FOR BROKE' TOPFLIGHT WAR FILM OF 'BATTLEGROUND' TYPE

M-G-M 92 minutes
Van Johnson, Henry Nakamura, Warner Anderson, Don Haggerty, Gianna Canale, Dan Ris, and the heroes of the 442nd Regimental Combat Team. Directed by Robert Fritz.

"Go For Broke," Dore Schary's follow-up to his smash hit, "Battleground," rates as an outstanding entry in the top-flight films about World War II. Comparable to the earlier film insofar as story and action are concerned, and similarly employing glamour and dressy trimmings, this M-G-M testimonial to courage and heroism of the Nisei troops who fought in Italy and France during the late war falls a little short of the overall excellence of "Battleground." However, the popularity of the latter and the similar adjectives exist to the point of considerable help to exhibitors who find the all-male cast and the war theme a boxoffice problem. Given exploitation and ballyhoo campaigns equal to those lavished on "Battleground," this realistic and expertly told story of the little men of the 424th Regimental Combat Team will unquestionably qualify as a high grosser in all situations. Wherever its exploitable virtues are sloughed off, however, receipts will diminish proportionately.

The only big name in the cast is that of Van Johnson, who also figured prominently in "Battleground." Van, as a Texas lieutenant whose initial requirement at his assignment with the Nisei changes to respect and admiration, again exerts his irresistible charm over women in a brief interlude with an Italian charmer, but for most of the film's 92 minutes he is in action as a tough, able-infantryman. Henry Nakamura, as the likable kid who becomes a soldier amidst the bursting shells and mud of Italy, stands out in the group of Japanese Americans who make up John von Stroheim's out-fit. The pace is fast and the battle scenes and dialogue vivid under the direction of Robert Fritz, scripter for "Battleground," who also wrote the screenplay for this one. The phrase, "go for broke," which was the 442nd's battle cry, is Oriental slang for a gambling term, meaning "shoot the works." STORY: Van Johnson, newly commissioned second lieutenant, is assigned to his distaste, to a platoon composed of Nisei (American-born Japanese) soldiers. He trains the group and leads them through battle after battle in Italy, and then is transferred to liaison duty between the 424th and his old division, the Texas 36th, where he finds himself siding with France. His contact with two "buddha-heads," as the Japanese-American soldiers liked to be called, results in a tremendous respect for them as fighters and men, and Johnson finds himself fighting the prejudice his fellow Texas feel toward the Nisei. When Johnson arrives at the 36th he is trapped by the Germans, but only platoon leadership the attack that breaks the enemy death grip. The man of the 36th finally share Johnson's respect for the Nisei. He joins the surviving heroes of the "Go-For-Broke" division being decorated with the Presidential Unit Citation. JACKSON.

'FOLLOW THE SUN' COMEBACK STORY OF BEN HOGAN ABSORBING DRAMA

20th Century-Fox 95 minutes
Glen Ford, Anne Baxter, Dennis O'Keefe, Larry Keating, Roland Winters, Nana Bryant, Sam Neud, Jim Demaree, Dr. Cary Middlecoff, Grantland Rice, Harold Blake, Ann Burr. Directed by Sidney Landle.

The stranger-than-fiction story of B'n Hogan's almost supernatural return to the golfing winner's circle after a crippling illness - and the basis for this poignant and highly entertaining 20th-Fox drama. "Follow the Sun," which is exactly what professional golfers do, is a special treat, not just for participating fans and of the game, but for anyone who enjoys a tender love story, sans sentimentality. Hogan's wife, Anne Baxter also contributes an excellent characterization, and Dennis O'Keefe provides an amusing portrayal of the clowning, bow-bending top-ranking golfer who is helping the friends of Hogan, June Havoc and Larry Keating are good in important supporting assignments. One key to the film's direction suggests a maximum of interest in a story which is common knowledge to most Americans, with the tournament scenes being especially notable.

STORY: Ben Hogan (Glen Ford), who all his life has wanted to play tournament golf, sets out from Fort Worth, Texas, with his bride, Anne Baxter, to tour with pro golfers. From the start Hogan incurs the enmity of Larry Keiting, a top golf scribe, as well as a majority of fans whom Hogan ignores. Meanwhile, the "Texas iceberg" became that way because he was regarded as death of the galleries, and Hogan does nothing to change the impression. After suffering the usual difficulties most pros encounter, Ben wins to win regularly and is soon recognized as a champion. Dennis O'Keefe, happy-go-lucky golf ace and friend of the Hogans, marries June Havoc and, because he knows he loves only a winner, hits the skillet in June's good fortune. After Ben beats O'Keefe unmercifully in an important tourney, the loser leaves without paying his debts, leaving the Texas couple to set out for Fort Worth and their home. Enroute, in a heavy fog, a bus with their car, almost killing Hogan. After uphill battle against curches and who sits, Hogan comes back to win the 13th National Open and the acclaim of fellow professionals, the press and, finally, galleries. JACKSON.

'MA & PA KETTLE BACK ON THE FARM' BEST OF SERIES TO DATE

Universal-International 80 minutes

"Ma & Pa Kettle Back On the Farm," perhaps the best of the series to date, showing once more that what is going on in the hinterlands, small towns and rural areas, and will serve ably as a dualler in the big city family houses. Packed tight with wholesome laughs and ridiculous situations, this Universal-International release qualities as good, homespun comedy fare, Leonard Goldstein's production of a story which now brings in-law troubles to the always-beleaguering Kettles aims at fun and gag, who, under Edward Sedgwick, though never venturing into slapstick, comes pretty close to it while giving the cast full scope for some rich colorizations. Marjorie Main and Percy Kilbride are at their best as the rural couple who become involved with the likes of their son's new-born child and Richard Long, Ray Collins and Barbara Brown provide adequate support.

STORY: Ma and Pa Kettle (Marjorie Main and Percy Kilbride), whose dau-
Film adaptation of the Jerome Weidman incisive best-seller about the garment industry, "I Can Get It For You Wholesale," is a solid piece of motion picture entertainment with good boxoffice potentialities. An engrossing and frequently amusing drama, it is markedly milder in many respects to "All About Eve," and while it does not attain the aesthetic or dramatic impact of the Oscar-winning film, it totes plenty of merit on its own hook. Snappy dialogue and humorous situations are the forte of this Sol C. Rabinow production, with the on-going, off-gain romance between a convivial model and a caddling dress salesman providing a nice change of pace for the lighter nature of the love story, veiripper character of the role assumed by the natural woman’s angle found in the display of dress styles all make this a particularly good attraction for the feminine trade. Receipts should be above-average in metropolitan first-runs, with favorable word-of-mouth resulting in gratifying grosses in subsequent runs. Response will be less edifying in action houses and small towns.

Performances are excellent all the way down the line, with special plaudits going to Susan Hayward for her portrayal of the unscrupulous designer-model who doesn’t care who she hurts to attain her goal; Dan Dailey, whose stint as the dress salesman is brilliant; George Sand, as the hard-working shop manager. The fine direction of Michael ("Cyran" ) Gordon maintains a cracking pace, and very effectively catches the atmosphere of New York’s bustling 7th Avenue garment district, and the various characters who earn their livelihood there.

STORY: Scheming, ambitious Susan Hayward, a dress manufacturer’s model from San Francisco, joins Jaffe and Dan Dailey, top shop foreman and salesman respectively, into joining her in the establishment of their own business. She tricks her sister into giving her money for the enterprise, and after the initial hardships, the partners become successful in the low-priced dress field. George Sanders, owner of a chain of exclusive department stores, sells Susan the idea of leaving her partners and designing gowns for his stores. Knowing that she cannot get a release from her contract with Jaffe and Dailey by just asking for it, Susan starts acting temperamental, displaying a violent temper and making herself generally hateful. Then, while Dailey is on a selling trip, she forces Jaffe to change production from cheap dresses to expensive gowns for Sanders’ stores. Dailey returns when Jaffe informs him he cannot fill orders for the cheaper dresses. The salesman and his wife, feelingbetrayed, with Dailey vowing bankruptcy rather than make gowns for Sanders. Susan takes off for a trip to Paris with Sanders, but before the steam ship sets sail, Susan learns Dailey and induces her to return to him. When she does, Jaffe talks away the last vestige of temptation, and once more solvent, with two of the three partners destined to become partners in marriage. JACKSON.

LULLABY OF BROADWAY MILDLY DIVERTING TECHNICOLORED MUSICAL

Injection Bros. 30 minutes

Get Day, Gene Nelson, S. Z. Sakall, Lily Damita, George Fossey, Frances Anne Triola, Hanley Stafford, Age Cavanaugh Trio, the DeMattazzis, directed by David Butler.

A mildly diverting musical, stronger in the song-and-dance department than most of this type, but well in the rut so far as story is concerned, "Lullaby of Broadway" can expect a fair-to-middling reception at the boxoffice. Biggest asset is the ever-increasing popularity of star trio. Adapted from a treatment of a pastime that some of the top tunes of the Thirties production numbers are limited to a pair well known by the Technicolor photography. The roles usually are brought periodically through the obvious story line, and are good enough to make the observer wish there wasn’t so much plot. Gene Nelson dances with zest and skill, musical comedy creditably, adding considerably to the musical proceedings. Comedy is of the familiar type, handled as you know they would be. S. Z. Sakall and Billy De Wolfe, with an assist from a newcomer, Anne Triola. On the basis of the music and Miss Day’s growing marquee stature, “Lullaby of Broadway” should register above average in spots where musicals aren’t spinning. Elsewhere, just fair.


STORY: Doris Day returns to New York for a surprise visit to see her mother, Gladys George, after a two-year absence in England. She is given a room in the hotel she quit the night before and she believes is owned by her mother but is really owned by S. Z. Sakall. Sakall tries to help Day by giving her a part in the show he is backing when he learns that her mother is actually a frowsy alcoholic. The show’s star, Gene Nelson, is an interest in Day and they fall in love. Sakall’s wife, Florence Bates, sues for divorce, naming Day corespondent. At the same time, Day learns the truth about George. Disillusioned, she decides to go back to England, but an affectionate reunion with her father takes place and Miss Day goes on to open the show with Nelson. GRAN.

MY FORBIDDEN PAST STYLED, OLD-FASHIONED SEX DRAMA

KO Radio 30 minutes


This picture provides additional evidence of the RKO studio’s current preoccupation with sex and the plunging eclipse. Adapted from a novel on Bank’s "Carriage Entrance," the title was changed to "My Forbidden Past" obvious to the film with a shadier aura. Though dealing with lesser and unhonorable situations, the evens emerges as a dull, stilted period piece of old New Orleans. There are suggestions of infidelity, seduction, etc., but nothing exciting actually comes off, and the sensation-seekers who will be attracted to this RKO offering will be disappointed. It should attract above average receipts for opening engagements, but unfavorable word of mouth will quickly cut down grosses. Operators of family houses would do well to avoid this one.

Ava Gardner performs like a low-cut, cut-rate Bette Davis, but she never succeeds in breathing any life into the supposedly spirited Southern beauty. Robert Mitchum gives no spark to his young doctor role for whom the first name of Daines, while the usually capable Melvyn Douglas overacts atrociously. The supporting cast does much better than the principals, particularly Lucille Watson, Basil Ruysdael and Janis Carter. Robert Stevenson’s direction is generally below par.

STORY: Ava Gardner, member of a proud New Orleans family low in funds, learns that the man she loves, doctor Robert Mitchum, has just married Janis Carter. Her disappointment is alleviated somewhat when she is told that an inheritance of almost a million dollars has been left to her by the brother of her late grandmother, a notorious woman. In her day, Ava resumes her pursuits of Mitchum, meanwhile trying to get her cousin, Melvyn Douglas to make a play for Janis. In this she succeeds, and arranges a tryst between them, then notifies Mitchum, this is a fuss with Janis and she is killed in the attack. Ava enters the room just as Mitchum arrives and, assuming that Ava had killed her cousin in the attack, he deserts her. In his trial, Ava confesses her part in the incident and Mitchum is freed. At the end, it appears that Ava and her man will eventually wed. BARTON.
'THE THING' BLOODCURDLING CHILLER IS EXPLOITATION NATURAL

Rates ★ ★ ★ or better on exploitation values; tops for action houses

RKO
85 minutes


Directed by Christian Nyby.

Shades of Frankenstein's monster! "The Thing" is a hairraiser right out of the most incredible horror fiction magazine, spun out in a fashion that is guarantied to leave its audiences limp from the excitement and emotional strain it generates. Although a parallel may be drawn between this gripping RKO release and "Frankenstein," the newer film has the benefit of modern technological and pseudo-scientific explanations and enlarged motion picture know-how to qualify it as one of the most fascinating pictures of its type ever made. Properly exploited—and it is certainly one of the most natural exploitation films in recent years—it is entirely within the realm of possibility that "The Thing" will match the huge boxoffice heights scaled by Frankenstein.

"The title, already the talk of the town, will be the basis of the popular song, will undoubtedly be tossed around on the air, in newspaper columns and in general conversation. And it has the tremendous exploitation values based on the teaser theme. Parent-teachers groups and women's organizations are unlikely to take kindly to the movie's horror aspects insofar as children are concerned, but there can be little doubt that children—of all ages—if they aren't scared out of their pants, will be held spellbound by the fantastic tale and we wouldn't be surprised if their elders found themselves in the same boat.

The cast, composed entirely of unknowns, is devoid of marquee value but loaded with fine performers. To mention a few, Kenneth Tobey, a Broadway undergrad, is very good, as the army captain; Douglas Spencer provides some welcome comedy as the newspaperman, and Margaret Spencer is refreshingly attractive as the feminine interest. It is a tribute to Christian Nyby's direction that the far-fetched theme of "The Thing" seems quite plausible while it is being viewed.

STORY: A group of Air Force men, led by Kenneth Tobey, is dispatched to the North Pole to investigate a mysterious explosion by a scientific expedition nearby. The cause of the explosion, a huge saucer-like craft, is found buried under the ice. In an effort to bring the strange object, thermite bomb is exploded, blowing it to bits. Nearby The Thing is spotted encased in ice. Tobey enters the ice andAWS The Thing, and immediately finds out what it is, but Tobey forbids such action until he receives orders from his superiors. While awaiting word the ice is accidently melted and The Thing, alive, escapes when bullets fail to stop it. Cornthwaite and the other scientists plead with Tobey to spare The Thing so that they can study it, but when it proves a killer that thrives on blood and reproduces with astonishment, Tobey refuses. After several attempts to destroy the monster, they set out for the command post, and throwing out the switch, the electricity destroys The Thing and newspaperman Douglas Spencer radio's the story back to a waiting world. JACKSON.

'RATON PASS' ANOTHER DISAPPOINTING WARNER WESTERN

Warner Bros.
81 minutes

Dennis Morgan, Patricia Neal, Steve Cochran, Scott Forbes, Dorothy Hart, Basil Ruysdael, Louis J. Heydt, Roland Winters, James Burke.

Directed by Edwin L. Marin.

"Raton Pass" is another disappointing western from Warners. Coming on the heels of the same company's preposterous "Sugarfoot," it causes one to wonder what has gone amiss at the studio that once turned out the best action films. "Raton Pass" undertakes a rather weighty plot for a western, but it evolves on the screen in such increditable fashion as to provoke laughter when least intended, at least from discriminating viewers. While producer Saul Elkins has furnished a good enough production, neither the scripters, Tom W. Blackburn and James R. Webb, nor director Edwin L. Marin have given more than a passing glance to the script, as one feels a pang of pain for the unfortunate principals in the cast, Dennis Morgan, Patricia Neal and Steve Cochran, who are obliged to engage in some unbelievably far-fetched situations. If this criticism seems harsh, consider an incident like this: Morgan, almost mortally wounded by a shot in the back, is snatched from death's door when the little Spanish girl who adores him extracts the bullet from him. She then immediatetly rises from his death bed and goes forth to fight the villains again! This does many a dandy trick, except as a supporting dualler. However, action houses should find it a fair-middling top feature.

STORY: Morgan, a Mexican cowboy in a role that calls for a much stronger personality, Patricia Neal and Steve Cochran strut, sneer and snarl all over the screen in two of the "harmiest" performances of the season. Basil Ruysdael, as the cattle baron, turns in the best supporting role. Dorothy Hart is appealing as a fiery Spaniard.

'SKIN-TIKI' ADVENTURE DOCUMENTARY FOR ART SPOTS

Rates ★ ★ ★ as dualler generally; better for art houses

RKO Radio (Sol Lesser)
76 minutes

Thor Heyerdahl, Knut Haugland, Erik Huseby, Herman Bayly, Herman Wattlinger, Bengt Danielsson.

Produced by Olle Nordemar.

An engrossing documentary film, recording a perilous crossing of the Pacific Ocean by six men in a raft, "Kon-Tiki" will satisfy on the lower half of a dual bill, the other half of houses. With a strong exploitation campaign for special engagements in art spots, it figures to reach better returns. Its value in those situations will be enhanced by the popularity of the book, which was a recent non-fiction best-seller. The entire cast consists of the actual members of the expedition. The Norwegians are, a Swede, none professional actors. Filmed by the adventurers themselves, of course, the photography is below professional standards. The film is a testimonial to the credit, lends a tone of credibility and a sense of excitement in the knowledge that the cast is actually alone in the vast Pacific. Music by Sume Waldimir and a spoken commentary by Thor Heyerdahl, leader of the expedition, have been dubbed in.

STORY: Thor Heyerdahl, a Norwegian scientist, believes that the Polynesians, who have disappeared, demonstrates that the Polynesians of Pacific Islands were populated centuries ago by people from South America, 4,300 miles distant. Other ethnologists depurate his theory, arguing that the natives could never have braved the Pacific on the primitive craft available in the days of the Polynesians. It is hoped to prove his point, Heyerdahl and his five companions to Peru and back on a 40 foot raft held together by rope, steered by oar, and dependent on wind and currents. The raft is made of cactus by the Kold Peruvians two thousand years earlier.

On the "Kon-Tiki" they set out for South Seas on April 28, 1947 and were not heard from until 64 days later when they returned.

FILM BULLETIN
Adopting the format of such recent film imports as “Quartet,” “Trio” and “Ways of Love,” producer Robert Stiller has turned out a novel and exploit- able feature comprised of three short stories. The thread which ties these three stories together is the “Queen for a Day” radio and TV show. The popularity of this program with women guarantees the film a large ready-made audience that should carry it to above average grosses in most situations. The absence of any known marquee names will be overcome to a large extent by the exploitation effort being put behind it by the new United Artists regime.

The three tales in this American-made film differ from the imports in that they do not exploit the masculinity of the characters, but deal, rather, with simplicity, everyday situations and people. The appeal of “Queen for a Day” should be broad, although it will be strongest for family audiences. There is nice variety in the three stories. The first is a tear-jerker; the second, of a nature different, has a sentimental comedy with a moral. Each of them is linked together by the appearance of one of the characters on the “Queen for a Day” show, asking for something they most desire.

Faith Baldwin’s “Gossamer World” finds the mother of a six-year-old boy asking for an electric train. This lad lives in a world of imaginary things, despite the efforts of his parents to bring him to reality. He is stricken with polio, and his mother brings him the electric train, a real toy.

John Ashworth’s contribution, “High Diver” tells of a young man, son of a poor immigrant, who joins a carnival as a high diver to earn money for a college education. His mother wins a scholarship for her son on the “Queen for a Day” show, and returns home to the 110-foot dive into a tiny tank . . .

The third story, by Dorothy Parker, is titled “Horsie.” This is a touching little comedy about a homely and lonely woman, who finds brief happiness tending the infant of a young couple. The man of the house dubs her “Horsie” because of his horse-like features, and fun behind her back. When “Horsie” bids them goodbye, her employer gives her a bouquet of flowers his wife had discarded. That evening, the couple feel ashamed as they see “Horsie” appearing on the “Queen for a Day” TV program, and hear her ask for an electric razor for her last employer, “the nicest man” for whom she had ever worked.

The screenplay was written by Seton I. Miller. Arthur Lubin’s direction is good, especially in the handling of the players. LEON.

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**Short Subjects**

**By Barn**

CORNERSTONE OF United Artists' reconstruction of its field exploitation department was laid last week when vice-president Max E. Youngstein made the first appointment to the permanent field exploitation staff to replace the minimum of 12 men within 90 days, and eventually, one man for each exchange area. Exploitation expert Max Miller was the initial appointee. He will work out of UA's Philadelphia exchange.

The vital Youngstein touch that has sparked his previous efforts was evident in the announcement. Spotlighting the key role of field exploitation in showmanship, Youngstein said the force will be used as a "complete service organization — alert, hard-hitting and available to every type of theatre, large and small, within the area expected by our program." Field of operations will extend beyond co-op advertising to "any theatre which needs help or direction in the development of publicity, advertising and exploitation campaigns," he adds. "We at UA consider that service to the exhibitor is one of our most important jobs. In our field activity, we firmly believe drastic departures from old forms and old ideas of field exploitation can be successfully accomplished.

**Metro's Advance** campaign on "Quo Vadis?" is grinding into high gear, despite the fact that the film is not to be released until late in the year. The preliminary ad campaign is breaking through the Life, Time, Newsweek and Saturday Evening Post among the national mags, with newspaper supplements American Weekly, Parade and This Week carrying copy which will reach an approximate 25,000,000 circulation. Metro estimates the combined total of paid readership of magazine and newspapers on the three-time arrangement at better than 128,000,000. And this is just the beginning.

Publicity-wise, Morgan Hudgins, producer of "The Thing," who worked with the film from start to finish, has embarked on a tour of the key cities with a fascinating exposition of the tremendous production problems and accomplishments, illustrating his talks, to which radio, TV and press are invited, with color slides from the film. Hudgins accounting of the production details and his personable delivery makes a lasting impression on the select audience. It is reminiscent of the highly effective leg-work done by Henry Wilcoxon on behalf of "Samson and Delilah," an important factor in that film's boxoffice success.

**Signs of the Times:** A United Artists release which crossed our desk made us stop and give a little trembler of thanks that we're living in the U.S.A., and not in the U.S.S.R. The notice begins: "William J. Heineman, vice-president of United Artists, announces the appointment of 'Rube' Periman as special exchange office representative in charge of liquidation."

**South America** will get the showmanship hype so ably administered here and in Europe by the industry's filmvedico emeritus, Charles Einfeld. The 20th-Fox vice-president left for the southern hemisphere last Thursday (5) to carry the "Movies Are Better Than Ever" gospel to our good neighbors, and to outfit and institutionalize our merchandising and new showmanship techniques. The S. A. tour is being made. 20th-Fox informs, at the behest of exhibitor organizations and governmental agencies down below, who have asked Fox International head Murray Silverstone for first-hand information on our showmanship methods.

**After the Terrific Bureaucratic Bear Down** RKO has been according "The Thing." Howard Hawks' thriller about a creature from another planet that terrorizes the Earth, it looks like United Artists is going to score a seat on the theme. UA distribution chief William J. Heineman has set "The Man From Planet X" for a New York debut at the Mayfair this month, following the film's pre-release engagement on the West Coast. The Sherrill Corwin production tells about an Earth invasion by weird inhabitants of other planets — in other words, many "things." National release date for "Planet X" is May 11.

**Warner's** received an editorial pat on the back from the Hollywood Citizen News for its two-reeler, "My Country 'tis of Thee," which traces America's 300-year history since the Pilgrims' landing on Plymouth rock. Noting that the film reminds that "we have always been the bane of dictators," the daily adds, "Joseph Stalin, unfortunately, will not see the picture, so may not be deterred from following in the footsteps of other would-be conquerors who met their final downfall when they clashed with Uncle Sam. But Americans who see it will feel pride and confidence in our ability to cope with the latest menace to civilization."

**Volume of** releases from 20th-Fox has hit a new high this month. Six major releases, largest number ever to be released during a single month by the company, have been made available in a revision of the schedule by sales vice-president Andy W. Smith, Jr. The sextet includes: "I Can Get It For You Wholesale," "Half Angel," "You're in the Navy Now," "Of Men and Music," "Fourteen Hours" (moved up from May), and the special full-length news feature of the Kefauver Crime Investigation. The latter, one of the "hottest" films ever distributed, was rushed into release with 500 prints circulating throughout the country. It represents most effectively the wide-awake opportunism that has made this outfit one of the most consistent industry leaders.

**As Universal's** current 17-week Charles J. Feldman Sales Drive went into the four-week home stretch last week, and UA's New York branch at the head of the lion's share of the $35,000 stake. Close behind are Bob Wilkinson's Dollar branch and Mayer-Moskys' Denver territory. Division-wise, F. J. A. McCarthy's Southern area held the top spot.

**An Unprecedented** tieup with the U. S. Post Office Department to promote the forthcoming Alan Ladd film "Appointment With Death" has been set up by Paramount's Jerry Pickman. Some 21,000 post offices throughout the country will serve as focal points for poster plugging. The picture will be displayed on bulletin boards, along with a letter from Postmaster General Donald Nelson urging cooperation of the Postal Inspectors in the film. Threat-life Inspectors in charge of the various divisions have been asked by Chief Inspector Garner to lend wholehearted cooperation to the promotion campaign.

**Of Men and Things:** Fred Meyer has moved over to United Artists from Universal to head UA's New York Metropolitan District and circuit sales. A 20-year film sales executive veteran, Meyer was with the RKO Theatre Circuit until 1941, whence he took over a U.T. Eastern Sales head. Clifford Gill becomes assistant to Sanford Abrams, Monogram-Media Artists advertising manager. Moving up to head Eagle Lion Classics contract department is Murray Kaplan, who steps into the position vacated by the recently named assistant to B. G. Kranz distribution vice-president. Jack Almquist relinquishes the title of production manager, but has been elected COMPO executive beef trade press representative. He succeeds Abel Green of Variety, whose one-year term as trade press rep expired

...S. L. Siegelman, head of ELC foreign operations, has promoted Andy Albel assistant foreign sales manager. Cy Seymour, formerly with Nahlen Screen in New York, has tied up with Harry and Sam Goldstein's Famous Pictures exchange.
INDUSTRY UP IN ARMS AT FCC'S 'SUICIDE' DEMANDS

The Federal Communications Commission was faced with a buzz-saw when it issued a dictum to the movie industry to make its top films and appealing people available to television, tarnished film people, viewing the statement as an invitation to the industry to commit suicide, lost no time in enunciating the position of the Commission stand and vowing resistance to any such demand.

In what was termed "a new record for paranoia of authorities" by Abram F. Myers (complete text of Mr. Myers' analysis appears elsewhere in this issue), the FCC warned the film companies that it would regard denial of films and players to TV as "relevant" in determining their qualifications as applicants for video stations.

Section 3 of the FCC report was not limited to the film industry. Senator Viley (R., Wis.) who was chairman of the Senate Judiciary Committee when he was detailing Federal agencies' administrative procedure was censured the Commission for its "gratuitous attack against the motion picture industry." He pointed out to FCC chairman Wayne Coy that the Commission "stated out of bounds when it in effect indicated the motion picture industry for withholding the use of its stars and films from TV, without giving that industry any opportunity to participate in public hearings on this question."

While the Commission's policy might later be shown to have merit, he added, I do not feel the FCC should intimidate theatre owners and players to TV as "relevant" in determining the qualifications of applicants utilizing such practices."

By licensing a TV station to a movie theatre and/or any other person "with an obvious conflict of interest which can prevent him from utilizing television to its utmost," the FCC questioned whether it would be fulfilling its obligation to serve the public interest.

SHAIN LEAVES FOX

Sam Shain, 20th-Fox director of exhibitor and public relations, resigned from the company last week. A former newspaper and trade man, he joined 20th-Fox in 1943 as director of trade relations and assistant to president Spyros P. Skouras. He was a prominent and familiar figure at virtually every major exhibitor convention, representing Fox as good-will ambassador.

Shain was to establish his own public relations firm.

News and Opinion

BIG THEATRES DROP LOWERS FOX 1950 NET TO 9½ MILLION

A $15,000,000 drop in its 1950 theatre grosses from the year before, $60,153,000 compared with $75,100,000, was the principal factor in 20th-Century-Fox's decline of profit, to $9,353,000 for the 52 week ended Dec. 30, 1950, after the $12,415,000 registered in the 53 weeks ended Dec. 31, 1949.

Film rentals, which reached an all-time high in the 53 weeks of 1949, when $94,313,000 was grossed, dropped comparatively slightly, to $90,841,000 for the 52 weeks of '50. Actually, the dip was even smaller than the initial glance at the figures show. In a report to the stockholders, president Spyros Skouras noted that "over $1,700,000 of this decline may be attributed to the fact that the 1950 fiscal year contained one less week. In addition, extensive devaluation of foreign currencies in September 1949 had a substantial impact on foreign film rentals in 1950. Had such devaluation not taken place, foreign film rentals in 1950 would have been greater by approximately $8,600,000." Thus, it can be inferred that at the former foreign rate of exchange, the 1950 film rental gross would have realized a new record.

The slump in theatre receipts, Skouras stated, was due to a 12% drop in attend- ance "at comparative theatres" and disposition of certain theatres in accordance with the Federal Court decree. Of the 1950 net, $1,263,000 was income of prior years from countries with currency restrictions, and $11,844,000 a net gain from sale and exchange of theatre stocks under the Federal Court order.

The 20th-Fox president pointed to a reduction of $10,912,000 in expenses, and $2,225,000 in income taxes that offset in part the declines in rentals and theatre grosses. He called his working capital position of the company "strong", with assets as of Dec. 30, 1950, jacked at $116,297,000 and liabilities at $27,448,000. Assets included cash and U. S. government securities of $43,450,000 and film inventories of $58,296,000.

Skouras also outlined the Swiss Eldor- jotheatre television deal, and rest- d the company's belief that "theatre entertainment of the future can render great heights of public service through television, with motion pictures as the basic element of this entertainment, and that television in its turn can attain its greatest development through the theatres."

PARAMOUNT DOUBLES FILM EARNINGS IN FIRST FULL YEAR

Paramount Pictures Co. six and a half months profit for 1950, representing the profits in the first year of its operation as a producer-distributor exclusively, indicated that divestiture so harshly criticized by the affiliated distributors as "ruinous," was merely a bogey without body.

The figure doubled the 1949 pro forma net reported for the production-distribution division, which showed a total of $3,260,000 for the film company, while the then-owned theatres subsidiaries netted $17,575,000 in that year.

The 1950 earnings do not include $1,993,000 net earnings for 1950, representing the profit in the combined undistributed earnings of partially owned non-consolidated companies, principally Allen B. DuMont Laboratories, Inc.

Fourth quarter earnings came to $1,- 993,000, not including $1,366,000 representing Paramount's interest in combined undistributed earnings of partly-owned companies.

Consolidated earnings for the year represent $2,67 per share on the 2,453,200 shares outstanding and in the hands of the public on Dec. 30, 1950.

KRIM PROCLAIMS UA 'A' PROGRAM, SETS 24 FOR '52

The glory that was once United Artists, as a distributor of top quality product only, will be revived in 1952 if president Arthur B. Krim's confidence in his promotions is upheld. The UA topper proclaimed a goal of 24 'A' productions for next year in his first trade conference since assuming control of the company. The first target is set for the '52 program promised an auspicious beginning: "Afri- can Queen", the film that Bogart and Lauren starrer; Stanley Kramer's final film on his UA commitment, "High Noon," and

(Continued on Next Page)
"Another Man's Poison," starring Bette Davis and Gary Merrill.
Product plans for the balance of the current year contemplate a minimum of 10 more films, swelling the previously announced features to a total of 20. Acquisition of the final ten will be completed within six to eight weeks, it is declared, on the basis of deals now pending.

The new UA chief was particularly enthusiastic about the support given the recognized company by all factions of the industry—exhibitors, producers, and even other film company executives. In the new management's "greatest thrill," he said, came from the aid promised by the owners. Realizing that the next year for UA will be rough sledding, exhibitors are "breaking their backs for us, so to speak," Krim stated. He said he knew of instances where theatre owners were "compromising with what might be best for them in order to have the benefits UA can offer next year.

Production of its financing from sources other than the Heller Co. of Chicago will also be available, Krim revealed. He emphasized, however, that UA would remain a distribution company, aiding in obtaining production funds for its producers on a profit-sharing basis.

EXHIBS GIVE DIM VIEW TO ELC MAIL ORDER SALES

Eagle Lion Classics' "mail-order selling" plans did not sit too well with many exhibitors. Most solid opposition to the idea was coming from Allied Theatre Owners of Indiana, some unit of National Allied president 'Trueman T. Rankin.

Referring to ELC president W. C. MacMillen's announcement of the company's revision in sales methods, which included elimination of certain local exchanges, ATOI noted:
"We think that the average exhibitor is dissuaded with slogans, pep talks, premonitions and accusations that he isn't doing his share. The film companies are sales and distribution specialists with a lot of high priced talent. They should expand their sales forces, train them, compensate them and assign a limited enough territory so that they are able to spend the time and work with an individual exhibitor to promote the welfare of this business." Such a policy, it added, would lead to "a lot less bickering about terms."

Eagle Lion's purposes in initiating the plan, MacMillen said, is to effect a saving in overhead—$100,000 annually was claimed to have been slashed from operating expenses by the closing of the Omaha, Albion and New Haven exchanges—and to free sales personnel from "paper work," permitting them to go into the field more extensively. Under the central billing system arranged with International Business Machines, more exchange employees are expected to be let go.

MacMillen visualized a $200,000 profit for the fiscal year which will end June 30, compared with an $800,000 loss for the preceding 18 months. Increased distribution fees for producers and a co-operating plan with theatre owners were also mentioned by the executive.

At the regional sales meeting, MacMillen and distribution vice-president B. C. MacMillen Jr. fielded more questions from the product for the next year will have "at least one 'A' picture a month."

HARMONY WITH DRIVE-INS URGED BY ALLIED'S MYERS

"The fortunes of the conventional operators and the drive-ins operators are inseparably linked together," Allied's Abraham "Ab" Myers proclaimed in a bulletin which attempted to dispel the differences between the two types of screen entertainment showplaces.

"While minor differences have arisen between the two kinds of theatres in a few territories," he said, "they have so many common interests and so few that are antagonistic that it is only common sense that they should belong to the same associations...than working at cross purposes in rival organizations."

He also pointed out that drive-ins are destined to increase in importance, with new theatre construction largely confined to the outdoor theatres.

"Although some operators at first presented the intrusion of the drive-ins," Allied, he said, "recognized the kinship of the indoor and outdoor theatre and extended the hand of fellowship" at the Minneapolis meeting in 1949.

PRODUCTION CODE CRIME, DOPE PROVISIONS TIGHTENED

Edges of the industry's Production Code, frayed a bit with misuse, were snipped clean as the Board of Directors of the Motion Picture Association voted several amendments to the Code's treatment of crime in movies.

The changes limited provisions pertaining to narcotics, suicide, murder of law enforcement officers, and abortion.

Amendments to the narcotics provision, relaxed in 1946, were tightened to prevent film presentation of illegal drug traffic or drug addiction. Heretofore, stories on drug traffic could be used provided they did not "stimulate curiosity concerning the use of, or traffic in, such drugs."

Suicide must "never be justified or glorified, or used to defeat the due processes of law," and is to be discouraged "as a solution to problems occurring in the development of screen drama...morally questionable and as bad therapy...unless absolutely necessary for the development of the idea," the "absolutely necessary" clause was also applied to law officers dying at the hands of criminals.

The provision was added to "sex hygiene and venereal diseases (as) not proper subjects for theatrical motion pictures."

OSCAR AWARDS GARNER HUGE PUBLICITY BREAKS

Rarely in the history of the Academy Awards has there been the heart-throbbing publicity that filled the nation's newspapers, even days after presentation of the Oscars on March 29. B'g front-page spreads with plenty of art mingle with the copy played up both the winners and the losers in the annual Oscar derby. Much of it was based on the dark horse finish in the "best actress" division of actress newcomer, Judy Holliday, for her "Barefoot in the Park" portrayal of the sentimental favorite, Gloria Swanson, to cop the golden statueetter brilliant return to the screen in "Sunset Boulevard."

The unusually abundant space a prominence accorded the event indicates once again that the movies glamour an appeal ranked as high as ever in the public's interest.

The big winner was 20th Century-Fox, "All About Eve," which took top honors as best picture, best director (Joseph Mankiewicz), best supporting actor (George Sanders), best screenplay (Mai kiewicz) and the帷 of the sentimental favorite, Gloria Swanson, to cop the golden statuette after brilliant return to the screen in "Sunset Boulevard."

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Best actor award went to Jose Ferrer for "Cyrano de Bergerac," (Stanie Kramer-United Artists); best supporting actress, Josephine Hull for Universal's "Humoresque."

Darryl F. Zanuck received the Irving G. Thalberg Award for outstanding work as a producer. Special awards went to Louis B. Mayer for 40 years of leadership in the industry, and George Murphy for distinguished service as a goodwill ambassador.

MONO-AA TOPPERS MEET ON SPRING LINEUP; FLNN NAMED

Monogram-Allied Artists' head b AA topper, "I Was an American Spy," held the floor at the company's last regional meeting in New York's Wawick Hotel last weekend with president Steve Broidy and vice-president Harold J. Mirisch coming to the West Coast to address the confab.

Under the chairmanship of general sales topper Morley Goldstein, some 200 office executives, district and branch heads salesmen and bookers heard the ambitious merchandising plans for the forthcoming films.

In Hollywood, John C. Flinn, Jr., who had been assistant to the late Louis L'Poolon for the past five years, was named to national director of advertising and publicity. Sanford Abrams, advertising manager, continues in that post while moving to Flinn's assistant. Robert J. Rhodes will serve as public relations manager.
HOBBY EDITORIAL

Let's Laugh

An observer from another planet, looking
down on Hollywood, would no doubt be
amused by the latest developments in the
waiting release and on schedule for imme-
diate production, would undoubtedly come
to the conclusion that we are a nation
prone to peculiar superstitions. In recent
weeks the tabloids have been awash with
dimmer in the story idea that "a hair
from the dog that bit us" is the best pos-
sible medicine for psychological ills.

Both as a people and as individuals,
we're bowled down by worries. Things
are going wrong all over the world.
Nations Europe every day, with ever
more horrible reports about bloodshed,
stave, starvation and economic chaos.
Financial experts are predicting a possible
impending crash; political experts pre-
dict that the present Korean skirmish is
only the forerunner to a bigger and more
horrid war than even the last one.

And here in Hollywood, just to keep
our spirits up, the movie-makers concen-
trate more and more on somber, depress-
ing fare. Crumby Kramer, who was the
better, continues to be the perfect vehicle
for "entertainment." Stories about hu-
man misery, Sang A. Zimberoff's (this
is not "real-life") the better, continue to be
the runners-up in choice among the film
mak-
ers. Hollywood, making better pictures
than it has been for years. But in the
search for technical perfection, is squandering
its great know-how on so-called artistic
achievements which yield little but a stand-
point of things horrible, violent, or
tongue. Genuine comedy, unfettered by
bitterness and cynicism, is becoming so
rare that it deserves handling with a
skepticism rather than in a theater. Even
those two magnificent comedies, that
reached such heights in last month's Aca-
demy Award proceedings, are nothing
less bristling with unpleasant innuendo.

Hang it all, the world would like to
forget its troubles. Mr. and Mrs. Aver-
age Citizen would like to be able to go
to their neighborhood theater and enjoy a
change of mental pace by laughing awhile.
They want to be entertained, not
impressed by a dramatic masterpiece.

Are we wrong?

JAY ALLEN

STUDIO SIZE-UPS

Behind the Scenes of Film Production

Exclusive Film Bulletin Feature

COLUMBIA

STUDIO IDLE, SINGLE

INDE FILM SOLE ACTIVITY

PRODUCTION doldrums are still
plaguing the Gower Street studio. Not
one single "A" budget script is reputedly
ready for shooting, nor has any COLUM-
bia picture gone before the cameras in
the past 3 weeks, although the inde-
pendent Halbout Productions teed off
"Ten Tall Men" for Columbia release, on
March 27. This new starter is a high
budget Technicolor feature, starring Burt
Lancaster, and is being produced by Har-
old Hecht, with Willis Goldbeck direct-
ing. Filming was started on location, but
is expected to return to the sound stages
early this month to wind up the final
days of shooting.

Stanley Kramer moved his entire
company into Columbia headquarters short-
lav after signing his 5-year, $25,000,000
deal, leaving only a secretary to run his
old office at Motion Picture Center. How-
ever, he has continued to maintain his
remaining quarters until completion of his
remaining commitment to United Artists.

Kramer has begun preparations for the
start of the C. G. B. program, which will
be launched on June 20, when "My Six Convicts" goes before the cam-
bas, with Hugo Fregonese directing. "Death Of A Salesman" will be the sec-
ond to roll on the agenda, which calls
for six per year.

Nat Perini and Columbia parted "ami-
bly" late last month, following a two-
and-a-half year association, during which
he produced "The Petty Girl" and "Emergenc-
MONOGRAM - AA
ACTIVITY ON UPSURGE;
7 TO ROLL BY END OF APRIL

THE anticipated pickup in activity on the lot, forecast last issue, got underway on March 24, when Producer Peter Seilly put his latest entry in the Raymond Walburn series before the cameras to launch a series of seven productions which will have started by the end of April.

The new Walburn starrer is titled "Father Takes The Air," and is directed by Frank McDonald on a 16-day shooting schedule. "Flight to Mars," a Warner Miniseries production, is the first to roll this month, followed by William F. Broidy's "Sea Tiger," with Jean Yarbrough directing. On April 17, Producer Lindsay Parsons gives the green light to his new Kirby Grant starrer, "Yukon Manhunt," with Frank McDonald moving in to handle the megging upon completion of his stint on "Father Takes the Air." "Let's Go Navy," a Jan Grippo production to star Leo Gorcey with Huntz Hall, follows on April 18, and then up the Monday schedule for the month will be "Stagecoach Driver," which Vincent M. Pepe will produce with Whip Wilson starring and Fuzzy Knight and Jim Brannon heading the cast.

For Allied Artists, Producer Ben Schwartz will give the long-awaited go-signal to "The Police Story," based on the work of the Los Angeles police department unit which recently figured in the Kedauver hearings on the coast.

Producer Hal Chester's high budget Allied Artists production, "The Highwayman" (Wanda Hendrix-Charles Coburn), filmed in Technicolor, which wound up more than three weeks ago, promises to be one of the biggest, filming on the basis of cutting room raves. Chester also announced a May 21 starting date for his next AA picture, "Models, Inc." (Dan Duryea).

PARAMOUNT

HOT PRODUCTION PACE CONTINUES WITH 5 IN APRIL

There seems to be no end to the brisk Paramount production pace, with six films being maintained at Paramount throughout the past two months, as five more pictures — two of them independents — were scheduled to roll this month. "My Son John," Leo McCarey's latest production, with Dennis Hopper and William Wellman will direct, starting today (April 9); "Lone Star," a Z. Wayne Griffin-Clark Cagney production with Gail Russell in the starring role, is also rolling today; "Callaway Went Thataway" (Howard Keel), with Melvyn Frank doubling as producer-director, is scheduled for April 19; and "Belle of New York" (Fred Astaire-Vera Ellen), a Technicolor biggie beginning April 26, which Chuck Walters will direct for Arthur Freed.

RKO

WALD-KRASNA UNIT LOOKS AS RKO PRODUCTION BULWARK

WHATEVER the shortcomings of RKO's own productions and no one can deny they've had them — the pressure being placed on by the array of independent producers for the few studios' film production is mounting. Insofar as the slats for the parent company is concerned, however, there's still little evidence of any overall improvement in the office.

The Jerry W. -H wolman R-Kauna unit has two important pictures in various stages of production, prepared for an early start. "Behave Yourself" (Farley Granger-Shelley Winters), which Producer Stanley Rubin and Director George Beck place before the cameras on March 19, is now well along on its 30-day shooting schedule. Last week Director Curtis Bernhardt and Producer Raymond Hakim launched the first heavy dramatic production for the month, "Beam of Blam" (Jane Wyman-Charles Laughton), which will continue before the cameras throughout the month of May. Director Burke Baker is currently shooting for some weeks in Guam for the start of filming on "Stars and Stripes Forever," which he hopes to roll into its production by May 15. Stanley Rubin will produce the picture, formerly titled "The U.S.O. Story," but no cast has yet been announced.

Gabriel Pascal's production of the George Bernard Shaw classic, "Androcles and the Lion," has finished shooting last month and was then halted, will probably go back before the cameras around May 15. Director (trouble caused the shut-down and no new merger has yet been set. However, a big pitch is reportedly being made for the services of Josh Logan.

20th CENTURY-FOX

FOX LISTS IMPRESSIVE
ARRAY OF TOP-BUDGETERS

FOR THE second year in a row, 20th Century-Fox has walked away with the dubious honor of being selected by the Motion Picture Arts and Sciences' annual
YOU...are invited to

15th Annual Convention
VARIETY CLUBS INTERNATIONAL
in PHILADELPHIA • MAY 9-10-11-12
HEADQUARTERS—The Historic BELLEVUE-STRATFORD HOTEL

THE GREATEST SHOW ON EARTH
for The Greatest Showmen in the World!
(P. S. And their Ladies!)

YOUR HOST (Tent 13) promises you
the greatest convention in Variety
history. All plans are set! This is it!
Convenient and Historic PHILADEL-
PHIA will be yours for these four
days!

For REGISTRATIONS, RESERVATIONS,
and TRANSPORTATION

—

CONVENTION COMMITTEE
Variety Club Tent 13
Bellevue-Stratford Hotel
Philadelphia 2, Penna.

REGISTRATION FEES:
Barkers $40
Ladies $20
includes ALL events

FOR THE LADIES:

Wednesday
1. "Get Acquainted" SHOW for the Balcony
2. "Unlimited Baseball-PHILADELPHIA vs. PITTSBURGH
3. "Fashion Show" with Gowns by the Madison
4. BUFFET DINNER DANCE
— OPEN HOUSE and DANCING until the wee small hours

Thursday
1. "Shopping Tour of Philadelphia's Chestnut Street
2. "In The Hospital" with Variety Club Tent 13 at the Bellevue-Stratford Hotel
3. "Fashion Show" with Gowns by the Madison
4. "Open House and DANCING until the wee small hours

Friday
1. "The Greatest Showmen's DINNER at the Bourse
2. "Bakers and Bakers" DINNER at the Bourse
3. "World Review" from Hollywood and three months before release
4. "Open House" at the Bourse
5. "Open House" at the Bourse

Saturday
1. "Hollywood" at the Bourse
2. "Fashion Show" at the Bourse
3. "Open House" at the Bourse
4. "Open House" at the Bourse

LATE EXTRAS
On Friday it is planned to have a "Red Carpet Queen for the Day" program with all of the Stars absolutely for the benefit of the Convention. A BIG PRIZE — buy a ticket for the "Hollywood" Lingerie of Cigarettes and you could win a FREE TRIP FOR 2 TO NEW YORK with a free round trip to New York, 1 week with all expenses paid.

OVER 1000 ARE EXPECTED...AND
THE SHOW WILL BE GREAT!
WARNER BROS.

WB PACE SLOWS AS SINGLE STARTER IS SET FOR MONTH

WITH THREE pictures started last month still before the cameras, an
fourth set to join them today (April 9), Warner Brothers is coasting along under
half-speed, with nothing more set to move on to the sound stages this month.

"Painting the Clouds with Sunshine" (Dennis Morgan—Virginia Mayo), which
is now in its third month of filming has been re-titled "Goiddiggers of Las
Vegas," reviving the old "Goiddigger tag made famous by Warners more than a
decade ago. According to Director David Butler and Producer William
Jacobs, the Technicolor biggie is now in its final two days of shooting, and ha-
been held within its budget, rumored to be in the neighborhood of $750,000.

"Distant Drums" (Gary Cooper), Mil-
ton Sperling's United States Picture production for WB distribution, go
underway March 26 in St. Augustine, Florida, with Director Raoul Walsh di-
recting. The production cut on "Drums" is one of the largest ever ac-
cepted on an independent feature. The Technicolor production, and, by the sam-
time, will draw one of the longest shooting schedules for his company.

The only other picture before the cam-
eras is "Force Of Arms" (William Holden—Naucy Olson), produced by Anthon-
Veiller and directed by Michael Curtiz, which has been filming since March 1.
Starting today will be "A Baby Fo Midge," (Ray Milland), a romantic
strafer, to be produced by William
Jacobs, and directed by William Keig-
ley.

WHERE DID IT COME FROM? HOW DID IT GET HERE?

WHAT IS IT?

HOWARD HAWKS' Amazing MOVIE

from Another World!

FILM BULLETIN

WHY DID IT COME FROM? HOW DID IT GET HERE?

WHAT IS IT?
HOPE TOPS, BUT CRITICS SPLIT ON 'LEMON DROP KID'

The only basis for which the New York newspaper reviewers could reach complete agreement on Paramount's version of the old favorite, "The Lemon Drop Kid," was the rib-tickling clowning of Bob Hope. Otherwise, the scribes were split on their opinions of the picture—some finding it tops in every respect, while others scored it as good Hope, but little more.

The most favorable reaction was found in Alton Cook's World Telegram review, in which he writes: "Bob Hope has hit his high note and is having his ups and downs in the quaintly written episodes. "This one," says Cook, "is a big up, away up in the middle of the sky."

The Journal American's Jim O'Connor, appropriately reverting to the Runyon style, reports "This picture is right outa Runyonland." He concludes: "On my crutch sheet... is gonna make a lotta people laugh and make a lotta money."

Calling it "all Mr. Hope, on the nose," Bosley Crowther in the Times, labels the slapstick farce a "close hooch to good, fast, gag-packed film."

On the dissenting side, the Herald Tribune's Walter Winchell says about one-third Warner Runyon and two-thirds Bob Hope slapstick, a mixture which is "probably a winner, but not the successor to both of its predecessors."

It is, he continues, "strictly synthetic comedy," which will probably divert those convinced that Bob Hope is "the man in the world."

Seymour Peck's chief criticism, in the compass, is that it is "not unplayed hilarity. It sometimes strains too hard."

For all its faults, the New York Herald Tribune's Archibald Winters says that it "does not repeat the success of Sorrowsome Jones!" He sums it up as "a winning Hope and medium Runyon, concluding "Ardent fans of both may be satisfied, but no new converts will be made."

INSIDE STRAIGHT

"Here, without a doubt, is recounted the most tiresome poker hand we've ever been asked to examine for a dull biography!"—CROWTHER, N. Y. TIMES

"Ponderously flamboyant... Cinema kick-in-trade, conspicuous neither for imagination nor for vacuity... Simply ubbs up a shiny surface and conveys an outline entertainment."—GUERNSEY, N. Y. HERALD TRIBUNE

"My advice, my friend, is everything. Unfortunately that's all the picture has on a mind."—WINSTEN, N. Y. POST

"Slight, pithy, antique, an engaging loplop to re-visit once in a while."—COOK, N. Y. WORLD TELEGRAM

"My dad family and so is the story."—PECK, N. Y. COMPASS

"Plot is rather confusing... But you et all and your chips... No royal rush in the middle game but it's worth seeing."—O'CONNOR, N. Y. JOURNAL AMERICAN

MOLLY

ARAMOUNT

"Refreshingly different picture to be enjoyed."—T. M. P. N. Y. TIMES

"Pleasing, pithy... With hearty laughs peppering through the scenes... Even the neatly timed intervals... Compact, entertainingly humorous and sometimes moving... A film... Unassisted comedy bearing no message and played mostly for laughs."—PIHODNA, N. Y. HERALD TRIBUNE

"Tightly might say, 'Sit down, relax, take your feet off and give a look.'"—PECK, N. Y. COMPASS

"A warm, delightful film that should please a much larger audience than those who share the speech intonations of the fat, fabulous and highly culture Bronx."—WINSTEN, N. Y. POST

"Will be one of the least pretentious movies of our year but that very quality comes across as disarmingly likable."—COOK, N. Y. WORLD TELEGRAM

"Warmly entertaining comedy that's very likely to develop into a screen screen—PELSWICK, N. Y. JOURNAL AMERICAN.

"YOU'RE IN THE NAVY NOW!" (Formerly "U.S.S. TEAKETTLE")

20TH CENTURY-FOX

"Delightful behind-the-scenes Navy picture... First-rate motion picture that is both sensible and enormously funny... Saga of imperfection has been mold... into a perfect, interlude of movie laughter."—GUERNSEY, N. Y. HERALD TRIBUNE

"Nicer, droll, sprightly fun comes to a funny, wonderfully wild slapstick climax..."—PECK, N. Y. COMPASS

"Most explosively funny feature picture that has come along... The best comedy of the year."—CROWTHER, N. Y. TIMES

"Shortcoming is a lack of variety in its comic episodes... Not enough to keep the laughter at a consistently high pitch... Leaves a mild impression."—COOK, N. Y. WORLD TELEGRAM

"Robust entertainment... Comedy of the month... You'll probably be surprised at the amount of fun generated."—WINSTEN, N. Y. POST

"Entertaining yarn about the comic misadventures of a ship... briskly spun out."—PELSWICK, N. Y. JOURNAL AMERICAN.

"QUEBEC"

PARAMOUNT

"Jumbled-up little melodrama, blessed with Technicolor by Technicians who have any skill in writing or acting... No epic... Not even mildly entertaining."—CREELMAN, N. Y. WORLD TELEGRAM

"Sounds like costume melodrama... No performances of distinction... Can no more displease the many than it can please the discriminating."—WINSTEN, N. Y. POST

"Now and again some honest action is generated... Color helps the film a lot."—P. N. W. J. world Tribune

"Has the pictorial advantage of some vivid Technicolor, it is a puzzled story that is being spun... the narrative wasn't necessary."—A. W. N. Y. TIMES

ROYAL WEDDING

MG M

"Lively lot of dancing and some pleasantly handled songs... amply strung together on a spider-web story line."—CROWTHER, N. Y. TIMES

"More in color but more colorful foolishness... Lighthearted but lightweight musical... Astaire is limber and engaging as ever."—GUERNSEY, N. Y. HERALD TRIBUNE

"Since Mr. Astaire is one of the great entertainers, a movie which employs him has won half the battle for success..."

"Does practically nothing to win the other half."—PECK, N. Y. COMPASS

"Active surface is so prettily shimmering in all its color qualities... An ideal picture for a tired business man. For a tired movie critic, no."—WINSTEN, N. Y. POST

"Whole story is that here we have Fred Astaire at his gay and diverting best."—COOK, N. Y. WORLD TELEGRAM

"Light and bright and entertaining... As usual, Astaire practically stops the show every time he starts hoofing."—PELSWICK, N. Y. JOURNAL AMERICAN.

"THE GROOM WORE SPURS'

UNIVERSAL INTERNATIONAL

"Confused little farce... Painfully heavy handed hokum... Mere much ado about considerably less than nothing."—COOK, N. Y. WORLD TELEGRAM

"Started off with the idea of poking fun at movie cowboy heroes... Seemingly ran out of further ideas and filled it in with a few scenes contrived melodramatics."—PELSWICK, N. Y. JOURNAL AMERICAN

"A very funny comedy... Actually a perfectly triumphant farce. You'll find it fun."—PELSWICK, N. Y. JOURNAL AMERICAN

"Not a little romance nor a comedy...despite the hard work of the stars... Scrappy and thankfully short piece."—PIHODNA, N. Y. HERALD TRIBUNE

"Isn't any satirical nonsense... Parts of this Ewell-conducted tour are mighty amusing."—GUERNSEY, N. Y. HERALD TRIBUNE

"THREE GUYS NAMED MIKE"

MG M

"Oppressively bird-brained little romance... Contrived cloudland conception."—CROWTHER, N. Y. TIMES

"Shiny new comedy... Pleasant but featherweight film... About average for a pattern picture and GUERNSEY, N. Y. HERALD TRIBUNE

"Skittish little farce... If he seen a writer Sidney Sheldon couldn't make any interest evident, what are our expectations of the rest of us?"—COOK, N. Y. WORLD TELEGRAM

"Entrancing boy-meets-girl plot... All adds up to an amiable little comedy with a personable cast and a few modest sentimental moments."—PELSWICK, N. Y. JOURNAL AMERICAN

"A commercial idea worked into a B plot and given the A treatment."—WINSTEN, N. Y. POST.
A happy combination of exploitation angles are available to exhibitors for 20th Century-Fox’s “I Can Get It For You Wholesale,” with the most saleable of them based on the film’s similarity to the same company’s 1950 Academy Award winner, “All About Eve.” There is the adult approach to the story: the conniving, ruthless woman with an uninhibited ambition to reach the heights of her profession; the good people she tramples in her insatiable drive, and even the same suave antagonist, George Sanders, in a role strikingly akin to his Oscar-winning performance in “Eve.” The film, taken from Jerome Weidman’s incisive novel, touted as the “All About Eve” of the garment industry, and the showman would be wise to capitalize on this factor.

For quality exploitables, there is producer Sol C. Siegel’s record of previous hits—“A Letter to Three Wives”, “I Was a Male War Bride” and “Panic in the Streets” as well as the forthcoming “11 Hours, the director, Michael Gordon,” whose “Cyrano d’ Bergerac” was a high spot of last year’s output and who guided Jose Ferrer in the title role that won him the “best actor” Oscar. And the Weidman reputation for stories, packing a punch without pulling any.

Red-haired Susan Hayward is admirably suited to the hell-cat role and the popular Dan Dailey as a fast-talking salesman has previously demonstrated his dramatic ability, even in the musicals which have formed the bulk of his film work. In addition, there is Sam Jaffe, an Academy Award nominee for his performance in “The Asphalt Jungle”, who, with Sanders, rounds out an enviable cast lineup for exploitation plugs.

A glance at the ads, pictured at right, shows the effective manner in which Charles Einfeld’s boxoffices have caught the film’s mood. They offer potent selling copy for the showman’s improvisation.

**FASHION TIES**

The playdate can get a strong assist from tie-ups arranged by 20th-Fox and from local fashion commercials that would be a natural for store windows inside displays and combined publicity. The tie-up with California Girl dresses and sportswear, in which the noted Los Angeles manufacturer has created two major promotion numbers inspired by the film, and is putting it in trade ads, paves the way for local co-ops in every nook and cranny of the country. The press book carries a comprehensive list of the various retail outlets for the exhibitor’s use in arranging local tie-ups.

Co-operating department stores and women’s shops can make highly attractive displays to tie in the theme in its window and in the store, and in its newspaper advertising for the new Spring fashions. In return, exhibitors can offer co-operating stores lobby display space for fashion high lights with store credits.

A modeling competition—a sure crowd-drawer—is indicated as a natural for the film’s bally. Staff contests locally to find most beautiful girls in town to serve as models for Fashion Show to be joint sponsored by co-operating department store and theatre, winning contestants to serve as models in show to be presented on your stage, and continue onto radio and TV interviews for added publicity.

**TITLE BALLY**

The press book also has some excellent suggestions and copy for a co-op merchandising campaign based on the title. The lure of merchandise at sale prices, especially in these days of HCL headaches, is a powerful one. The suggested banner headline is “You Can’t Get It for You Wholesale But We Can Give It To You At Lowest Possible Sale Prices!” A full-page ad, taken cooperative with the community’s leading merchants, should be set to break with the opening, leading off with the line, “In celebration of the opening today, etc., we merchants take this opportunity to tell the people of this community that, in the face of today’s rising prices, we are doing everything in our power to cut costs and keep them on a level with your buying power . . .” Stills, poster display, etc., should be made available to participating merchants for window and in-store displays.
I CAN GET IT FOR YOU WHOLESALE

Two novelists have earned more than passing admiration for their ability to engross the reader with the heels captured as the central characters of their books, and to capture the full flavor of their surroundings. One is Budd Schulberg, the other, Jerome Weidman. The latter's 'I Can Get It For You Wholesale', a best-seller in 1937, went into the vitals of the fabulous Seventh Avenue garment industry in New York, employing, as the novel's protagonist, a beautiful, ruthlessly ambitious model who claws her way over all obstacles to gain her ends. In Sol C. Siegel's production of the film that emerged from the novel, Susan Hayward gets the juicy role of the vixen and, according to our reviewer, makes the performance a memorable one. Co-starring with Miss Hayward are Dan Dailey as "the hottest salesman in the business", who teams with her and Sam Jaffe to start their own dress factory. How she attempts to leave her partners behind, tempted by the suave George Sanders' offer to become top dog of the designers, but ultimately gains a new set of values is deftly told in the Abraham Polonsky screen play.
**RANGERS OF THE GOLDEN SAGE**

*Western—March 27 Cast: Michael Chapin, Ellen Janssen, Lucille Barkley, James Hazel Shaw*

*Director: Fred Bramon Producer: Rudy Ralston* 

*Story: Another in the series starring Republic's new kid cowboy and cowgirl.*

**RELEASE CHART**

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<tr>
<th>1950-51 Features</th>
<th>In Production (0)</th>
<th>Completed (1)</th>
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**20th CENTURY-FOX**

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NEW PRODUCTIONS

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.
Watch spring grosses spring up and up, as these four start heading the best boxoffice news from now thru May—and beyond.

"The Mating Season" is the springtime's most talked-about comedy (what they're talking about most is Thelma Ritter as Mother of the Groom). And "Samson and Delilah," now in general release, continues to be The Greatest Grosser of Our Time.

Hope's new show, "The Lemon Drop Kid," is funnier Runyon than "Sorrowful Jones." And Ladd, hotter than his own gun since "Branded," is due soon as a U.S. Mail crime fighter in "Appointment With Danger."

All these in Paramount's boxoffice spring . . . followed by a succession of ticket-selling merchandise scheduled for release right thru your Paramount summer.
What Makes An 'A' Picture?

Reviews of New Films

'ON THE RIVIERA' WONDERFUL MUSICAL HIT
'GOODBYE MY FANCY' CRAWFORD TRIPS
'GREAT CARUSO' THRILLING ENTERTAINMENT
'HALF ANGEL' MIXED B.O. FOR NOVEL COMEDY
'APPOINTMENT WITH DANGER' GOOD LADD
'SEALED CARGO' MODERATELY SUSPENSEFUL
'RAWHIDE' STRONG OUTDOOR MELODRAMA

Pages 7, 8, 10
NOW ADD THIS TO OUTDOOR PICTURES: IT'S GOOD!

HERBERT J. YATES presents

Oh!

in TRUCOLOR

starring ROD CAMERON • ADRIAN BOYD

with WILLIAM CHING • JIM DAVIS

Written by Charles Marquis Warren • Associate Producer-Director JOSEPH L. MANKIEWICZ
A LONG LIST OF BIG

THINGS

Brave men
Beautiful women
Romance, Adventure!

THAT

ZING

That never-failing
box office
ACTION!

Susanna

HORREST TUCKER • CHILL WILLS
SY CASSELL • JAMES LYDON

PUBLIC PRODUCTION Republic Pictures Corporation—Herbert J. Yates, President
Read all about the sensational
Preview of M-G-M's NEW
GLORIOUS TECHNICOLOR MUSICAL!...

LOUELLA PARSONS' COLUMN TELLS THE NATION:
"Praise from Caesar, I'd say, when an executive from another studio tells me 'SHOW BOAT' is the greatest box-office attraction since 'GONE WITH THE WIND'!"

FROM FILM DAILY'S HOLLYWOOD CORRESPONDENT, MARCH 28th ISSUE:
"If 'SHOW BOAT' doesn't prove a cinematic Fort Knox for Metro, there's no justice!"

And read every word of this marvelous telegram:

"M-G-M launched the greatest Technicolor musical entertainment in years with 'SHOW BOAT's' first sneak preview at Bay Theatre, Los Angeles. Highest audience reaction in Studio's experience. Kathryn Grayson, Ava Gardner, Howard Keel, Joe E. Brown, Marge and Gower Champion head superb cast and we'll guarantee you never heard the great Jerome Kern numbers sung as you will hear them now. Arthur Freed's glorious production and direction by George Sidney bring superb picturization of famous play with breath-taking vistas of the Mississippi's most romantic era. Get ready. Here comes the 'SHOW BOAT'."

"SHOW BOAT" IS THE "ANNIE GET YOUR GUN" OF 1951
What Makes an 'A' Picture?

Budgets and Stars Are Secondary
To Boxoffice Power, Says U-I's Al Daff

What makes any particular film an "A" picture? You have there a poser that has long defied the veterans of film business and led to uncountable disputes between distributors and their exhibitor customers.

What is an "A" picture? Is it a high-budget movie? Is it one with top marquee names? Is it the film that wins critical acclaim? Or, is it the picture that clicks at the boxoffice?

The film salesman can justify the "A" ag for his pictures on any of the scores. He can argue with fervor that a high-budget movie with low-grossing potential must go into the top bracket, because we spent over two million on it. So it turns out to be a cluck, but the producer has to get his money out of it. If it's a film with big star names, the peddler is eloquent in his stress on the importance of that vaunted boxoffice asset, marquee power. If he happens to be selling a moderate-cost film that goes over with the critics, you will hear him rave about the "sleeper" his studio has delivered. And, should a low-budgeter turn out to be a surprise click with the ticket-buying public, brother, that's an "A" picture!

As you might suspect, Mr. Exhibitor can be found on the opposite side of any of these positions taken by the film peddler. If it's a high-budget movie, so what? He can't stay in business paying for the mistakes producers make, he says. It's got stars! So what? I wouldn't even put the names of those broken down old has-beens on my marquee! The critics like it? So what? Nobody reads them anyhow. These are simple, stock answers the theatremen has in his bag to cope with those sales pitches. They are the easy arguments to knock down.

Low Budget B. O. Hit
Salesman's Secret Weapon

The one pitch that is toughest for the exhibitor to handle, that calls on all his native bargaining talent and taxes his practiced buyer's resistance attitude to the limit is the salesman's secret weapon — a low or moderate budgeted picture that develops into a sock boxoffice hit. So what? It didn't cost anything. Nobody's in it. It'll be milked by the time I play it. Your outfit finally gets a picture that does a little business and you want my shirt! Yes, you can bet that our exhibitor friend will use every rebuttal in the book, but he knows he's up against his toughest situation — a picture that he, as well as the salesman, knows is doing business.

If I seem to treat frivolously this weighty problem of what makes an "A" picture, it is not for any lack of appreciation of the great stress and strain it puts on all the hard-working film and theatre men of the industry; it is merely that one who has listened to negotiations for films for a time must adopt a light attitude or accept an ulcer.

But, seriously, the boxoffice would seem to be the only true guide to the classification of films. Every one cannot be a six million dollar "Quo Vadis," or a huge "David and Bethsheba." You are bound to get pictures like "At War with the Army," which cost about $300,000 and will gross well over $3,000,000. And you are bound to get, too, films like "Ma and Pa Kettle," which roll up amazing grosses in many places. And we all know that some exhibitors are willing to pay more for a Roy Rogers film than for Hollywood's most lavish musical. So, what is an "A" picture?

Perhaps the best example of a common.

Continued on Page 12

Daff, firm advocate of the power of showmanship, speaks to U-I "boxofficers"
The most thrilling, human interest headline drama of the decade is **NOW READY FOR YOUR SCREEN!**

**The Ben Hogan Story**

The wife behind a great champion tells you BEN Hogan's story...

**The Real-Life Love Story of Two Kids from Texas!**

FORD · BAXTER · O'KEEFE · HAVOC

You read it in READER'S DIGEST!

A story of such incredible adventure and amazing courage, it would be unbelievable—except that every word, every scene, every thrill is true!

There's No Business Like 20th Business
HALF ANGEL' NOVEL ROMANTIC COMEDY DUE FOR MIXED B. O.

Rates ★ ★ or better generally; less for action spots

20th Century Fox
77 Minutes


Directed by Richard Sale

"Half Angel" seems destined for a mixed reception. The basis for this romantic comedy is a psychological phenomenon in which a "split personality" so dominates a young woman that she becomes two separate and distinct characters — by daytime, a primly prudish nurse; at night, a sensuous, seductive temptress — and in each guise, fails to remember what the other is up to. The ensuing romantic complications will be a delight to those who can swallow the idea and just go along with the fun, but, for many, the far-fetched farcical shenanigans will be hard to take. The result is variously a pole-to-pole variety of word-of-mouth that will result in spotty returns. The accent, however, should fall on the credit side because of marquee strength, Technicolor, and just the fact that it will be talked about. Too, comedy has a bull market currently and this should be another factor in the film's favor. Production-wise, Lillian Gish has given the picture top values.

Loretta Young, never a slouch when the role permits an opportunity to display the latest in fashion, gives the ladies — and men — something to whistle about when she does the white nurse's uniform for glamour attire. In addition to being an eyeful, Miss Young essayed the Jekyll and Hyde roles with considerable eclat and persuasion. Joseph Cotten, successful co-star with Miss Young in "The Farmer's Daughter," once again makes the most of a difficult role — that of a rather stuffy bachelor lawyer, romantic object of Lorita's alter ego, whose ardor is fired and cooled by turns as the lady changes character. The reliable Cecil Kellaway, as Miss Young's distraught father, is good for a high quota of laughs. Another standout in the capable cast is Basil Ruysdael as the psychiatrist with the answers for the unorthodox behavior. Director Richard Sale is responsible for some bright comedy sequences, but must also bear the responsibility for occasionally letting the proceedings go into the zany zone.

STORY: At about midnight, after approving her engagement to John Ridgely, Loretta Young, a prim, prudish nurse, dresses in a seductive manner and pays a visit to Joseph Cotten, a prominent attorney. After spending a few romantic hours with him, Miss Young slips away. When Cotten meets Young on the street, he rushes to her but she doesn't recognize him. In their second meeting, Cotten finds out Young is the victim of a split personality and realizes that she doesn't know him by day even though they love each other. On the eve of her wedding to Ridgely, Young slips out again to marry her sweetheart. Cotten rushes to her home in the morning to carry out her wedding plans with Ridgely. In the middle of the wedding ceremony, Cotten rushes in to explain that Young is already his wife. It is then that Young realizes that she has married the man she really loves, and the split personality is fused into normalcy as her frustrations are dissolved. GRAN.

April 23, 1951
'ON THE RIVIERA' WONDERFUL MUSICAL COMEDY HIT!

Rates * * * except for action houses

36th Century-Fox
90 minutes

Danny Kaye, Gene Tierney, Corinne Calvet, Marcel Dalio, Jean Murat Henri Le Toussiat, Clifton Sandburg, Sig Ruman, Joyce MacKenzie, Monique Chancel, Marina Koshetz.

Directed by Walter Lang.

Here is the best Danny Kaye film ever made! Unexpectedly funny, delightfully eye-filling and ear-dingling, this super-staged musical comedy must prove a smash-hit at every boxoffice from here to Baghdad and points west (if only Moscow knew how to laugh!). Lavishly produced in Technicolor by Sol Siegel, "On the Riviera" boasts one of those rarities in musical films—a bright, always entertaining plot. The inimitable Kaye has a field day as a cabaret artist who doubles as a famous aviater and innocently pulls off a 30 billion dollar franc deal. Entwining the story are some of the most sparkling musical numbers ever screened and a bevy of gorgeous females that will have the boys gasping. The toe-tapping tunes were provided by Sylvia Fine and director Walter Lang excels himself with crisp, effervescent direction that keeps things moving at a rapid-fire pace.

Mr. Exhibitor, you can best express your appreciation of this wonderful movie like "On the Riviera" and, incidentally, benefit yourself, by exploiting it to the hilt. This is the kind of entertainment that will bring millions of people flocking back to the theatres.

The entire cast, which offers added marquee value in the names of Gene Tierney and Corinne Calvet, measures up to the picture's excellent quality. From Kaye on down the list, the participants handle the situations and the musical numbers with verve and imagination. There will be roars at the incident in which Miss Tierney thinks she has spent the night with Kaye, whereas it was her husband all along.

STORY: Danny Kaye and his girl friend Corinne Calvet are appearing at a restaurant on the French Riviera when, amid great excitement, dashing Capitaine Henri Duran (also played by Kaye) lands on his great new plane from a nonstop flight around the world. When the crowds have dispersed, the restaurant proprietor tells the entertainers they will be fired, come Saturday night, unless they provide something unusual for his patrons. Kaye conceives the idea of impersonating the gallant Capitaine at the gala event given in his honor. The aviator's wife, Gene Tierney, doesn't like Danny's fooling, especially when he depicts the Capitaine's liking for the ladies, but the Capitaine himself rather enjoys the situation, and asks Danny and Corinne to his house for a party. Despite his successes as a flier, the Capitaine has failed to find the money to finance a major "plane-building" deal, thanks to the machinations of his rival, Jean Murat. He leaves for London in search of finance, and warns his business associates not to let Murat know. But Murat arrives on the scene unexpectedly, and Danny is pressed into service as the airman's impersonator. The plot thickens effectively, especially with the Capitaine's wife, who wrongly "discovers" next morning that the man she has spent the night with was the entertainer. The Capitaine had, in fact, impersonated his impersonator, in order to test his wife's loyalty. Meantime, Murat has been negotiating with Danny, imagining he is talking to the aviator. Kaye's ignorance of the situation makes him so carefree that Murat finally does a deal with him, and the affair closes happily with Kaye and Corinne doing their big number back in the restaurant, and the Capitaine and Gene Tierney in the audience. LEON.

'GOODBYE MY FANCY' CRAWFORD TRIPS ON CHANGE OF PACE

Rates * * * on star's draw

Warner Bros.
107 Minutes


Directed by Vincent Sherman.

Joan Crawford has been given a lighter role in "Goodbye My Fancy" than the tragic heroines she essayed since her triumph in "Mildred Pierce." Unfortunately, however, the vehicle chosen for her change of pace is so burdened with dialogue, cardboard characters and heavy-handed direction that it will fail to sustain audience interest for much of its 107 minutes. While the play by Fay Kanin was primarily a satirical comedy, the film version has been tailored to appease Miss Crawford's vaunted talents so that it leaves much more to the dramatic side. It is consequently, neither farcical fish, fervid fowl nor even good romantic red herrings. Its story—a weekend spent by a free-thinking congresswoman at her alma mater, all aglow with sentimental and romantic memories of her college days, and an identification that her love's halo is blotted out by the years—blows hot and cold. The film's most rewarding aspects are Eve Arden's inimitable delivery of quips; the screen introduction of a promising young new-comer, Janice Rule, and—for the women—another display of the lavish Crawford wardrobe and impeccable grooming. Towards the end, a "significan't" element—censorship of education and teachers in colleges—is dragged in, and resolved briefly and rather lamely. The romantic triangle involving Miss Crawford, Robert Young and Frank Lovejoy is an obvious affair, with Lovejoy marked for successful wooing from the very beginning. The Crawford draw will help returns over the average mark, but many spots which thrived on the star's dramatic vehicles will find their patrons and their boxoffice disappointed.

Director Vincent Sherman has failed to give any of the characters much substance. Much of this is due to the synthetic roles, of course, but Sherman hasn't done anything to remove the hackneyed ones from the portrayals. Miss Crawford occasionally manages to rise above the material and the few glimpses of humor she elicits goes well to suggest that the comic aspects weren't lost in the Ivan Moffat, Ben Roberts screenplay. Robert Young is stymied in the role of a college president who has succumbed to monied interests, and Warners' highly touted Frank Lovejoy disappointingly unconvincing as a hard-bitten war photographer who chases and gets the Congresswoman. On the credit side, Eve Arden's quippery gives a sorely needed lift to the proceadings and a fresh new personality with considerable promise is displayed by young Janice Rule.

STORY: Congresswoman John Crawford returns to her alma mater, Good Hope College for Women, to receive a degree and spend the weekend. When she arrives with her secretary, Eve Arden, Crawford learns that Robert Young, the faculty member on whose account she was expelled after a secret romantic escapade, is now president of the school. While both are ready to resume their romance, Life photographer Frank Lovejoy is pursuing the Congresswoman. For Crawford, his assignment is to cover the event, and complicates the affair. Lovejoy learns that Crawford has no authority despite his position and follows the directives of Howard St. John, wealthy board member, who refuses to allow any educational freedom in the college. Crawford refuses to believe this but when a film she had made overseas of war's horrors is cancelled for showing before the Congresswoman, she finds that Young bows to St. John's will. She forces him to permit the showing by threatening to expose his colleges' connivance, and at the same time reunites him with his disillusioned daughter, Janice Rule. She then turns to Lovejoy for wedding bells. BARN.

FILM BULLETIN
RHONDA REAGAN
RONALD REAGAN
FLEMING

THE LAST OUTPOST

Scene after scene is proof on the screen that PARAMOUNT makes the biggest adventure pictures and one of the biggest is starring RHONDA REAGAN and RONALD REAGAN FLEMING.

Directed by LEWIS R. FOSTER
Written for the Screen by GEOFFREY HOMES-GEORGE WORTHING YATES and W. MILLER
Produced by WILLIAM H. PINE and WILLIAM C. THOMAS

Color by TECHNICHROME

Paramount Pictures

THE HOSTAGE - Cerehmo, chief of the Indian horde keeps them apart.

THE ATTACK - Troops roll on a trail.

THE BATTLE - At the defenders of the outpost.

THE RESCUE - Across trenches through the hail of musket fire.

THE KISS - Indian horde can't keep them apart.

The Hostage fights for the white men's lives.
'RAWHIDE' STRONG, SUSPENSEFUL OUTDOOR MELODRAMA

20th Century-Fox

86 minutes

Tyroane Power, Susan Hayward, Hugh Marlowe, Dean Jagger, Edgar Buchanan, Jack Elam, George Tobias, Jeff Corey, Ward Bond, Pat Colburn, Jean Porter, Arleen Aragon, Kenneth Haade, Milton R. Corey, Ken Tobey, Dan White, Max Terhune.

Directed by Henry Hathaway.

"Rawh" is a hard-hitting suspense and action melodrama as far removed from the "western" label, as we commonly know it, as was the unforgettable "Stagecoach." Tautly directed by Henry Hathaway from an original screen play by Dudley Nichols, the film builds a tight string of intensity to a powerful climax, knotted along the way with brutal episodes. Its story, hardly new basically, is devoid of the usual gun battles, horseback chases, and the rest that goes into the "western" format; rather, it concentrates on the fear inspired by a group of four desperadoes who hold two men, a woman and a child captive in an isolated relay station as the bandits lie in wait to rob a stagecoach. Strong in star power, brilliantly performed by a stellar cast, and compactly cut, "Rawhide" is a good springboard. "Rawh'" seems designed for the better grosses generally and should give the action houses a top-notch money-getter.

Director Hathaway has elicited the best in performances from the entire cast. Tyroane Power, finally rid of the gaudy period costumes that handicapped his dramatic prowess for the past couple of years, gives one of his finest and effective in levis and buckskin shirt. Susan Hayward continues the string of fine performances that have met her recent efforts and, incidentally, takes a terrific punning and roughing up from mates with varying intentions. As the killers, Hugh Marlowe, Dean Jagger, George Tobias and Jack Elam, are a fearful quartet. Special mention should be made of Milton Krissner's photography, a deep black-and-white job that adds measurably to the film's effectiveness.

STORY: Tyroane Power and Edgar Buchanan, operating the lonely Rawhide stagecoach relay station, receive word that a group of bandits are planning to hold up the stage. When the stagecoach arrives, they compel Susan Hayward and her little niece to get off and await proper protection at the station. The leader of the four desperadoes, Hugh Marlowe, poses as a sheriff, in prisosing the little group in the station. The woman, Phyllis Calvert, is told to contact Power to let the next stage go by so that it can return with a shipment of gold. When Buchanan resists, he is killed by Marlowe and Jack Elam. A plug-ugly quarrel when the former continually-twists Elam's efforts to attach Hayward. Just before the arrival of the stage, Power gets possession of the gun and, in the ensuing fracas, Elam kills both Marlowe and George Tobias, another desperado. While the fourth bandit, Dean Jagger, runs into hiding in the hills, Elam and Power fight a gun duel with Power forced to capitulate when the former is shot. When the girl is found, the sheriff, Claude Raines, is the only living man aboard. Andrews radio is mysteriously wrecked, with suspicion falling on Miss Buchanan, two Danish crew members, Philip Dorn and Eric Feldary. When they tow the schooner into harbor in the tiny village that the "o" Miss Buchanan discovers a cache of torpedoes in a secret hold, and comes to the conclusion that Raines is the master of a supply ship for the Nazi subs. Fulbery proves to be a Nazi agent, joining his comrades when Raines takes over the town. Andrews and members of his crew route the town folk to safety and warning but several subs come alongside "The Gaunt Woman," blow the subs and their supply ship sky high. JACKSON.

'SEAMED CARGO' MODERATELY SUSPENSEFUL SEA GOING MELLER

RKO

89 minutes


Directed by Alfred Werker.

Although its story is dated, "Sealed Cargo" spins a fairly engrossing little yarn about Nazi U-boat activity during World War II and the unheroic heroism of a handful of American and Canadian civilians who helped thwart the enemy. Based on Edmund Gilligan's "The Gaunt Woman," a Saturday Evening Post serial, this Warren Duff production for RKO release moves at a leisurely pace. Carla Blanda is an aura of mystery and suspense that should hold audience attention most of the way through to the action climax. Roy Huggins' screenplay is a bit contrived and often farfetched, but Alfred Werker's capable direction and fine performances manage to raise the film fairly convincing. Business prospects for this seagoing meller are good in action houses, and in other situations it will fit the bill nicely as a top dualler. The cheap little will hurt its chances in better class spots.

Dana Andrews and Claudia Raines head the cast with properly forceful performances, while Carla Blanda, a lovely, fresh-looking newcomer, contributes a fine stunt as the romantic lead. A good supporting cast is led by Philip Dorn, as a heroic Danish seaman, and Eric Feldary, as a Nazi agent.

STORY: A fishing boat, skipped by Dana Andrews, comes upon a Danish schooner, Carla Blanda to visit her father in Newfoundland, comes upon "The Gaunt Woman," a squarerigged Danish schooner which has seemingly been disabled by a storm and the sherriff of German submarines which infested those waters during the early days of World War II. The captain of the schooner, Claude Raines, is the only living man aboard. Andrews radio is mysteriously wrecked, with suspicion falling on Miss Buchanan, two Danish crew members, Philip Dorn and Eric Feldary. When they tow the schooner into harbor in the tiny village that the "o" Miss Buchanan discovers a cache of torpedoes in a secret hold, and comes to the conclusion that Raines is the master of a supply ship for the Nazi subs. Fulbery proves to be a Nazi agent, joining his comrades when Raines takes over the town. Andrews and members of his crew route the town folk to safety and warning but several subs come alongside "The Gaunt Woman," blow the subs and their supply ship sky high. JACKSON.

'APPOINTMENT WITH DANGER' GOOD LADD THRILLER

Paramount

89 minutes

Alan Ladd, Phyllis Calvert, Paul Stewart, Jan Sterling, Jack Webb, Stacy Harris, Hayden Morgan, David Wolfe, Dan Riss, Harry Shannon, Geraldine Wall, George J. Lewis, Paul Lee.

Directed by Lewis Allen.

Enough excitement and suspense to satisfy even the most fervent of Alan Ladd fans has been engendered in "Appointment with Danger" to assure a good boxoffice generally as action houses figuring to do a bang-up business. Although the story is the basically stand and deliver, the suspensekey is the card-punching action that has the characters on the run in order to uncover the top criminal, the screenplay, expertly guided by director Lewis Allen with cracking pace, has unusual twists, plus an insight into the little-known workings of the postal inspection, to lift it above the run-of-the-mill melodrama. Robert Fellows has accored the film a Grade A production. Although the competent supporting cast has no marqueee luster, the Ladd role should solidify off that. Paramount has arranged an unprecedented tie-up with the Post Office Department to give the b.o. potential an added exploitation hook.

As a post office inspector on the trail of the gang who had murdered one of his co-workers, Ladd works with the same crackling, up-tempo effectiveness that has lifted him to his present high estate in moviedom. Phyllis Calvert, playing a nun, is the unwitting witness to the murder as Ladd becomes embroiled in the intrigue, heads the capable supporting cast, which includes Paul Stewart, Jan Sterling, Jack Webb, Stacy Harris and Hayden Morgan as standouts.

STORY: One night in Gary, Indiana, two local postal inspectors, Ladd and Morgan, are disposing of a corpse as a nun, Phyllis Calvert, walks by. She tells the police of her suspicions, but before they can act, the crooks have escaped. The body is found to be that of a postal inspector. Alan Ladd, a cynic p.o. detective, is assigned to probe the mystery. He traces the nun, who identifies a police photograph of Hayden Morgan. Ladd meets a Post Office truck driver, Stacy Harris, who knows Morgan and blurbs Harry, believing that he is willing to cooperate with the gang which is planning a major robbery. Harris introduces him to the boss, Paul Stewart, and Ladd is cut in on the deal, But Jack Webb, who is with Morgan when the nun saw him with the body, is worried. He thinks that she may recognize him. On the day of the robbery he abducts her in his car. When she tells the police what has happened un-wittingly betrays him. The gangsters agree not to kill her on condition Ladd sees them safely through the police cor don. To do this he has to take the police close in, and in a fierce gun duel the crooks are scrubbed out, the nun goes back to her duties and the case is finally closed. LEON.
Short Subjects

**Those "Intellectuals"** who continually gripe that they don't go to the movies because there are so few "adult" films, and then fail to support Hollywood's efforts to meet their demands, were taken to task by COMPO executive vice-president Arthur L. Mayer, Addressing the National Board of Review recently, Mayer noted that Hollywood produced a variety of films that appeal to every type of community group. "As a whole," he said, "these pictures represented a far higher standard of average merit than that supplied by popular fiction, magazines or by radio, and fully as high as that of current books or drama. The intelligentsia to the contrary, they have a more consistent standard of merit than foreign films. I would not demean them by comparing them to the frivolities of "strong, gripping, such a home story!" — Film Daily

"Noteworthy, brilliant achievement!" — Hollywood Reporter

"Brilliant!" — Daily Variety

"Gripping, excellent, exciting. Exceptional prospects!" — Showmen's Trade Review

**Warner's Pittsburgh Theatre zone will be the testing ground, beginning April 28, for the "Star Discovery" contest aimed at uncovering new talent for the screen, as announced by Jack L. Warner, studio chief. The company sees, as an important by-product of the talent hunt, a tremendous box-office hypo for the theatres cooperating in the contest. The Pittsburgh area results will set the pattern for the national-wide series. For five weeks there will be individual theatre eliminations and semifinals in the entire region. Winners of weekly theatre contest and regional finals will receive $25,000 in prize awards of products (not television) from RCA Victor, which is cooperating. Final contestants will compete for the six-month Warner studio contracts and RCA recording pacts.**

**Streamlined Press books without "eye wash" are hereafter to be the things from Monogram-Allied Artists, publicity director John C. Flinn advises. "Every inch of space in the books will be utilized to be of service to the exhibitor," according to Flinn. "There'll be no mind-eye wash, but a special emphasis will be placed on exploitation to help the exhibitor get more patrons into his theatre. In this manner, we'll be able to devote more time and preparation to our supplementary sections aimed at the Drive-in theatres and for regional campaigns.**

**That Switch in the title by 20th-Fox from "USS Teakettle" to "You're In The Navy. Now" seems to have worked wonders for the Gary Cooper starrer. Under the old label, the comedy was just a so-so-grocer in its first releases, despite a bright critical acclaim. Since the change, however, grosses have skyrocketed. In its Miami run, it's topping Halls of Montezuma" and "I'd Climb the Highest Mountain" by sizeable margins: at San Francisco, it is surpassing the "Jackpot" by a full 15 per cent, and in Richmond, is leading that film by 28 per cent, and "Bird of Paradise" by 22 per cent. W. Shakespeare obviously didn't have the movies in mind with his "a rose by any other name..."**

**The movie industry will be the big gun of the United Cerebral Palsy campaign to be conducted throughout the country in May. With United Paramount president Leonard H. Goldenson as head of the drive, the industry is lining up solidly behind the campaign to help raise funds for more than a million child and adult victims of disease. The three-minute trailer, "House on Any Street," first ever to be made in Technicolor for a national health organization, will have Cecil B. DeMille as narrator. Paramount president Barney Balaban heads the Motion Pictures Committee for the second annual "Michael Awards" Dinner of the Academy of Radio and Television Arts and Sciences. Film committee members include Nate Blumberg, Ned E. Depinet, Charles Moskowitz and Spyros P. Skouras. Proceeds of the Michael Awards Dinner, to be held at New York's Waldorf-Astoria, May 7th, will go toward fulfilling the UCP's $5,000,000 goal. The "Michaels" will be presented at the dinner for outstanding achievement in 27 categories of radio and TV. Thirteen movie stars and movie teams have been nominated on the final ballot for the presentations.**

**Of Men and Things: Max E. Youngstein, UA vice-president and ad-publicity chief, will captain the current Grad Sears sales drive which extends through June 2. Youngstein leaves for a swing around the country immediately after the company's Chicago convention May 4-6... Paramount's annual national sales meeting tees off at the Warwick Hotel in New York, April 26 for three days... Jess T. McBride becomes Minneapolis branch manager for Paramount, succeeding the late Ben Bielot... Replacing McBride as chief of the Milwaukee branch is Irving Worthheimer, assistant to J. J. Donahue, Central division sales head... Monogram-Allied Artists New York City district manager, Nat Furst, has been given charge of national sales for the "Little Rascals" shorts series... Astor's R. M. Savini has closed a deal with Associated Artists Productions Ltd. for distribution rights to "India Speaks" in this country... Jesse L. Lasley, associate producer of Metro's "The Great Caruso" is currently on a tour of seven key cities where he is conducting special screenings, making radio and TV appearances and putting in some valuable plugs for the film.**
What Makes An 'A' Picture?

(Continued from Page 5)

sense approach to this problem is pro-
vided by the experience of Universal-International which has been minting con-
siderable coin for itself and its customers
during the past twelve months. Judged
by the old, outmoded yardstick of heavy
production costs, expensive scripts, over-
paid stars and fancy exploitation notions,
Universal hasn't been making "A" pic-
tures for some time. But its offerings
have mostly been profit-earners for all
concerned, and Al Daff, Vice-President of
the company, and Universal's Director of
World Sales, contends "We have been
designated by many of the big exhibitors
I have talked to during the past few
months as one of the top money compa-
nies in the business. We have made pro-
fits for the exhibitor by consistently of-
fering him products of wide appeal and
immense variety."

49-Year Old Daff
Spent 30 In Industry

Alfred Edward Daff knows what he's
talking about when it comes to pictures.
He has spent 30 of his 48 years in the
business, beginning as an office boy with
Progressive Films in his native Mel-
bourne, Australia, where his father was
a fruit merchant. He learned movies
from the bottom up: shipping, repairing,
advertising, accessories. At 18 he got a
job with Universal as booker and subur-
ban salesman, and by the time he was
50 had become manager of the Victoria
and Tasmanian branch, where he won a
$25 salesmanship prize and bought a
ticket to America. After this first-hand
glimpse into Universal's set-up he went
back to Australia, but within two years
had been moved to a general manager-
ship in Japan, with supervision over
Manchuria and Taiwan.

In 1942 he was
shifted to New York as Foreign Sales
Supervisor. Now, with an album of snap-
shots he has taken in India, Africa, the
Far East, the Middle East, the Medi-
terranean countries, Latin-America and the
British Isles, he direct's Universal's world
sales. He has been round the world by
air four times, flown the Atlantic 55
times and the Pacific almost as often.
His total log for three years: 300,000
miles.

A brawny six-footer, weighing about
200 pounds, a former champion wrestler,
a cigar addict, and a decidedly good
companion with a rich sense of humor, Al
Daff has been spending the past few
months touring branches and exchanges
throughout the United States. This mis-
sionary trip will be finished by the end
of April. It has taken him to places as far
apart as Boston, Los Ange-
les, Kansas, Buffalo, Memphis, Chicago,
Philadelphia, Atlanta, Milwaukee, St.
Louis, Washington, Albany, Cleveland,
Detroit, Cincinnati, Pittsburgh, Minne-
polis, Charlotte, New Haven, New York,
and San Francisco.

"Everywhere I've been," he says, "I've
been given the same pitch. It's the same
old story: the distributor always charges
too much and the exhibitor always pays
too little."

But Daff has heartening news. "The
art of showmanship," he declares, "is
coming back. And it is not before
time. If we ever lose the art of showmanship
in this business, and we were tending
to forget it — it will be a very dangerous
thing for the industry."

The let-down in showmanship came
during the wartime "boom," when too
many people were doing so well that they
didn't bother to develop new exploi-
tation ideas. When the "boom" subsided
the entire industry found itself without
a cushion, and by slow and painful stages
has had to fight its way back. Pro-
ducers, distributors and exhibitors alike,
think Daff, should as a result of that
experience, have learned a useful lesson:
"The time to protect yourself is when
you're healthy."

Advocates More Help
To Exhibitor Showmen

There is, of course, still much leeway
to be made up, and Al Daff thinks the
best way to get back on course is for the
distributor to give increasing help to the
exhibitor, to win him back into the mood
of showmanship. The devices of a few
years ago can still be used with only
minor adjustments, for they are basically
sound. Universal's publicity and exploi-
tation experts win his warm praise, and
as an outstanding example of the aid
offered to the exhibitor he cites the work
done on "Bedtime for Bonzo."

Three million copies of a photographic
come strip folder for public consumption
were printed for distribution by the
exhibitor to schools and shops. The cost
to the distributor was $4 per thousand, or $7
a thousand, imprinted and folded, on orders
of 10,000 or more. The leaflet announce-
ing this offer carried the slogan "Some-
body will have to get off his fanny to do
this — but it will pay off in real money."

What about the folk who won't get off
their fannies? The TV audience, for in-
stance. Al Daff, recognizing that televi-
sion is by no means doomed to an early
death, uses it quite extensively for pro-
motional campaigns. But on his tours
around the United States he has found
nothing to shake his belief that films
have made too great an impression on
the day-to-day life of the community for
them to be ousted by any other form of
entertainment.

"He has noticed that people below the
age of 30 form the backbone of most mo-
vie audiences, and that in the past few
months a subtle change has occurred in
audience requirements. There is a trend
towards adventure and comedy pictures
—probably a form of escapism from the
cares of a strife-torn world. Idea films —
that is, movies with some social signifi-
cance — are becoming increasingly popu-
lar, too.

Though some exhibitor groups have
been urging the industry to produce
everything in color, Al Daff sees no im-
mediate prospect of color becoming uni-
versal. It is being used this year, he
estimates, in about one-third of the in-
dustry's production, and he has good rea-
sons for opposing the theory that Holly-
wood should do everything in rainbow
tints.

"Many films," he says, "are unsuitable
for color; others would gain nothing
from it. The only fault I can find in re-
gard to color is that it has not yet been
fully exploited in those cases in which
it has been used. It can be a wonderful
selling point. Every picture has a selling
line the gummans threaten to kill the old
Hayward, however, even to give the
shooting Elam as he is about to kill
Power. GRAN."

MELLER

and the offshore of German submarines
which infested those waters during the
early days of World War II. The cap-
tain of the schooner, Claude Rains, is
the only living man aboard. Andrews
is mysteriously wrecked, with sus-
pcion falling on Miss Bajenda and two
shrewdly named members, Philip Dom-
my and Celestino. When they tow the
ruined ship into harbor in the tiny village
of Miss Bajenda's home, Andrews
acquaints a cache of torpedoes in a secre-
tank, and comes to the conclusion that
Bajenda is the master of a supply ship
of the Nazi subs. Feldary proves to be
a Nazi agent, joining his comrades
when Rains takes over the town. An-
xams and members of his crew route
the Germans and, after moving into the
old U.S. fort, round up and waiting until
the audience. If a film appeals to regular
visitors in all, or almost all, areas of the
United States, it can draw up to 40,000.00
paid admissions, Al Daff says. "In this
case you have a smash-hit on your
hands." If it appeals only to the tin-
center segment, it can be written off as
a disaster.

The business of selling films is far
tougher than it was, Daff asserts. "Now
that we are operating under the so-cal-
led Paramount decree we are faced with so
many legal problems that lawyers form an
important part of the industry's sale
organizations."

Nonetheless, showmanship, salesmen-
ship and exhibitor exploitation activity
are gradually injecting new life into the
business. In many of the areas he has
visited, Daff has found a slowly
subsidizing interest in television, and a
re-vival in motion picture business. He
was quoted on it, but he obviously con-
siders that an "A" picture is made at the
theatre boxoffices, not born in Hollywood.
Great Trade Reviews!

"Strong, gripping, socks home story!" — FILM DAILY

"Noteworthy, brilliant achievement!" — HOLLYWOOD REPORTER

"Brilliant!" — DAILY VARIETY

"Gripping, excellent, exciting. Exceptional prospects!" — SHOWMEN'S TRADE REVIEW

An Academy-Award Picture ("All the King's Men") Team!
JOHN IRELAND
MERCEDES McCAMBRIDGE

A Smashing Action, Suspense Story!

"Tense... very capable job!" — MP DAILY

THE SCARF

JOSEPH JUSTMAN presents
JOHN IRELAND • MERCEDES McCAMBRIDGE • EMLYN WILLIAMS
in "THE SCARF"

co-starring JAMES BARTON • with Lloyd Gough • Basil Ruysdael • David Wolfe
Harry Shannon • a GLORIA FILM PRODUCTION • Directed by E. A. DUPONT
Produced by I. G. GOLDSMITH • Screenplay by E. A. Dupont
from a story by I. G. Goldsmith and E. A. Rolfe
Associate Producer ANTHONY Z. LANDI • Released thru United Artists

All the material for great returns thru UA
ELC ACQUISITION MASTER STROKE FOR UA MANAGEMENT

In what was probably the quickest acquisition deal in the movie industry, United Artists took over ELC Classics in toto -- its product, past, present and future; its stock, its distribution pacts, and its foreign distribution rights. The agreement becomes effective April 28.

The deal, conceived and executed within two days, involved no actual transfer of cash, although approximately half a million dollars of financing was reportedly required to carry it through. The estimated purchase price ranged between the $2,000,000 to $3,000,000 mark. In addition, Pathe Industries, parent company of ELC, was given a ten-year pact to process UA films.

ELC's physical distribution facilities and personnel were not part of the deal, although several of the sales executives and field men were subsequently hired by UA, among them ELC distribution vice-president Bernard G. Kranze, who was named executive assistant to distribution v.p. William J. Heineman, and general sales manager Milton E. Cohen, who became UA's Western-Southern division manager. Also noted as not part of the deal were ELC liabilities, to be assumed by Pathe, and ELC Studios, and real estate, also to be held by the parent company.

The deal was considered an inspirational one for the new UA management. The rough prospect of trying to find production requirements for the next several months and stem the flow of red ink was very largely solved by acquisition of the ELC product. A huge reservoir of product became immediately available and the need for new financing to meet losses from past and current operations was obviated.

President Arthur B. Krim told a trade press conference that while the acquired films would provide a source of immediate revenue, it would merely be the initial phase of the new management's plan. Pathe will institute company to contribute on its avowed purpose of providing only "A" product beginning in 1952.

Over 200 pictures are involved in the deal, all but 50 of them already liquidated, it was estimated. Talk that some of them might be sold to television was quashed by Heineman, who emphasized that all are scheduled to play theatres and no sale to TV interests is contemplated, at least until long after its commercial theatre playback has been consummated.

In addition, some eight or nine have been delivered by producers and are awaiting release, with three or four more committed and soon to be delivered.

Credit for engineering the deal was attributed to Matthew Fox, associate with Krim in the new management, worked out the terms with Pathe head Robert Young, ELC president William C. MacMillen, Jr., and other toppers of the now defunct company Fox lauded Robert Barnes and Seymour Pever as figures in helping to formulate the agreement.

All Eagle Lion branches were shut down by the end of last week as sales and field personnel received their notice. The home office continued to operate with a skeleton crew until the takeover date.

$12,351,000 NET FOR UPT 1950 HIGHEST FOR INDUSTRY

United Paramount Theatres, in its first year as an individual company, rolled up a net of $12,351,000 for 1950, the highest profit reported by any single company in the industry.

While the 1949 pro forma report for the Paramount theatre subsidiary came to $17,375,000, there was actually no basis for comparison with the current UPT profit statement because of the juggling involved in divestiture and acquisition of theatres during the past year, in line with provisions of the divestiture decree.

During the year the company eliminated joint interests in approximately 700 theatres, and acquired full interest in some 160 houses in Texas and New Mexico with purchase of the Karl Hoblitzelle-R.J. O'Donnell 50 per cent share in Interstate Circuit and Texas Consolidated Theatres.

In reporting the company's profits, president Leonard H. Goldenson noted that consolidated earnings from independent companies came to $1,420,000; net capital gains, after taxes, to $2,144,000, and $258,000 representing the company's direct and indirect share of undistributed earnings of partly-owned non-consolidated subsidiaries.

Dividends of $2 per share, totaling $6,622,000 were paid to stockholders during the year. Stock book value increased from $14.06 per share to $16.22.

For the first quarter of 1951,Goldenson reported, will approximate the figure for the same period last year, which came to $3,183,000.

OVERPRODUCTION HITS TV;
RCA, PHILCO LAY OFF 3300

That ole debbil -- overproduction -- has hit television where it hurts. Manufacturers' warehouses are bulging with TV sets that can't get onto retailers' floors because they are so overstocked they're cutting prices to cost, and below, too, floor prices.

The high inventories at all levels --

ELC MEN TO UA

Eagle Lion Classics' executives and field men who will move over to United Artists on April 30:


Milton E. Cohen, ELC sales manager to UA Western-Southern sales manager.

James Velde, ELC Detroit branch manager, to UA Western district manager.

Richard Carnegie, ELC Los Angeles branch manager to the same post at UA.

George Waldman, ELC Metropol itan district manager to UA upstate New York and New Jersey sales manager.

Ralph Amacher, ELC San Francisco branch manager to same post at UA.

Charles Powers, ELC Portland, Ore., branch manager to UA sales representative in same city.
FCC ORDER NOT AIMED AT EXHIBITORS, COY TELLS TOA

"Who, us?" was the innocent reply in effect, given by Federal Communications Commission Chairman Wayne Coy to the film industry furor aroused by the FCC report of March 29. The document, which declared that film companies' failure to supply its "best available films" at "least available talent" to television would be a determining factor in issuance of TV broadcasting licenses, was bitterly condemned by all factions of the industry.

After a conference with TOA executive director Gae Sullivan and the organization's TV experts, Nathan L. Halpern and Marcus Cohn, Coy stated that:

(1) The FCC report was not intended to, and did not, have any connection with theatre television and the hearings to be held on theatre TV channels.

(2) The practices of motion picture companies in the report was intended to, and did not, refer to exhibitor practices or to any present or future TV broadcasting applications by exhibitors.

All applicants involved in antitrust violations will be judged on a case-to-case basis.

That exhibitors would be affected directly if distributors were forced to give "best available" films to TV interests was not discussed by Coy. He did, however, express the hope that movie producers would make more films specially designed for telecasting, while continuing to produce feature films designed solely for theatrical exhibition.

REPUBLIC HOLDS '50 PACE, PROSPECT BRIGHT - YATES

A brightening of industry conditions with further improvements in prospect when the economic scene becomes stabilized was reported by Republic president Herbert J. Yates at the company's annual stockholders meeting. Republic's business for the first quarter this year was running on a par with the first quarter of 1950, he told the largest stockholder representation (75%) at the meeting.

On the company's new distribution setup in Great Britain and Else, Yates reported a "very substantial" increase in gross business for the first seven weeks of operation of Republic International, in the British Isles as compared to previous operation.

Five directors were reelected for a three-year term by the stockholders: Yates, James R. Grainger, Albert W. Fried, Henry J. Lipton and Richard W. Altshuler. At a subsequent meeting of the board, all officers were reelected.

Compo member committee

A seven-man committee will pass on the qualifications of organizations seeking membership in COMPO. The committee members named last week by COMPO president Ned E. Deplinet are:

- Ellis Arnall, SIMPP, chairman
- Andy W. Smith, Jr., MPAA; True
- Richard T. Rembunt, Allied
- Harry N. Sullivan, TOA
- H. V. "Rotus" Harvey
- Robert W. M. PCCITOS; Harry Brandt, ITOA of New York; Leo Brecher, Metropolitan MPTA.

News and Opinion

manufacturer, dealer, retailer -- has suffered huge layoffs at some of the top manufacturing plants, as output is being cut to avoid further price slashes. Philco predicted that it has laid off 1,000 employees in one week because of production adjustments; 1,300 employees of RCA Victor's television receiver manufacturing plant were made idle "temporarily" the same week, with RCA explaining the layoffs were due to a shift in war production.

A steady drop in unit production has been reported by Radio TV Manufacturers Association since March. Last figure is 137,771 for the week ended March 9.

The seriousness of the situation was reflected by Ross D. Siragusa, president of Admiral Corporation, as he told a stockholders meeting that the company might soon be forced to seek bank loans or the large inventories in distributor and factory warehouses.

TV's big hope, retailers report, is that inventories will be lightened in the next few months after which the industry can take advantage of a new shortage due to materials restrictions.

OWE'S NET DIPS WITH $4,225,000 FOR 28 WEEKS

Loew's, Inc., net for the 28 weeks ended March 15, 1951, slipped a bit as a million-dollar drop during the last 16 weeks the period more than counterbalanced a gain in the first 12 weeks. Net for the 28 weeks was $4,225,000 compared with $4,986,000 in the same period last year. For the 16 weeks ended March 15, net came to $2,300,000 compared with $3,534,000.

Gross sales for the 28 weeks were $93,- 60,000 compared with $93,618,000. For the 16 weeks, gross this year was $54,- 80,000 compared with $57,600,000.

Federal taxes came to $3,446,000 for the 8 weeks ended March 15; $4,178,000 be year earlier. The 16-week tax bill was $2,230,000 compared with $2,324,000.

Share of net income from partly owned subsidiaries was $129,300 for the 28-week period last year, but none for the most recent 28 weeks.

PARAMOUNT REINSTATE FULL TRADE SHOWING SETUP

Paramount's Al Schwalberg ordered reinstatement of trade showings on a 100 per cent basis after exhibitor complaints about the limited trade showing arrangement by the company. Paramount had ordered elimination of routine projection of new trade showings after a survey, which was said, indicated that the screenings were not serving their purpose and were poorly attended by exhibitors.

Instead, the company had proposed a specialized trade showings based on the individual film's requirements.

News stories about the "specialized" arrangements were noted, but "was not complete as they might have been" and the company received a large number of letters from exhibitor groups and individual theatre managers urging reinstatement of 100 per cent trade showings. Bowing to exhibitor wishes, Schwalberg ordered all trade showings, but added that each picture would be handled individually.

"For a very fine important drama we will want to use the 'jewel box' theatre showing. For a comedy, we will undoubtedly go into a large theatre with a large audience," he said, adding that other pictures, such as action week-ends, will receive regular projection room showings.

"It is my fervent hope that the publicity which has attended this question of Paramount policy over the past few weeks will serve to bring home to each and every exhibitor the importance and value of seeing these special showings, and that there will be a reflection of this realization in future attendance figures," the Paramount distribution head wrote in a letter to an exhibitor.

While it may not be possible for a theatreman to attend every showing, he added, "I feel that if an exhibitor or his representative does attend most if not all of these showings he will be in a far better position to determine the proper presentation and advertising approaches to his customers."

SLOW FILM PRICING HIT BY N. J. ALLIED'S SNAPER

A speed-up in film pricing will be the object of a campaign by Allied Theatre Owners of New Jersey, William Snaper, president, declared in a bulletin.

Warning that with the "sudden influx" of drive-ins in New Jersey, exhibitors must make the most of their availability, Snaper said it was "most imperative that film companies price pictures correctly with much more speed than they have, so that theatre owners may buy sooner and thus be able to take advantage of an availability." Those who fail to do so, he said, will find themselves playing last run in the territory.

He declared the organization's intention to call upon the branch managers to speed up their efforts, adding, "Any exhibitor can wait for what they call 'experiences' on a picture before they know what to do with it." Snaper said, adding that "a good district office is at a loss to evaluate a picture without waiting two months for final designation."

A. W. SCHWALBERG

Back To 1950
**STUDIO SIZE-UPS**

**COLUMBIA**

**CUT IN B'S GETS GOING AS B-PRODUCERS GET GATE**

ALTHOUGH Harry Cohn announced almost two years ago that his company was slashing the production of "B" pictures, only now is the studio beginning to show signs that such a policy is actually going into effect. A general house-cleaning has been under way in the ranks of the "B" producers the past few weeks, which seems either to lend substance to the announcement that the 1951 slate will account for only six of the quickies or it may just mean that the company is doing a simple cutting-down in production volume.

The ax fell most recently on Producer Rudolph Flothow who reportedly received only one week's notice to clear off the lot (terminating a 16-year affiliation with the company). In still another personnel change resulting from the shake-up of "B" producers, Milton Feldman was reduced to an assistant to a full-fledged producer to an assistant director. Only two producers in this category remain on the lot, namely, Robert Cohn, the head man's nephew, and Wallace Macdonald.

It has also become evident in the past couple of weeks that a high percentage of the Columbia product on the new slate will be turned out in Cinecolor. With more and more of the slate being earmarked for the tint, Cinecolor executives claim that Columbia now stands to consume 60 per cent of the world's output.

*Ten Tall Men* (Burt Lancaster-Jody Lawrence), the only feature shooting during the early part of the month, was joined by three new productions around mid-month: *Man In the Saddle* (Ran- dolph Scott-Jean Leslie), a high-budgeted western, produced by Harry Joe Brown and directed by Andre De Toth; *War Cry* (George Montgomery), an Edward Small production being filmed in Super- cinecolor, with Ray Nazarro directing for acting producer Bernard Small, and *Hills of Utah,* a Gene Autry produc- tion, starring the cowboy and produced by Armand Schaefer. Scheduled to roll tomorrow is *The Dark Page,* a front office project starring Broderick Crawford and John Derek, with Phil Karlson directing.

**EAGLE - LION CLASSICS SALE OF PRODUCT TO UA DRAWS CURTAIN ON COMPANY**

**MAYOR RYFF REPORTED ON VERGE BUT L. B. KEEPS MUN**

**HOLLYWOOD EDITORIAL**

**Goldwyn Again**

There's only one thing about Sam Goldwyn that is more dependable than his ability to consistently turn out office hits — and that is his penchant for stirring up controversies whenever a new offer is made. He has moved into an argument with a New York Times Sunday feature article, which charged that motion picture advertising is defeating its own purpose and actually keeping people away from movies.

Mr. Goldwyn contends that the mo- ad-writers have used their limited vocabulary of superlatives — adjectives like "sensational," "terrific" and "epic" to the public has lost all confidence in the ads as a guide for selecting its enters- tainment fare. His critics have hasten to label his charges "ridiculous," made with no other purpose than to gain Mr. Goldwyn a little personal p- licity.

Yet, a little sober reflection on the mar- ket might induce the critics to see through and prove that his gripe is not without plenty of foundation in fact.

Movies have shown a steady improve- ment over a long period of time — reach- ing a new zenith with the tremendous fine group of pictures nominated for Acad- emy Awards, last month. Yet more advertising for the most part, remains unchanged.

What kind of sense does that make when we're living in a world whose commercial structure is based on adv- ising?

Several of the studios, in an effort to cut overhead, recently pared down the advertising budgets, but so much to dis- mays — that it is important to see well-made pictures. The answer obviously is more BETTER advertising. JAY ALLEN.

**METRO-GOLDYN-MAYR**

**NEWS**

The friction between Louis B. Mayer and certain other high ranking exec-utives of the company, exclusively rep- rated by FILM BULLETIN almost a year ago, appears finally to be coming to head, with Mayer expected to announce plans almost any day now to exit company early this fall. Nevertheless, he continues to withhold any comment on the rumors.

The clash of authority was bound to take a sort of repercussions that has been responsible for Mayer's present unhappiness. Since Dore Schary's appointment as Metro's production chief, the studio has been Stimulating much discussion among the Hollywood leaders. There be little doubt that Schary was, to a great extent, responsible for Mayer's present unhappiness. Since Dore Schary's appointment as Metro's production chief, the studio has been stimulating much discussion among the Hollywood leaders.

Schary's prominence in the Metro- (Continued on Page 2)
No one holds a candle to Joan

...when Joan is carrying the torch!

Goodbye, My Fancy’ was their password for Hello, lover!

JOAN CRAWFORD, ROBERT LOVEJOY

Goodbye, My Fancy

with EVE ARDEN

written and directed by VINCENT SHERMAN

PRODUCED BY HENRY BLANKE

Screen Play by Ivan Goff and Ben Roberts.

A BIG-TIME SEND-OFF FOR A BIG-TIME ATTRACTION! WATCH LOS ANGELES STARTING IN MAY FOR THE START OF A NEW NATIONWIDE SUCCESS STORY!
diction has all but eclipsed Mayer's role, hardly a pleasant matter for the eclipsed.

Naturally, Nicholas M. Schenck can be expected to have his right-hand man in this endeavor to heal the breach but there is a strong feeling in Hollywood that the rupture is too deep.

Despite the front office rumblings — or, at this point, perhaps we should say "rumors" of them — production continues at company's Paramount Pictures. Throughout most of the month, some ten to fifteen top-budgeted features have been shooting. In the music department, activity is at an all-time high and the company continues to swing more and more heavily into that field of production. No less than 14 films are at work in the department, being pre-recorded or scored. Technicolor's two representatives on the lot are also working over-time as Metro laucers into its heaviest slate in history — with 26 features earmarked for the process.

"Let's denude the Women." (Robert Taylor-Denis Dorcel), a Dore Schary production, got away on schedule, as reported last issue, and "Angels and the Fra-

tiers," with Elizabeth Taylor and Janet Leigh, a baseball yarn with Clarence Brown producing and directing, followed a few days later, on April 9. Pictures completed since last issue were: "Texas Carnival" (Esther Williams-Red Skelton), and "The People Against O'Hara" (Spencer Tracy-Elizabeth Taylor). Scheduled to start during the remainder of the month are: "Lone Star" (Clark Gable), to be produced and directed by Zanuck-Gene Leion, and Columbia's announcing a trimming of their B product, Broydie said: "With one competitive firm dropping out of the market and another two that we naturally find ourselves in the strongest position we've been in since the formation of our company. We will be in a position to increase our profits and if the demand from exhibitors exists, we will be in a position to increase our output to 25 to 30 percent. We'll make all the B's." Broydie added "but Monogram is going to make the best B's that are made.

Through production at Monogram has been at a standstill during the past fortnight, activity will swing into high gear during the next four to six months, with no less than 14 features set to go before the cameras.

Two of the 14 productions slated to roll during this quarter and early summer months will be made for Allied Artists.


Among the color releases already set for Monogram are Walter Mirisch's "Flights To Mars," and two Ben Schwalb productions, "Rodeo" and "The Big Top.

Schenck's decision to feature two Westerns is five features: "Let's Go Navy," (Leo Gorcey-Huntz Hall) a Jan Grippio production; "The Son of the Singing Ser-
ger," to be directed by Jean Yarbrough, with a cast as yet unannounced; Lindley Parsons; "Yukon Manhunt," (Kirby Grant-Mahim Balsara) directed by Frank Tashlin; Vincent N. Fennelly's next week Wilson starer, "Stagecoach Driver," to be directed by Verne Talley; and Maurice Duke's "Disc Jockey," with an "all-star" cast.

PARAMOUNT PARA TURNING TO TUNE FILMS ON BIGGEST SCALE

I T HAS become evident that Paramount intends to enter the field of musical comedy production on a larger scale than at any time in the company's history. The action stems from the current search for suitable tunefilm material for several weeks now, and only this month did mgm take a similar step and search for a top flight producer to take over musical production chores. FILM BULLETIN hears that an important MGM project is going to secure a major release to take over the new Paramount post.

As a forerunner to this heavy slate of musicals, the million dollar Perlberg-Sko-
ton production of "Aaron Slack From Punkin' Crick" was placed before the cameras on April 16. Starring are Dinah Shore, Alan Young, Robert Merrill and Adele Jergens, with Claude Binyon handling the megging for the two executive producers and their assistant, Arthur Jacobson.

The other new feature thus far this month is "Buck Jones and the Valley of the Future," being carried so carrying a budget approaching the million dollar mark, starring Alan Ladd, Deborah Holiday and Betsy Drake.

The new musical material was shot before the cameras on the 30th with Nat Holt producing and Byron Haskin directing. On the same day, Pina-Thomas launch their next production, "Hong-Kong," to be filmed in Technicolour, with Ronald Reagan starred. Lewis R. Foster will direct.

Several important contract deals were consummated during the month of April — all pointing to a continued expansion of the company. Most Paramount important of the new pacts was one with Samuel J. Briskin, to become effective when his current one expires on August 1. The new five-year producer pact ends speculation on what Briskin would do, following the folding of the old Liberty Films group which came to Paramount in 1947. Other pacts include an exclusive term deal with the Epstein brothers. Julius and Nathaniel, and the Mogul and directing team; a two-film acting agreement with Richard Arlen; a nonexclusive writer-director contract with Frank Tashlin; a renewal of John Far-
row's contract, and the appointment of Y. Frank Freeman, Jr., as associate to George Pal, who is currently turning out a group of pictures for Paramount.

MONOGRAM - AA

BRODIE SEES MONOGRAM AS CHIEF SOURCE OF B PRODUCT

GREATLY increased production activity by Monogram looms as a result of current industry developments, according to president Steve Broydie.

Replying to queries concerning Monog-
ram's future as a result of United Artists' withdrawal of Eagle Lion, and Columbia announcing a trimming of their B product, Broydie said: "With one competitive firm dropping out of the market and another two that we naturally find ourselves in the strongest position we've been in since the formation of our company. We will be in a position to increase our output to 25 to 30 percent. We'll make all the B's." Broydie added "but Monogram is going to make the best B's that are made.

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REPUBLIC

REPUBLIC PRODUCTION OF FILMS FOR TV SEEN UNLIKELY

TALK that Republic was contemplating the possible entry into the field of television production was revived when President J. Yates made a statement last week interpreting that the company may have to join the new medium rather than continue fighting it. Some are construing this as paving the way for Republic to take the jump. This hardly seems likely, at least under present limitations faced by TV.

Purely from its theatre customers, Republic may find some films that will be better than it has been for a long time, certainly a argument in favor of a switch to TV.

Yates continues to pass out new long-term contracts to important talents, with the assurance that, even though there are plans for entering the new field, it will not mean the abandonment of motion picture production. A new major project has just been tendered John Russell calling for his services over a long period of time, and Allan "Rocky" Tomko was picked up for an additional two years.

In the past fortnight, one big-budget feature has started, a western which has been completed, and the most recent entry in the Valley Vista kid western series has been completed. Writers Michael Chapin and Ellene Janssen which went before the cameras last week have been completed. Topping the list of new starters for the month was "Wings Across the Pacific," a high-budgeter starring Wendell Corey, Vera Ralston and Forrest Tucker, with Allan Dwane producing and directing "Uncalmed Cargo" (Ross Elliott-Penn Edwards) started April 4, and wound 1 days later with George Blair directing, for Stephen Auer.

KRO

ONE OWN, THREE BIG UNIT FILMS FACE APRIL CAMERAS

T HE cameras have turned on only one RKO production this month, "The Half Breed" (Robert Young-Janis Car

ter) which moved into official photography schedule on April 10. Three others, pro-
duced by independent units tied up with the Hughes-controlled releasing organization, have been completed.

Wald-Krasna, which started shooting on "Behave Yourself" (Farley Granger, Grace Moore) last March placed the second stage, their second production on the sound stages April 9, when acting producer Raymond Hakim and director Curtis Bernhardt, now in New York preparing to star Jane Wyman, Richard Carlson, Charles Laughton, Joan Blondell, Agnes Moorehead and Natalie Wood, started work.

On the same day, Edmund Gringer Projectors teed off with three units shooting on "The Rocket." a $1,250,000 budget, starring Robert Mitchum, Lew Ayres, Scott (Continued on Page 20)
Mr. Bernard Kranze, Vice-President
In Charge of Distribution
Eagle Lion Classics, Inc.
165 West 46 Street
New York, New York

March 30, 1951

Dear Bernie:

Now that a contract has been concluded for the showing of "OLIVER TWIST" at our Park Avenue Theatre, may I say again how happy and delighted we are that our theatre has been selected for the New York premiere of this great and important motion picture. We are certain that it will achieve a tremendous success and enjoy a long run. Bernie, this is a motion picture entertainment at its best, and we are proud to present a production of its stature.

Good luck and warmest personal regards.

Sincerely,

WALTER READE THEATRES, INC.

Walter Reade, Jr., President
A formidable releasing organization dealing only in independent product, and it is generally believed that the industry as a whole is going through the strengthening of UA's position for the rest of the year, giving it an opportunity to concentrate on the top-quality films it has planned for 1952. The disconnection of one segment of the indie producers who feel that competition is a healthy thing, and that they could have profited by the bidding of the two separate companies for their product.

Despite the fact that UA is taking over 50 ELC pictures which have already been released, and to be released, plus a half-dozen awaiting release, and three more scheduled to start in the near future. As there are no pending TV west coast specials this year, it seems likely the company's best effort will be in the new连续 films that are being planned and slated through the company's theatres.

WARNER BROS.
JACK WARNER LAUNCHES NATIONWIDE TALENT SEARCH

THE Warner Brothers are going all-out to build a new cast of young stars. By the time next million dollar picture is released, the Warners will have in their fold in Pennsylvania, RCA-Victor is also being tied in on the campaign, with the plan to make two Victor recordings available to the winning contestants in the vocal field.

Moreover, Warners are casting in new faces in pictures currently going into production, and the old order is not buckling under the new order. The television people have their eye on the Warners, too, and there can be no doubt that this studio will be in a hurry to resist the temptation.

We're all for this "new faces" policy, we have mentioned many times before that the Warners are facing a tough month, but there can be no doubt that this studio will be in a hurry to resist the temptation of new talent, which is the only way to make pictures that will be successful in the long run.

Two new features have gone before next studio cameras since last week, and three more are slated to roll between now and May. The most recent of the two is "Dino Drums" (Gary Cooper-Mari Aldon), a million dollar Technicolor feature with Ralston Martin and Camerette as the stars of the cast.

A "Baby For Midge" (Gene Tierney-Milland) with William Jacobs production and William Keighley directing, is being released to the public, and the re-examination of the tale both on the screen and behind the scenes is being done to the fullest extent.

FILM BULLETIN

STUDIO SIZE-UPS

(Continued from Page 18)

and Robert Ryan. John Cromwell is directing.

A four feature joins the above group this week when Producer Robert Sparks rolls "The Las Vegas Story" (Jeanne Crain-Victor Mature), with Robert Stevens- son directing. The troupe will spend the first ten days on location at the Nevada resort, before returning to LA for shooting stages for the final two weeks of shooting.

"Androcles and the Lion," the million dollar production to be based on the George Bernard Shaw classic, is still being held back, after one false start. Gabriel Pascal, producer, announced in May 14 as a new starting date, but frankly admits it is tentative. Signing of director still seems to be the big hitch.

20TH CENTURY-FOX
SEVEN BIG-BUDGETERS GIVE STUDIO HOT PACE FOR MONTH

BY MONTH'S end, 20th Century-Fox will be operating at near capacity, with seven feature films shooting simultaneously - all of them high-budgeters, and all but one shooting on the home lot. One picture has been completed since we last went to press, two new features have gone into production, and three more are in the final stages of preparation. Completed is "Anne of the Indies" Technicolor biggie starring Debbie Paget, Louis Jourdan, Jean Peters and Herbert Marshall, which wound up April 11, following 41 days in front of the cameras. Jacques Tourneur directed and George Jessel produced. The two new productions are: "The Desert Fox" (James Mason-Jessica Tandy), film biography of Nazi General Erwin Rommel, and "The Day the Earth Stood Still" (Michael Rennie-Patrice Nel-son) science-fiction yarn. The first, which will be one of the year's big-budgeters for the company, is being produced by Nunnally Johnson, with Henry Hathaway directing. The shooting exploitation feature is a Julian Blaustein production, directed by Robert Wise. Getting shooting during the final week of this month are: "A Life," a comedy to be produced by John Buc. "Lydia Bailey," (Jeanne Crain-William Lundigan), a Jules Schermer production in Technicolor; and George Jessel's production of "Golden Girl."

UNITED ARTISTS

ELC TAKEOVER FREES UP FOR A PROGRAM NEXT YEAR

With the purchase of the complete Eagle Lion-Classics product, it looks like a long, drawn-out trouble of United and ELC has finally come to an end, and the company can move to the fore as the No. 1 releasing outlet for highbudget features in the independent market. With that in mind, Hollywood hears that the company toppers are looking forward to a two-month releasing schedule by 1952, with one picture coming to an end, and

The general reaction to the purchase announcement was one of rejoicing in Hollywood. There is a strong need for a
Big town or small town—
it makes no difference!

**Up Front**
is Out in Front
Everywhere!

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
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<td>GRAND RAPIDS, MICH.</td>
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As Nationally Advertised in LIFE and SAT. EVE. POST

...and these are just the first of the 437 NATIONALLY ADVERTISED APRIL ENGAGEMENTS from Coast-to-Coast for **U-P's Hilarious War Comedy**!
If there is anything one can be sure of in these troubled times, it is that people want to laugh. Universal-International’s film version of probably the funniest book to come out of World War II, Bill Mauldin’s “Up Front”, is a sure bet to fill the hill in that direction, and that, friend exhibitor, is the big exploitation angle. Whatever else the campaign utilizes to pull the public in should be attached to that hub. And there are plenty of spokes on which to roll a bang-up campaign.

The fame of the book, of course, heroes, “Willie” and “Joe”, make one of the most important selling points. Known and loved by more than six million G.I.’s, when the cartoons ran as a regular feature of the Army newspaper “Stars and Stripes,” the pair of dogfaces are a natural for this audience, pre-sold and eager for a chance to meet the boys on the screen. With David Wayne and Tom Ewell playing the roles with a deft comic sense, the expectant ex-G.I.’s won’t be disappointed.

In addition to the serviceman’s audience, however, are two more important factions that will respond to a laugh campaign. First, those who have read the best-seller and Pulitzer Prize-winning story—over a million and a half—in its original form, plus the thousands more who bought the dollar edition. They, too, are ripe for the film’s draw. And, finally, all of those who have heard about the book, read about young Mauldin in national magazine and newspaper features, and have seen the cartoons.

Universal has used a unique (for films) method of giving the original playdates an advertising assist. In a double-page spread in Life, and Satirepost, all these angles are played up PLUS a listing of individual playdates for the film’s opening throughout the country.

All exploitation roads lead in one direction—laughs! And that’s the Big Bertha of “Up Front.”

**DISPLAYS**

The posters available from National Screen Service offer a wealth of display opportunities for pushing the film’s most saleable angles. At right, the three sheet is shown for a special cut-out display for your lobby or marquee. Another display to sell the vivacious beauty of Marina Berti, popular and eye-licking Italian star, is also available, with the copy: “Willie and Joe” — They staged a private war for Emi... and why not?”

**CONTESTS**

A series of five Mauldin cartoons (three shown) can be played up with the local newspaper for a contest offering prizes for the funniest new captions. They are available in 2-column mat form from U-I’s home office exploitation department.

Other competitions good for newspaper space or in-theatre use would be to utilize original cartoons with prizes for the best illustrating a G.I.’s war experience, and a variation, “My funniest G.I. experience...” as a related yarn about the big yaks they had in the Army, Navy or Marines.

**NEWSPAPER ADS**

Above, an example of the variety of display and teaser ads available. Principal selling points, with varied emphasis are: each arc by selling book-famous characters, the Marina Berti cheesecake, and, invariably, that the film is chock-full of “LAUGHS!”
Above, Willie and Joe relax in a shattered Naples shopwindow after lonely vigil on the battlefield (left) that has its share of humor.

UP FRONT

The three most familiar names in American non-commissioned soldiery during World War II were cartoon characters that caught with knowing, incisive and hilarious effect the problems of the "dogface", the infantry soldier. One of these, George Baker's "Sad Sack", was perpetuated in civilian life and became a regular syndicated cartoon strip. The other two, Bill Mauldin's "Willie" and "Joe", having attained immortality in book form, are now recorded for posterity in Universal-International's film, "Up Front." Inspired casting has placed David Wayne as "Joe" and Tom Ewell as "Willie" and their antics in the film have won them wide acclaim from the critics as the ideal pair for the roles. The story has the two famous slogfoot soldiers taking their licks in Italy's foxholes, then taking off for Naples with one pass between them. Joe's eye for a pretty girl entangles them in a black market deal, in which the lady's Poppa, distilling and bootlegging bad cognac, is hauled off to court. Through the boys' fantastic testimony, the old man is acquitted, but they become the object of the MP's ire. Their efforts to escape lead to a hilarious denouement which finds the MP's drafted for active service and the two dogfaces, their steam blown off by the escapade, ready for a new joust with the enemy — mostly American officers.
In the Release Chart, the date under "Details" refers to the week in which starting date, cast, director, plot, etc. appeared. "Rel." is the National Release Date. "No." is the Release Number. "Rev." is the issue in which the Rev. appeared. There may be variations in the running time States where there is censorship. All new productions on 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor (C) Cinemec, (TR) Trucolor, (A) Anscoolor.
ALLIED ARTISTS

The Rath Story, The Way to Happiness, Show Boat (57), A Face in the Crowd (51), 6-19, 3-17, 12-17

MONOGRAM - ALLIED ARTISTS

1950-51 Features

| Western | Completed (3) | In Production (0) | Completed (3) | In Production (0) |

RELEASE CHART 1950-51

Completions for the Mike Hammer (T) (55), The Return of the Texas Rangers (T) (56), The Big Screen Westerns (T) (57)

SUN PRODUCTIONS

Combination of 1950-51 Features

Release Chart 1949-51

| Feature | Details | Rel. | Run. |

REALART

Title: Revenge of Texas Legends

Details: 7-19

Run: 4-10

Release: 6-14

Westerns

9-11

12-10

4954

6-12

1945

11-2

1951

5-8

1951

3-8

1950

4-6

5151
WINGS ACROSS THE PACIFIC

Drama—Started April 3
Cast: Wendell Corey, Vera Ralston, Forrest Tucker
Director: Allan Dwan
Producer: Allan Dwan

STORY: The big bombers and the men who fly them.

RELEASE CHART

1950-51

1950-51 Features
Completed (48) In Production (3)

BLUE VEIL, THE

Drama—Started April 9
Cast: Jane Wyman, Richard Conte, Charles Laughton, Joan Blondell
Director: Curtis Bernhardt
Producers: Wald-Krasna

STORY: General-town-hall round-travelled by government nurse, as told behind the background of the families she worked for.

RACKET, THE

Drama—Started April 9
Cast: Robert Mitchum, Lizabeth Scott, Robert Ryan
Director: John Cromwell
Producer: Edmund Grainger

STORY: Corruption in a metropolitan city.

NEW PRODUCTIONS

1951 Feature
Completed (33) In Production (5)

DAY THE EARTH STOOD STILL, THE

Drama—Started April 9
Cast: Michael Rennie, Patricia Neal, Billy Gray
Director: Robert Wise
Producer: Julian Blaustein

STORY: Space-like character from another planet lands on earth and warns the other planets will destroy us unless we quit warring among ourselves.

DESSERT FOX, THE

Drama—Started April 9
Cast: James Cagney, Desmond Young, Jessica Tandy
Director: Henry Hathaway
Producer: Nunnally Johnson

STORY: Life of Nazi General Irwin Rommell.

RELEASE CHART

1950-51

1950-51 Features
Completed (48) In Production (3)

REPUBLIC

1950-51 Features
Completed (18) In Production (1)
Completed (9) In Production (0)

REPUBLIC

1950-51 Features
Completed (18) In Production (1)
Completed (9) In Production (0)
NEW PRODUCTIONS

DISTANT DRUMS (T)

Drama—Started March 26

Cast: Gary Cooper, Mari Aldon, Ray Teal

Director: Raoul Walsh

Producer: Milton Selig

Story: Indian wars.

BABY FOR MIDGE, A

Comedy—Started April 13

Cast: Ray Milland, Gene Tierney

Director: William Wellman

Producer: William Jacobs

Story: Not available.
Boost Your Boxoffice

with FRAMED
Displayaways

IN MERCHANTS’ WINDOWS—COUNTERS — HOTEL LOBBIES — TERMINALS......

Wherever there are PEOPLE!

A complete away-from-theatre service

... to sell your attractions from merchant’s windows and counters ... hotel lobbies and terminals...wherever there are PEOPLE to be turned into PATRONS! New, beautiful, Framed DISPLAYAWAYS provide colorful DISPLAYS ... beautifully FRAMED, and ready to get you MORE PATRONS at your BOXOFFICE!

Your BOXOFFICE is Only as good as your SHOWMANSHIP!

NATIONAL Screen SERVICE Public Servant of the Industry
Are We Exploiting
The Bigness of Movies?

STOP TAKING
ALL THIS
FOR GRANTED!

Exclusive Film BULLETIN Feature

Report to FB Says L. B. Mayer
To Head New WB Production

NEWS and OPINION, Page 24

REVIEWS IN THIS ISSUE
BULLFIGHTER & THE LADY • BRAVE BULLS • OLIVER TWIST
HOME TOWN STORY • I WAS A COMMUNIST FOR THE F.B.I.
FIGHTING COAST GUARD • BEST OF THE BADMEN
TOKYO FILE 212 • THE LONG DARK HALL
JUNGLE HEADQUARTERS
Pages 15, 16, 17, 26
GREATER POINT-OF-SALE PROMOTION

An unbeatable combination... a powerful
backed by an intensive pre-selling

A Robert Stillman Production

A LIFETIME OF ENTERTAINMENT IN ONE WONDERFUL WORLD PREMIERE CITY NAMED BY VOTES OF MILLIONS OF MUTUAL RADIO LISTENERS!

PRE-SOLD!

WORLD PREMIERE CITY NAMED BY VOTES OF MILLIONS OF MUTUAL RADIO LISTENERS!

NATIONWIDE TOUR BY "QUEEN FOR A DAY" TROUPE!

50-CITY AREA SATURATION PREMIERES SOLIDLY
SOLD WITH "QUEEN FOR A DAY" CONTESTS!
"Will easily prove to be one of the highlights of the film year. Splendid entertainment, will move, delight every segment of the audience. A great offering in every sense!"
—FILM DAILY

"A commercial winner. Limitless exploitation possibilities!"
—BOXOFFICE

"Notable boxoffice success. Enthusiastic word-of-mouth!"
—SHOWMEN'S

"Tightly-knit, suspenseful, novel, arresting. Will hit fine grosses!"
—DAILY VARIETY

"Excellent!" —M. P. HERALD

"Appeal to film-goers of every classification!"
—M. P. DAILY

"Touching, heart-stopping, topnotch!"
—VARIETY
BOOKING PICTURES FOR THE NATION!

Mr. and Mrs. America and Family come from everywhere to Radio City Music Hall, N. Y., and that's why every attraction at this famed theatre must be judged for its drawing power to an audience representing a true cross-section of the U. S. A.

FOUR IN A ROW WHERE MILLIONS GO!

**M-G-M's**

"ROYAL WEDDING"
(Technicolor)

5 Happy Weeks

"FATHER'S LITTLE DIVIDEND"
Now Playing To Packed Houses

"THE GREAT CARUSO"
(Technicolor)

NEXT

"MR. IMPERIUM"
(Technicolor)

NEXT

They've got to be BIG!
They've got to have STAR draw!
They've got to have NATIONAL appeal!
There's one product that FITS THE BILL!

MORE GREAT MOVIES!
How the exciting bull sequence in M-G-M's spectacular "Quo Vadis" was filmed... Six thousand extras, portraying ancient Romans, sit in the stands watching as Buddy Baer approaches the beast to protect Deborah Kerr, who is tied to the stake. Cameramen are stationed in the wooden box at lower right, while a trained matador stands by in case the bull becomes too vicious.

A N OLD SAW and a new song have come to have a special meaning to the motion picture industry in the past year or two. The song, with the rather unique title, "I've Got Tears in My Ears Lying on My Back Crying Over You," could very well have been dedicated to many — too many — of the nation's motion picture exhibitors and distributors in recent years. It describes an attitude that has padlocked more theatres, probably, than any other single factor and has endangered the very existence of the movie industry. It has seriously hamstrung the efforts of those fighting elements in film business, including the alert, aggressive movie men, to remedy an ailing boxoffice and revive the movie-going habit. It is certainly one of the most pertinent reasons why public relations have fallen off and public apathy has risen. There was never a salesman who could peddle a product that he cried over or failed to have faith in.

And the ancient aphorism, "He can't see the forest for the trees," is significantly appropriate as an explanation for much of this breast-beating attitude.

We in the movie industry, being so close to the business, have lost our perspective of production. We have come to take for granted the multitude of detail, research, technical work and cost that go into months of pre-production planning. Exhibitors come into an exchange like a housewife going into a grocery store with a shopping list for the week — "Give me a can of that — if it's not too expensive." They are just as oblivious to the huge machinery that produced the contents of their can of film as is the housewife her can of beans. And all too often, the distributor, like the grocer, doesn't know or doesn't bother to explain what miraculous forces produced the contents. The grocer and the housewife can afford to take their merchandise for granted. The distributor and the exhibitor cannot.

Production miracles are one of the great advertising-publicity-exploitation facets of our business. It was largely through ballyhoo of the fascinating intricacies of movie-

(Continued on Page 7)
SHE'S the kind of woman that made NEW ORLEANS famous!

RED HOT romance that rocks ol' New Orleans right down to the base of Basin Street!

ROBERT MITCHUM • AVA GARDNER
MELVYN DOUGLAS

in
MY FORBIDDEN PAST

with
LUCILLE WATSON • JANIS CARTER

Directed by ROBERT STEVENSON • Script by MARION PARSONNET
From the novel CARRIAGE ENTRANCE by POLAN BANKS

NATIONALLY ADVERTISED in Life, Look, Saturday Evening Post, Collier's, Woman's Home Companion, Good Housekeeping, American Magazine and the Sunday supplements
This Week and Parade — to 40,603,326 CIRCULATION!
It is to be hoped that the agenda of the forthcoming producer-exhibitor round table discussions in Hollywood next month will give a prominent spot to this fundamental need. Together, production-distribution exhibition can point up the intriguing vastness of Hollywood’s production mechanisms to the great benefit of the boxoffice.

What promises to be the most impressive screen spectacle of all time, M-G-M’s “Quo Vadis,” represents an ideal example of production ballyhoo potential. Three years of active preparation, in addition to more than five months of shooting in Italy has spawned a veritable mountain of engrossing production data. Let’s take a look at a few of the accomplishments that so many of us have taken for granted.

Although preparation was begun in the late 1930’s, it was tabled when World War II broke out. In the Spring of 1948, art director William Horning, costume designer Herschel McCoy and set decorator Hugh Hunt arrived in Rome to prepare for the actual shooting two years later. Horning had completed more than 10,000 sketches covering each of the 115 sets in detail. McCoy and a staff of eight had labored long designing the elaborate clothes to be worn by Robert Taylor, Deborah Kerr and the 32,000 players who were to be used in the cast. Hunt was to round up some 150,000 individual items to be used in decorating the sets from Roman chariots to a stuffed octopus to be used at Emperor Nero’s banquet.

Working out of Cinecitta Studios, eight miles from Rome, with its 148 acres and nine large sound stages, the advance guard started the huge job of contracting for delivery of the props, costumes and construction equipment. A huge amphitheatre, the great Circus of Nero, large enough to seat 30,000, had to be built; four city blocks of Ancient Rome was to be reconstructed in minute detail. A huge bridge, capable of supporting 5000 persons had to be erected (and later burned in the famous fire); the exterior of the ornate palace of Nero faced an avenue along which rose seven 40-foot statues of pagan gods; an elaborate banquet hall for Nero’s 250 guests and a like number of servants, with couches for each reveler—all of these and a hundred more were to be completed in full color for the Technicolor cameras that were to start grinding two years later.

20th Century-Fox, with Darryl F. Zanuck’s “David and Bathsheba” offers another fine example of production pyrotechnics. Though Zanuck prefers that his company be known as a “filmer of great dramas instead of a specialist in spectacles,” his Technicolor film of the biblical love story is nothing if not spectacular, production-wise.

Henry King instructs the young David in the art of slingling in preparation for the giant-killing scene. The Philistines and their champion are at upper right.

(Continued on Next Page)
Filmed at Nogales, Arizona, on the sun-baked desert so like the area around Palestine, the studio recreated the ancient city of Jerusalem at a cost of $250,000. Over 2000 were taken on location to work on the film, setting up a miniature city with its own fire and police departments, hospital, commissary, and, of course, beauty parlors.

The biggest wardrobe in 20th's history — 2500 biblical period costumes — was stitched for the film, badly depleting the goat and sheep herds as 2000 soldiers representing David's host, the Philistine and the Ammonite armies, required the skins for authentic attire. In addition to the thousands of shields, spears, swords and ornaments, the prop department had to make one of the holiest objects in history — the biblical Ark of the Covenant.

The huge mass scenes were directed by walkie-talkie apparatus. Studio engineers extended the broadcast radius of one-mile transmitters to facilitate direction of scenes as far as nine miles from the cameras. Because nature's rain couldn't be controlled, technicians hauled 10,000 gallons across the desert for the miraculous rain scene. A modern truck-laying record was set for trucking camera shots as 25,000 feet of track was set down over which the camera was pulled for panoramic scenes and unbroken action shots.

For Metro's "Across the Wide Missouri," one of the most exhaustive research jobs ever performed by a studio for an outdoor production was undertaken, under head researcher Dorothy Luke. For six months the group worked collecting data on the life and customs of Indian scouts and trappers with Blackfeet, Nux Peche, Snake and Crow tribes in the early nineteenth century.

Above, at top, extras in period naval uniform in the cast of "Captain Horatio Hornblower" mill about on the Portsmount dock preparatory to boarding the old frigate "Victory"; in lower photo, Hornblower (Gregory Peck) directs the firing during the furious sea battle.

A construction crew of expert technicians went to Durango, Colorado, to construct a tent city for the large cast. After the housing quarters were completed, work began on three master sets in the mountains, one at 11,000 feet, another at 9,000 and the third at 6,000. Sites inaccessible by car or truck had to have the equipment packed on mules.

For transporting the cast, headed by Clark Gable, and crew, Metro engineered the largest aerial location trip in its history, chartering planes to move the company to the high location headquarters. At the end of the seven weeks of filming, the entire group was back in Hollywood except a small clean-up crew — the next day thanks to the planes.

The six-man, wooden-floored tents, were shipped disassembled from Hollywood, with each a complete unit, hot and cold running water, shower, lights, etc. Nearly five miles of standard galvanized pipe were used to send water to the 45 separate units. Some 30 packing crates, each weighing 250 pounds were needed to transport the wardrobe. Forty more crates filled with guns, knives, buffalo hides and Indian equipment, had to make the arduous location trip.

One of Warner Bros, most ambitious productions in years, "Captain Horatio Hornblower," is worthy of special mention in the exemplar epics.

Five complete ships were required for filming of the British naval hero of the popular C. S. Forester series of Saturday Evening Post stories. These included a 38-gun Frigate, a 50-gun Spanish warship, a 74-gun ship of the line; the admiral's 100-gun command and a small 12-gun two-masted brig. In addition to these

(Continued on Page 8)

FILM BULLETIN

The huge cast had to be trained by technical experts in the arts of sailing, rigging, fencing, gunnery, navigation, and a host of other crafts.

Outfitting the officers and men of His Majesty's Navy, French and English civilians, Central American natives and Spanish grandees—all in the nineteenth century period costumes was a task that was well rewarded by discerning critical kudos in the film's London premiere, attended by royalty and notables of the British empire.

But let us get back to M-G-M's big "Quo Vadis." There is a wealth of fascinating detail in connection with this production as there is with practically every worthwhile picture made. As 500 carpenters, plus hundreds of painters and other artisans, worked steadily, the 32,000 costumes were farmed out to individual workers throughout Italy. Once, while checking on Miss Reno's quiet gown, McCoy climbed five flights of stairs to find a dozen women from the neighborhood gathered in a circle sewing on the 5000 tiny beads. Over 50,000 yards of material, most of it specially woven went into the costumes. Some 15,000 hand-sewn sandals were turned out in three months. 12,000 items of jewelry, each piece copied from photographs of the authentic gems on exhibit in the Naples National Museum; armor plates and helmets of brass, aluminium and tin; 2000 shields and innumerable other costumes were to be made. The thousands of props were fashioned also from photographs of the real thing in museums.

One of Hollywood's foremost animal experts, George Emerson, covered 35,000 miles through Europe in the year preceding shooting to round up the hundreds of animals, including 63 lions and seven fighting bulls from Portugal. More than 250 tons of electrical equipment was packed in Hollywood and shipped to Italy. Even a generator from the decommissioned Italian battleship, Victorio Veneto, had to be requisitioned from the Italian government to handle the load of electricity required for the production.

In the fire scenes, arranged so that the sets would not burn down since the six-day burning of Rome actually took 24 nights of filming, the true value of Hollywood technical talents was evident. Special pipelines through which inflammable mixture was led points, with valves adjusting the flow as the cameras caught the bursts of flame, were constructed and hundreds of firemen stood ready to douse the flames so that the next day's filming could be prepared. Windows and doors had to be repainted each day for the next night's burning.

All this is only an inkling of the problems encountered and overcome during the filming of "Quo Vadis." The tremendous casting and make-up jobs, the inevitable camera work, processing of the film (flown to England and returned so that rushes could be seen before the next scenes were filmed) and a host of other details were handled so expertly that the production was brought in weeks under schedule.

While "Quo Vadis" represents the peak of production mastery, every piece of Hollywood product has, to varying degrees, its own production magic.

No treatise of epic production would be complete without the mention of Cecil B. DeMille. Pioneer in the mammoth picture for 35 years, and, significantly, every one of his expensive productions a money-maker, DeMille has climax'd his enviable record with "Samson and Delilah." For 14 years DeMille delved into Minoan civilization before the film became reality.

The key scenes in "Samson" were ideal for the DeMille touch. Samson slaying a thousand Philistines with the Jawbone of Ohad—which he killed the lion in a hard to claw battle, the fearful wedding feast brawl and the awesome destruction of the Temple. The latter scene involved DeMille's supreme achievement. Shot in eight days, under lights that poured a record total of 51,000 amperes on the 900 players involved in the scene covering two sound stages, the involved moment which some have called the greatest in history with its 19-ton idol tumbling into ruins remains the producer's secret. The results on the screen, however, are awesome evident.

The script was in the making for two years before a final screen play was approved, but when shooting began, the final camera stopped turning after 66 days because of the intense pre-production planning.

The battle between Samson and 400 armed soldiers for the Jawbone of Ohad stirred up more dust than a drought in the Okie territory. Huge propellers set the sand flying and a sound machine roared oars and thunder as Samson churned into a one-man tornado laying low the Philistine soldiers.

As Delilah, Hedy Lamarr had ten costume changes, each of which was a major production in itself. The DeMille "special" was a fabulous peacock gown, ornamented with 2000 real peacock feathers (of which DeMille had specially gilded) which required 12 women three weeks of intensive work to coagulate. The authentic propelling unit on a 2000 mile trek to North Africa, where they spent two months filming scenic and action shots and making substantial purchases of peacock stock. Foolishly? Too lavish? Unnecessary expense? Gentlemen, look at the box-office returns on Mr. Cecil B. DeMille's productions.
Short Subjects

IF PARAMOUNT'S new "Golden Circle" plan of grooming young unknowns for stardom works out as well as did the original group of 13 back in 1939, everybody will be very happy. The earlier aggregation had the following "unknowns": William Holden, Susan Hayward, Evelyn Keyes, Robert Preston, Betty Field, Patricia Morison, Ellen Drew, William Henry, Louise Campbell, Joyce Matthews, Judith Barrett, Joseph Ellen, Janece Logan.

Here's the new group. Mark them well; some day their name on the marquee may mean dollars in the bank: Peter Hanson, Barbara Rush, Laura Elliot, Mary Murphy, Michael Moore, Nancy Gates, Joan Taylor, Virginia Hall, Pierre Cressoy, Judith Ames, and Nancy Hale.

INSURANCE COMPANIES handling the fire indemnity for the regional exchanges of the Motion Picture Assn member companies made the best deal of their corporate lives when they issued those policies. For the fifth successive year, none of the 400 exchanges has suffered any loss or damage by fire, ac-

cording to the annual report of the MPA's Technical Services department, a record even more extraordinary than is apparent at first blush in view of some 22,000 miles of film handled daily in the exchanges. In the 25 years the department has been in existence, last year was the 11th in which member company exchanges have enjoyed an unbroken record of fire prevention.

THE NATION'S CAPITAL was treated to a flashy Hollywood-type world premiere of Republic's "Fighting Coast Guard" on April 25, and the guests of honor were no less than America's No. 1 citizens, President and Mrs. Harry S. Truman. Hosted by Republic proxy Herbert J. Yates and v.p. James R. Grainger, the gala event was attended by a star-spangled cast of Government notables and Army and Navy brass.

In addition to the President and His Lady, the guests included Secretary of the Treasury John W. Snyder; Vice Admiral Merlin O'Neill, Commandant of the Coast Guard; Secretary of the Navy Francis P. Matthews; General Clifton B. Cates, Commandant of the U. S. Marine Corps; Senator Edwin C. Johnson, and film stars Brian Raines and Joan Davis. A crowd of over five thousand jammed the sidewalk around the Warner Theatre.

Prior to the premiere, Yates was host to 150 notables at a cocktail and dinner party at the Carlton Hotel.

All in all, it was one of the season's highlights in Washington, a premiere that brought credit to the industry. A low bow goes to Steve Edwards and his Republic exploitation crew.

J O H N Q. PUBLIC seems to be getting into the act more and more in choosing directly what goes into their movie fare. Universal started a three-week contest among 1500 of the nation's radio disc jockeys on May 1 to vote the ten best records on the Columbia label for inclusion in the forthcoming U-I film, "Meet Danny Wilson." Listeners will be asked to send the title of their favorite Sinatra platter to U-I in New York plus their estimate of the total number of votes the song will receive. Sixty-three prizes, including an all-expense trip to New York, will be awarded.

And in Philadelphia, Harold Seidenberg, general director of the Fox Theatre, asked the public to decide which of two endings should be used for "14 Hours," with cash going to writers of the best. For the first time, to our knowledge, both endings were shown at each performance during the entire run.

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FIGHTING COAST GUARD' PREAM

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More pictures—better pictures—bigger pictures! You demanded them—and Paramount has answered your demand. Yes, Paramount has shot the works in an all-out investment of quality-and-quantity product.

We’ve brought to full realization the tremendous plans we blueprinted for you in January 1950. And we’re releasing 15 great new attractions from July thru December.

Here’s the schedule, complete in every detail, for a solid six months, set before you sixty days prior to the first release. We’ve seen these pictures and we can tell you that every one is big and every one will get big preselling. What you’ve demanded, Paramount has delivered . . . more pictures—better pictures—bigger pictures!
We know you’ll agree that this is the most impressive six-months schedule of boxoffice merchandise ever announced by Paramount.

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<tr>
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<td>Ace In The Hole</td>
<td>KIRK DOUGLAS, JAN STERLING</td>
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<td>Peking Express</td>
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<td>Warpath</td>
<td>EDMOND O'BRIEN, DEAN JAGGER, FORREST TUCKER, POLLY BERGEN</td>
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<td>Here Comes The Groom</td>
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### OCTOBER

**Crosswinds**  
COLOR BY TECHNICOLOR  

**Submarine Command**  
GEORGE STEVENS’  
**Something To Live For**

### NOVEMBER

**When Worlds Collide**  
COLOR BY TECHNICOLOR  

**Darling, How Could You!**

### DECEMBER

**Hong Kong**  
COLOR BY TECHNICOLOR  

**Hope Comedy**  
(TO BE TITLED BY THE PUBLIC IN BIG COAST TO COAST POLL)

Watch for similar ads, reporting at regular intervals the performance of this unprecedented concentration of quality-and-quantity product.
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<td><strong>Leo McCarey's</strong></td>
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These big pictures too—now completed or in production—are just part of Paramount’s answer! Watch for them—and others just as great—in 1952...
**BULLFIGHTER & THE LADY**

**Skill, Grace, Excitement**

In the fight scenes, there is little to choose between the two films. Both combine staged shots with actual bull-ring sequences, including the famed Plaza Mexico with its enormous stadium, to excellent effect. The Columbia film seems to the gorier, with virtually every fight sequence finding a torero gored and tossed on the sharpened horns of the huge beasts. While the gorings are fewer in "Bullfighter and the Lady", they are more intense and effective in their selectivity. The bulls, too, seem bigger and more vicious in the latter film, with saliva flying as they toss their horns and charge in murderous fury.

Romance plays an important role in each film, but they are as far apart as the poles in presentation. In "BullBulls" the amatierness is characterized by suaviness and passion, with the new blonde actress Miroslava exuding sex all over the place, and the brunette Charlita offering an able assist in this department. The affair in "Bullfighter and the Lady" is a clean-limbed, unpretentious romance between the American Robert Stack and a Hungarian senorita, played by Joy Page, that shares honors with the touching husband-wife relationship between Gilbert Roland, as the beloved premier matador of Mexico, and Katy Jurado, one of Mexico’s finest actresses.

Bud Boetticher culled the story for "Bullfighter and the Lady" from his own experiences in the bull ring. In the James Edward Grant screenplay, Stack is seen as a young Broadway producer, on vacation in Mexico, with his partner, John Hubbard and the latter’s wife, Virginia Grey. Struck by the loveliness of a young senorita, Joy Page, he attempts to impress her by persuading Gilbert Roland, aging but still top matador of Mexico, to teach him bullfighting in return for instruction on sketch-writing. Roland’s hobby is becoming a writer and he signs the producer up for an important production. During the process and Stack begins to comprehend the fine art, dignity and popularity of the sport, and the high regard in which bullfighters are held throughout the world. In his first major appearance in a bullring, Stack becomes careless and Roland rushing to rescue him is gored. Stricken with remorse, Stack persuades the director of Plaza Mexico to permit him to fight a bull in the huge ring during the profit performance for Katy Jurado, Roland’s widow. Facing the hatred of the crowd, Stack wins them over in a thrilling battle as he is inspired by Roland’s spirit.

Based on the trotter by T. M. Low, "The Brave Bulls" tells of a top Mexican matador, Mel Ferrer, who fee’s fear for the first time after being gored by a bull. He becomes irritable and jumpy, making excuses to his manager, Anthony Quinn, that it’s because of his ailing eyes. He finds a balm by night in the arms of Miroslava, blonde beauty introduced to him by a fellow bullfighter. She is his only escape from the fear in the arena. When Miroslava and Quinn are killed in an automobile accident, his despair is heightened by doubt about his relationship and he goes off on a binge. Finally located by his brother, Eugene Iglesias, budding young matador, Ferrer agrees to return to the ring so that his brother can get his big break by appearing on the same bill. Fighting like a frightened amateur, Ferrer is booed by the crowd, but throws off his fear when his brother is gored and, in returning to face the bull, realizes that he has overcome a fear of death permanently, as the bullfighter’s art is one of high caliber. In "Bullfighter and the Lady", Gilbert Roland is superb as the idol of Mexico, endowing the role with a dignity and sympathy that is perfection itself. Robert Stack is well-cast as the American, and, under Boetticher’s handling, delivers the best performance of his career, aided immeasurably by Jack Draper’s top grade photography. Sensi- tive playing is given by Miroslava and Katy Jurado; Virginia Grey and Jean Hubbard are adequate in minor roles, and a well-chosen Mexican cast rounds off the support. The actual matadors of Mexico’s foremost bullfighters, among them Antonio Gomez, who plays himself, were featured in the film.

Despite Mel Ferrer’s heroic efforts to make the "BullBulls" difficult principal role believable, he is handicapped seriously by the "arty," flavor of the film. He shines in a few sequences, as do Anthony Quinn and Eugene Iglesias, but never manages to reach definitive proportions. Eugenies comes closest to being a three-dimensional portrayal. Miroslava, making her American debut, hides nothing with her acting but she conveys an every- day look and an array of revealing gowns. Robert Rossen’s direction is a distinct disappointment after his success with "All the King’s Men." Chippy editing by Richard L. Van Enger doesn’t help.

**BULLFIGHTER & THE LADY**

Rates ★★★ generally

**Republic**

87 minutes

Robert Stack, Joy Page, Gilbert Roland, Virginia Grey, John Hubbard, Katy Jurado, Antonio Gomez, Ismael Perez, Roldo Acosta, Ruben Fadilla, Darlo Ramírez


MAY 7, 1951

**THE BRAVE BULLS**

Rates ★★ generally; more in art spots

**Republic**

108 minutes

Mel Ferrer, Miroslava, Anthony Quinn, Eugene Iglesias, Mel Ferrer, Linda Darnell, Jose Luis Valenzuela, Alfonso Alvarez, Alfredo Aguilar, Manuel Orozco

Produced and directed by Robert Rossen.
'I WAS A COMMUNIST FOR THE F.B.I.' HARD-HITTING, TIMELY MELLER
Rates • • • as top drawer; better in action spots

Warner Bros. 83 minutes
Directed by Gordon Douglas.

A fast-moving, hard-hitting action show, "I Was a Communist for the F.B.I." has added impetus of timeliness to push its boxoffice potential above the ordinary despite the lack of star names, and an overemphasis on violence. Producer Bryan Foy, who knows what to do with action material, has Home Town Story, a suspenseful morality play, undeniably hit the mark with the action fans. The film's principal weakness for more discerning audiences, however, is the black-and-white handling of the theme. Depiction of the Reds as brutal beasts from whom there is no escape, is reminiscent of the era's comedies. The last scene before the suddenly raised pulp of the film's message. In the dialogue, particularly, the Whitmore screen play suffers from the same contempt for the "masses" intellect evidenced by the Communists portrayed therein. The film shines, however, in eliciting suspense from the natural emotional interest inherent in the plot factor that has the F.B.I. man absorbing abuse from his family, ignorant of his true role, until his dramatic revelation before the House Un-American Activities Committee. Best grosses will result in the action spots, of course, where the objections noted above will be least noticed. Elsewhere, the film should make a good entry on the top half of dual bills and standing alone where well exploiting performances are, for the most part, well handled. Frank Lovejoy is convincing as the F.B.I. man in Pittsburgh's red network, delivering a sincere and straightforward performance. Matt Cvetic, the man's love interest, is a handsome, clean-cut version of Cvetic's superior in the F.B.I. Dorothy Hart fails to make much of an impression as a teacher, but her nature is felt when she helps the Reds and desperately trying to escape their vengeance when she threatens to reveal all. A memorable bit is that of Gerhardt Eisler as played by Konstantin Shayne.

SYNOPSIS: Frank Lovejoy, an F.B.I. agent planted in the Party for nine years, rises to district organizer in the Pittsburgh area, after Communist chief Gerhardt Eisler is sentenced to a visit to the city. Unable to disclose his true work to anyone but his pastor. Lovejoy is driven to desperation by his family's attitude, particularly his son's hatred for his father's apparent beliefs, but continues to maintain his disguise. He meets the boy's teacher, Dorothy Hart, finds she is a one-time Communist, and who has been assigned to check on him by party bigwig James Millican. A letter he has written to the boy explaining the real situation, to be delivered in case of his death, falls into Hart's hands but she refuses to inform because she is disillusioned with the Reds' tactics. When she threatens to reveal names of Party members, Millican sends goons to have her killed, but Lovejoy helps her escape and with the aid of Eisler, who has killed an F.B.I. man, shoots them down. He is saved by the authorities for his wife and daughter. This reasserting him in the good graces of the Party, then assembles them by blasting the red network wide open in testimony before the House Un-American Activities Committee and is reunited with his son and family. BARN.

'HOMETOWN STORY: MINOR MGM MELLER
Rates • • • as dueller for family audiences

Metro-Goldwyn-Mayer 61 minutes
Jeffrey Lynn, Marjorie Reynolds, Kenny McEvoy, Melinda Plowman, Barbara Brown, Alan Hale, Jr., Marilyn Monroe, Byron Foulger, Donald Crisp, Glenn Tryon, Alice Jaeckel.
Directed by Arthur Pierson.

One of the very rare offerings from M-G-M produced outside that studio's "Why We Fight" series, is a valiant attempt to reconcile the average man with big business. It embraces such facets as corporate profit-taking, the embittering attitude of a wartime laborer who loses a state senatorial election and goes into small town editing, crusading for reforms which he never quite achieves, and the triumphs of quality products. The simple, undistinguished script is given average performances, but has little else to recommend it than a melodramatic role of a child. This event is handled by a local tycoon who flies the injured child to a distant hospital in time to save her life and then transports over one of his electric motors which has aided the process. As a newspaper story about newspapermen it fails. As an inspection of small town life, and particularly of a character who would use every means to further his aims, this picture fails. The direction by Arthur Pierson, who also wrote it, is his distinguished. Probable audience reception will be in the nature of indifference. It will just get by as a dueller in family houses.

STORY: Jeffrey Lynn, ex-senator, returns to Fairfax with a chip on his shoulder, does not hesitate to throw a punch at the local wits. He meets his old girl friend, Marjorie Reynolds, tries to register with a local tycoon for a fashion he does, when the editor of the local sheet decides on a vacation and Lynn takes over. Immediately, he sets out to uncover water pollution, falls. Then he attacks big business, tries editorially that it is ruining the community, taking profits, giving nothing in return. Donald Crisp, as a big industrialist, states otherwise. Lynn has an eight-year-old sister, Melinda Plowman. She goes on a school picnic, where she is rescued by Alan Hale, Jr., a reporter, aids in her rescue. She requires a delicate operation and is flown to capital city where it is performed successfully. A small part of his headstrong actions, comes to an understanding. His girl, Marjorie, stands by, and he decides on a proper course of action. YORK.

'FIGHTING COAST GUARD' BRISTLES WITH ACTION
Rates • • • as dueller generally; better for action houses

Republic 76 minutes
80 minutes
Don DeLuise, Forrest Tucker, Ella Raines, John Russell, Richard Jaeckel, William Murphy, Martha Milner, Steve Brodie, Hugh O'Brian.
Directed by Joseph Kane.

This action-packed war picture is being given the same brisk exploitation treatment as the company's "Sands of Two Jinnys" which follows it. It resembles Producer-Director Joseph Kane has managed to blend into a wartime story some highly dramatic official war shots of sinkers, a good deal of action, and tremendous naval bombardments. The story is impressive. Kenneth Gane's screenplay, based on a story by Charles Marquis Warren, while not distinguish-
'OLIVER TWIST' EXCEPTIONALLY FINE BRITISH IMPORT

Rates • • • generally; more in class houses

United Artists 106 minutes

Robert Newton, Alec Guinness, Kay Walsh, Francis L. Sullivan, Henry Stevenson, Mary Clare, John Howard Davies, Josephine Stuart.

Directed by David Lean.

For some two years this screen adaptation of Charles Dickens' famous novel has molded on the sleeves of Eagle Lion because of complaints that the character of Oliver Twist was too brutal and anti-Semitic.

Few months ago Eagle Lion Classics applied for a Motion Picture Association of America seal of approval, and was given one subject to certain cuts in the film. These were made, and the Seal granted.

In the process the running time was reduced from 116 to 105 minutes. Before it could be put into release, however, Eagle Lion Classics was purchased by United Artists, which is now handling the movie on a sharing basis with the former owners.

The cutting, though noticeable, has not spoilt by exceptionally good picture; but neither has it eliminated all traces of anti-Semitism if, in fact, the original objections to it were justified, for Fagin remains as sly and deceitful as ever, one of the central characters of the story, and is as objectionable in the film as Dickens made him in the novel. Nevertheless, since the more offensive sequences were removed, no further criticism has been received from Jewish circles, so presumably all objections have been met.

'BEST OF THE BADMEN' THE JAMES BOYS A GAIN!

Rates • • • / • • • for action houses; fair dualler elsewhere

RKO 83 minutes

Robert Ryan, Claire Trevor, Jack Buetel, Robert Preston, Walter Brennan, Barton MacLane, Bruce Cabot, Bob Wilke, John Cliff, Lawrence Tierney, Tom Tyler, John Archer, James Horne.

Directed by William Russell.

Once again the infamous James and Younger Brothers' quest for vengeance drags a bloody trail of violence across the screen in RKO's Technicolor entry into the Western genre. This picture, billed as "a forgotten story in the violent history of the West" in the preface to the film's average business, particularly in action houses. There is some exploitation value also in the anti-Communist and gun-and-fist-tussles and a few chase scenes through beautifully-photographed scenery to its credit. And the innocuous theme will provide a complete disappointment to all but the most faithful boot- and-saddle fans. The only situations where appreciable boxoffice receipts can be expected will be the action houses, with only moderate returns likely elsewhere as a dualler.

In the part of the law-abiding police officer turned outlaw is borne manfully by Robert Ryan, who deserves a better test for his talents. The only players at home in their roles after Brenner's and Wiley's departures are those others in the cast for whom westerns have been a steady source of bread and butter. Gene orange, however, finds himself as a haggard as the honky-tonk girl whom he loves Ryan. The stalemness of plot makes the task of director William Russell a difficult one, the final outcome being a slow-paced western sadly lacking in surprises or suspense.

STORY: Unjustly accused and convicted of murder by a carpetbaggers judge and jury, ex-Union officer Robert Ryan escapes with the aid of Claire Trevor, wife of private detective Robert Preston, the man responsible for Ryan's plight and paramour of his former enemy, in the gang of Quail's Raiders. He wants no part of the loot, only revenge against Preston. He promises Claire that he will quit after one train robbery, but he refuses to pull off without any unnecessary bloodshed. Of the outlaws, John Archer and Robert Ryan are completely loyal to Preston's planned holdup. Ryan and his gang are ambushed, the remnants returning to their hideout. They blacklist the man they call piece of gunfight, and Ryan, accompanied by Jack Buetel and Walter Brennan, take the wounded girl away in a wagon. Claire and Buetel are tracked down by the posse while Ryan and Brennan are away, and Preston takes Claire back as bait for another ambush. After another gun battle, in which Preston and the treacherous Archer are killed, Ryan decides to give himself up to the authorities, hoping that justice will triumph."JACKSON.

'TOKYO FILE' 12' JAP SPY MYP MELLER HAR HAYAN NA TANGLERS

Rates • • • dualler generally; more if sold

RKO Release 81 minutes

Robert Peyton, Florence Marly, Katsuhiko Haida, Rojo Ota.

Directed by Dorrell & Stuart McGowan.

"Tokyo File 212" is a routine spy melodrama that is notable for the fact that it was filmed in Japan. This gives it an exploitation angle that the showman might consider to attract above average business, particularly in action houses. There is some exploitation value also in the anti-Communist and Korean war theme. Produced by George Breakston and Dorrell McGowan, the young filmmakers managed to whip up sufficient suspense to hold interest throughout. Aside from the two American principals, Robert Peyton and Florence Marly, the cast is composed of Japanese. The absence of any memorable performances is essential that the exhibitor plug the film's novelty.

STORY: Robert Peyton of the Intelligence Service, arrives in Tokyo to investigate suspected Communist sabotage of Korean supplies and finds that his old college friend Taro Matsudo has become a Red. Florence Marly wangles a job as a secretary's cart, but he discovers she is in the Commissars' toils. He wins her over by proving that her sister has been killed by Communist troops in North Korea, and she, in turn, helps to convince Taro of the error of his ways. In a dramatic climax, the young man kills himself in death from a Tokyo office building, thereby saving the lives of Marly and Peyton, who are about to be bombed to blazes, leading to the chief conspirator's death. LEON.

(More Reviews On Page 26)
The fifteen features to be released by Paramount for the last six months of 1951 represent the company’s “all-time record investment in the production of quality pictures.” That statement was made by A. W. Schwalberg, president of Paramount Film Distributing Corp., before the company’s national sales convention which saw home office, field and studio executives from every part of the country assembled at New York’s Warwick Hotel for a three-day confab.

The release program, as announced by Schwalberg, was the keynote of the meeting, which also heard addresses by Paramount Pictures president Barney Balaban, board chairman Adolph Zukor, studio chief Y. Frank Freeman, vice-presidents E. K. O’Shea and Paul Rabinour, national ad-publicity-exploitation director Jerry Pickman, shorts topper Oscar Morgan and other sales and studio executives.

The company’s July to December release schedule, Schwalberg pointed out, represents five outstanding pictures every 60 days—a number that has been released in a similar period by the company in its recent history. Net gain to the exhibitor is an added picture a month made available from July through December.

The record investment, the distribution chief noted, was made “with the greatest feeling of confidence in the future of the motion picture industry.” It is aimed at, he added, to meet exhibitor demands for “more pictures, better pictures and bigger pictures.” Analysis of boxoffice returns, public acceptance and “favorable” business trends among the past year’s output held the soundness of the accelerated-quality feature release schedule, Schwalberg declared.

Paramount has made 65 feature pictures completed, in production or in pre-ination, studio vice-president Freeman and the assemblage. He cited Cecil B. DeMille’s “Greatest Show on Earth” with particular emphasis, touting it as an epic with a pre-sold audience of more than 120,000 persons in the U. S. alone.

The dearth of new stars, Freeman declared, is a serious condition, which Paramount is taking steps to correct with re-establishment of its “Golden Circle” group of young players, representing the company’s most promising youthful talent to be groomed for stardom.

Jerry Pickman, officially confirmed by president Balaban as national director of the ad-publicity department at the start of the convention, called on every member of the Paramount sales organization to “be a press agent as well as a salesman” so that the 10,000 playdates for the company’s product can be properly serviced with promotion. Ad-publicity campaigns, he said, will be guided by only one consideration—will it sell the ticket?

A problem already being tackled, Pickman reported, is the “tremendous gap between the time a picture is produced and its distribution date during which the effect of initial publicity and exploitation is completely lost.” Our solution is to regulate the flow of publicity so that it reaches a crescendo with the release of a picture. He said this long overdue reform will be carried out via an intensive eight-week field press campaign to be conducted in thirty key cities by Rufus Blair, veteran studio publicist.

Pickman also promised “no ‘livery tower’ operation” in his department. “Our business is to help exhibitors sell tickets and that’s what we intend to do.”

The 15-picture schedule for the last half will lead off with “Passage West,” a Pine-Thomas Technicolor western starring John Payne, Dennis O’Keefe and Arlene Dahl, and “Ace in the Hole,” produced and directed by Billy Wilder, and starring Kirk Douglas and Jan Sterling. Both are set for July.

August will have Hal Wallis’ “Peking Express” (Joseph Cotten-Corinne Calvet-Edward G. Robinson) offering “That’s My Boy” (Dean Martin-Jerry Lewis), and Nat Holt’s Technicolor “Warpath” (Edmond O’Brien).

The September trio will be Frank Capra’s tribute to the G-man, “The Fast Gun of Illusion” (Bing Crosby-Jane Wyman-Frankie Avalon-Tone-Alexis Smith); “A Place in the Sun” (Montgomery Clift-Elizabeth Taylor-Robert Walker), directed by George Stevens, and the William Dieterle-George Seaton production of the F. L. Allen Best Seller “Rhubarb” (Ray Milland-Jan Sterling).

Another Pine-Thomas Technicolor film leads off in October, “Crosswinds” (Joan Payne-Rhonda Fleming-Forrest Tucker), to be followed by “Submarine Command” (William Holden-Nancy Olson-Wallace Berends), and George Stevens’ “Something to Live For” (Ray Milland-Janet Fontaine-Teresa Wright).


Rounding out the program are a pair of December releases: Pine-Thomas’ “Hong Kong” (Ronald Reagan-Rhonda Fleming), in Technicolor, and the as-yet-untitled Bob Hope-Hedy Lamarr-starring, produced by Paul Jones and directed by Norman McLeod. Title will be selected by the public in a special coast-to-coast poll.

Paramount’s short subjets program, as detailed by Shorts’ topper Morgan, will have 58 one-reelers, of which 34 are cartoons in Technicolor.加盟 184 issues of Paramount News. The program will introduce a new series entitled “Paramount Toppers,” which, Morgan said, enabled his department to maintain a “flexible position so that we can at any time either produce a timely or outstanding short or otherwise fill a short on the outside. In the past,” he added, “we have been unable to move that freely.”

The series formerly known as “Screenshorts,” or “Screenshorts Jr.” will now be called “Pine-Thomas Fortunes.” There will be six of these, eight Popeye cartoons, four Popeye Champion cartoons, 10 Noveltoons, six Casper cartoons, six Funtoon cartoons, 12 Sportslights.

Schwalberg paid tribute to the winners of the $40,000 “Golden Harvest” sales contest, the A. W. Schwalberg Merit Awards, the Pine-Thomas Booking Contest and the Pine-Thomas “Lawless” contest.

Also in attendance from the home office were Austin Keough, general counsel; Russell Holman, Robert J. Rubin, Arthur Israel, Jr., Monroe Goodman, Fred A. Leroy, Joseph A. Walsh, Martin Friedman, George Wallis, Morrie Beecroft, George Schurr, Jack Rooper, G. Knox Haddow, Stanley Chase, Martin Hodge, Jr., Ben Scheman, and ad-publicity executive Frank Freeman.

Paramount has more than 90 picture positive overprint department heads Sid Blumenstock, Mort Nathanson, Sid Mesibov and Carl Hulsen.

Studio publicity director Norman Spegel, starring Wallis’ publicity representative Walter Seltzer, and Joseph Hazen were part of the West Coast contingent.

The top awards went to: Hugh Owen, Eastern-Southern; Howard J. Minsky, Mid-Eastern; J. J. Donohue, Central; Duke Clark, South Central, and George A. Smith, Western.
COLUMBIA

COLUMBIA’S TV FEATURES UNDER ‘SCREEN GEMS’ LABEL

ALTHOUGH the company is still cloaking the project in utmost secrecy, FILM BULLETIN learns that the feature films Columbia is making for television are to be made right on the lot under the aegis of Screen Gems, a Columbia subsidiary hitherto engaged in turning out short subjects. Robert Cohn, who headed up the Columbia bee-hive will be in charge of the new project, indicating that Cohn’s uncle—the head man around the lot—is more than a little interested in swinging his company into production for the new medium.

Rita Hayworth and Harry Cohn should be holding some serious conferences by the time this reaches print, in working out a new contract suitable to both of them. If it now appears that she will turn thumbs down on Cohn’s proposed new deal of one picture per year, insisting instead that her old Beckworth pact be reinstated, providing for two features annually. Whatever the final agreement that is worked out, her return should at least account for an occasional high-budget picture from the company, to go with the over-preponderance of “quickies” which comprise the major portion of the slate.

Even more encouraging is the pick-up in activity on the lot during the fortnight just passed. Within two weeks, six new productions were launched, giving the studio its highest peak in more than two years. With “Ten Tall Men” (Burt Lancaster-Jody Lawrence) also carrying over from a late March start, no less than seven pictures are currently before the cameras. The Gene Autry western, “Hills of Utah,” got away on April 16 with John English directing for Armand Schaefer. The following day, Director Andre De Toth and Producer Harry Joe Brown launched the new Randolph Scott sagebrusher, “Man In the Saddle.” The balance of the new starters are: “Small Wonder” (Robert Cummings) a Halbart production with Frank taslin directing for Producer Harold Hecht; Edward Small’s production of “War Cry” (George Montgomery), filmed in Supericolor, with Ray Nazarro megging; “Dark House” (Broderick Crawford-John Derek-Jonna Reed) directed by Phil Karlson; and “Jungle Safari,” another of the Sam Katzman Jungle Jims starring Johnny Weissmuller.

LIPPERT

LIPPERT PLANS RELEASE OF OUTSIDE INDE LOW-BUDGETERS

ROBERT L. LIPPERT has made the Hollywood headlines twice in the past fortnight. First was his deal with musician-czar James Petrillo, setting a scale for the use of newer feature films on television. Second was Lippert’s announcement that he is planning to take in the distribution of low-budget films from outside independent producers.

Ever since Lippert took over the old Screen Guild exchanges several years ago, he has distributed only his own productions—gradually increasing the number each year until he has reached a total of 50 films for 1951. Lippert reasons that by taking on additional films from inde producers, he can reduce the distribution overhead per picture. He feels that the purchase of Eagle Lion Classics by United Artists will provide a ripe field of inde outfits who now find themselves without a releasing tie-up.

Lippert tells the Hollywood press that his present organization—composed of 20 offices which he owns outright and an additional eight operated by franchise holders — can easily handle 50 releases per year. With that in mind, he is negotiating with several former ELC employees to join his staff.

If Lippert exercises the same care in selecting independent films that he has in producing his own, there can be little doubt that his new venture should be profitable not only to his own company, but to the inde as well. As an example of the returns he is receiving on some of his own modest budgets, it is interesting to note that “Steel Helmet,” which was turned out for only $109,000, has already grossed well over $600,000, and is still going strong.

Since the first of January, Lippert’s organization has completed 11 features. two more are currently before the cameras, and approximately a half dozen more are scheduled for the next 30 days. One of the most ambitious undertaking to date is the currently filming, “Lost Continent.” Highlighted by the casting of Cesar Romero in the starring role, “Lost Continent” should top all other exploitations features yet attempted by the company.

MONOGRAM - AA

MONO-AA SETS 4 FOR MAY; STUDIO PREPS FOR EXPANSION

THERE is considerable behind-the-scenes activity going on at Monogram these days, as front office executives prepare to greatly expand the company. The merger with the Topper unit of American International, the anticipated demand materializes. Prexy Steve Brody declares that his company is now in a position to increase the release slate by as high as 50 per cent, and indicates that he expects to do so, as a result of the sale of ELC to
United Artists and Columbia's cut-back in "B" picture production.

"With one competitor dropping out and the output of another being curtailed," Brody told the Hollywood press, "we find ourselves in the strongest position we have been in the whole history of the company." He also pointed out that his company is making good earlier promises, and that features and 12 westerns on the 1951 program.

May promises to be a busy month for Monogram and Allied Artists, with four productions. Currently in two April starters carrying over into the new month. activity will be at its peak for May. The most recent stars are: "Yukon Manhunt," a Lindsley Parsons production, which went before the cameras on April 17, and "Dise Jockey," an Allied Artists all-star musical review, headlining Ginny Simms, Michael O'Shea, Tom Drake, Jane Nigh, Russ Morgan, Harry Jeffries, Nieo Lucas, Martin Block, Tommy Dorsey, Lenny Kent and Sarah Vaughn, which director Will Jason and producer Maurice Duke launched on April 19. The following line-up includes: "Stagecoach Driver," a Whip Wilson starrer for Producer Vincent M. Fennelly, May 8, "Flight to Mars," with Walter Millichip producing and Leslie S. Selznick directing, May 14, and "Let's Go Navy," Jan Grippo production starring the Bowery Boys, May 28. "Cavilary Scout," a new monologue review, premiered for the Hollywood press recently, is drawing high praise, and deservedly so. This department is willing to go on record as predicting that the Red Cameron-Audrey Long star will prove to be one of Monogram's biggest grossers of recent years.

PARAMOUNT

PRODUCT BONANZA IN VIEW

AS STUDIO STEPS UP OUTPUT

PARAMOUNT company toppers have been busy mopping out a 45-picture slate to be made between now and the end of 1951. The plan is maintaining the accelerated pace that was set in the enforced divortem last year. This total will include not only the studio's own product, but also that of its numerous independent units.

Don Hartman, who has been working on the new slate ever since he moved over to Paramount from Metro, has indicated that there will be no budget curtailment. According to a recent announcement by John Frank Freeman, the 50 features comprising the 1951-52 releasing slate, combined to cost a total cost of $2,000,000, or an average of better than $1,000,000 each. If this budget level is maintained, Hartman says, it would appear that big things can be expected from Paramount in the next year.

To execute this new production schedule, the budgeted production will be divided into 20 groups, including independent units -- among them some of the biggest names in the industry. Moreover, the company is making a concerted effort to top off its talent roster with promising newcomers. At a recent buffet dinner at the studio country club was introduced to the new "Golden Circle" group of players, and it's safe to say that there aren't eleven newcomers at any studio in town who can stack up with this group of personable young actors and actresses.

All of this is taking place as the RKO FILM BULLETIN went to press are still before the cameras, and one newcomer, the Fine-Thomas production, "Hong Kong" (Rhonda Fleming-Ronald Reagan), has been added, with Lewis R. Foster directing. The other four pictures now filming are: Cecil B. DeMille's Technicolor extravaganza, "The Greatest Show on Earth;" "My Son John," which brings Helen Hayes back to the screen; "Rage of the Calamari" (Ladd-Dorothy Kerr), a Charles Vidor production, and the high-budgeted musical comedy, "A Star Is Born" (F. M. deLisle) (Dinah Shore-Alan Young).

The only production scheduled to roll in the next two weeks is the Nat Holt Technique (Twentieth Century-Fox), "Across the Pacific," with (Vernon DeCarlo and Edmund O'Brien), which Byron Haskin will direct.

REPUBLIC

TWO BIG ONES ROLLING AS

REP. MAINTAINS STEADY PACE

WITH two pictures currently shooting and a pair ready to go, Republic maintains the steady flow of production that has accounted for one of its strongest backlogs in recent years. "Wings Across the Pacific," the high-budgeted Air Force yarn which rolled on April 3, is still before the cameras, and on April 28, producer-director Joseph Kane launched "The Sea Hornet," another one starring Rod Cameron, Adele Mara, Jim Davis and Adrian Booth.

Set to go during the first half of May are a Fox Allen starrer, "Birds of Monerey," assigned to associate producer Mel Tucker, and "Pals of the Golden West" (Roy Rogers), with Edward White as associate producer.

It appears that Republic is once again making a strong bid for leadership in the field of medium-budgeted pictures. Not only is there a marked improvement in the quality of scripts set for filming or currently before the cameras, but the company has decided to step up with two sure-fire boxoffice hits now going into release. On the basis of early bookings on "The Bullfighter and the Lady," it seems certain that the picture will prove to be a real bonanza for the spring and summer season.

Add to that the top-flight production, "Flying Coast Guard" (Brian Donlevy-Forrest Tucker-Ella Raines) and there is good cause for celebration at Republic.

Everyone in Hollywood is keeping an eye on the projected deal for Hollywood Television Service Inc. to take over some of the studio's 1951-52 line-up. This includes some of which is estimated to total approximately $36,000,000 in value. None of the principals is willing to be quoted at this time, but knowledgeable people familiar with the deal appears to be almost certain.

RKO INDIE UNITS SHOOTING BULK OF CURRENT RKO PRODUCTION

MORE and more, the independent units releasing through RKO appear to be taking over the major portion of the company's production. For example, of the four pictures definitely slated to roll in May, three are from Wald-Krasna, and the fourth is an Edmund Grainger production. Moreover, pictures in production during the final days of April, only one was from the Howard Hughes-controlled company. That one was "The Las Vegas Story" (Jane Russell-Victor Mature-Vincent Price), reported budgeted in the half-million-dollar class, with Howard Hawks in charge of directing and Robert Sparks producing.

The May starters from Wald-Krasna's stable include: "High Heels," with Alfred Werker directing for Harriet Parsons, with a cast still unannounced, May 10; "Size 12," an original by Jerome Weidman, to be shot following with Harriett Parsons again slated as producer, and "Clash By Night," with neither cast nor director nor producer yet disclosed. The future of this industry remains in May for RKO release is "The Day They Gave Babies Away," an Edmund Grainger product still being cast.

Two RKO productions still before the cameras are: "Behave Yourself" (Farley Granger-Shelley Winters), which is about to go into filming in the South for shooting, and "The Blue Veil" (Jane Wyman-Richard Carlson-Charles Laughton), which rolled on April 19.

Wald-Krasna's top-flight scripts completed in addition to the five mentioned above, have now finished all preparatory and shooting. They are moving into early stages of preparation on their 1952 slate. Gordon S. Griffith, veteran production executive, has joined the unit -- coming from Warner Brothers.

20th CENTURY-FOX

20th's FAITH IN FUTURE

SHOWN IN IMPRESSIVE LINEUP

TO SIZE up 20th Century-Fox at the present time is to take new faith in the future. At no time in motion picture history has any studio ever displayed greater confidence in the future of the medium, nor lined up a more solid slate of productions than that which Darryl F. Zanuck is preparing for the months immediately ahead.

If the Fox product isn't the answer to the question of rich boxoffice success, then there is no answer. But one needs only to reflect on the company's recent statement of earnings to realize that there is a large and eager market for GOODE movies. A net profit of $4,318,751 from film operations, exclusive of theater operations, establishes a high goal to try to equal in the coming year. But inasmuch as the overall quality of the product is actually superior to that of the past year, confidence is expected to reflect ever greater returns around the corner.

High on that list of forthcoming releases is "Congo Quest" (Gregory Peck-Tina Grant-John Cram), and "David and Bethsheba" (Gregory Peck-Susan Hayward) — both considered by Zanuck as good bet...
STUDIO SIZE UPS

for this year's Academy Award nominations.

Six features are being filmed at the present time—two of them having started work with a good deal of commitment; these are: Producer Jules Buck's "A WAY IN His Life" (June Haver-William Lundigan-Marilyn Monroe), a comedy directed by Joe in a manner that brings "Golden Girl" (Dennis Day-Mitzi Gaynor-James Bar-
ton), which Lloyd Bacon is directing for George J. Anscocar.

Coming up for filming later this month are: Robert Brassie's production of "Don't Call Me Mother" (Clauudette Colbert-Gene Tierney), a dramatic production of "Mabel and Me," and "Viva the Tigress," a Darryl Zanuck production to be directed by Elia Kazan and starring Marlon Brando.

"Rockabye Baby," a Technicolor biggie which was to have rolled this month has been postponed until October because of prior color commitments at the studio. George Cukor, on loan-out from Metro, was set to direct, with Susan Hayward in the starring role. Fox's on the schedule with prior color commitments, and which will be shot in the following order: "The Jane Froman Story," "Lylvania Bailey," "Wildfire," "Father Does A String," and "Belles on Their Toes." The "Jane Froman Story," incidentally, which will star Jeanne Crain, is still touted as the company's biggest musical since "Alexander's Ragtime Band."

The release of "The Girl Next Door" is still set for July 1, although no replacement has been named for Betty Grable, who was suspended last week. It follows "The Boy Who Cried Wolf," to which she had been committed as the studio's biggest musical since "Alexander's Ragtime Band.

UNITED ARTISTS
CLEAR SAILING AHEAD AS EXPANDED UA GETS ROLLING

With the heaviest releasing schedule in 32 years on tap for the newly expanded United Artists distributing company, it looks like there should be comparatively clear sailing ahead. At this point, it appears that most of the independent producers who have been releasing through Eagle Lion Classics will go along with the change-over with a minimum of haggling.

Harry Sherman has completed negotiations for the 10-picture per annum rate on which he had an ELC commitment, which is now prepared to start production for a United Artists release. He will produce six westerns each year based on the "Hashknife" stories and, inasmuch as his new financial backers are largely eastern apparel and novelty manufacturers, will make merchandising tie-ups similar to those of Hopalong Cassidy and Roy Rogers. Producer Philip A. Wexman has also worked out a new rate of compensation from ELC to UA, and will likely be the first producer to roll a picture and make the merger of the two companies. Although the ELC rate has been set as of this writing, he expects to put "Dreadful Summit," based on the book by Henry Kuttner and Schaffner, before the cameras around mid-May. Joseph Losey has been set to direct a cast headed by John Barrymore, Jr., Wexman says. The services of Losey from Stanley Kramer, from whom UA had dealt.

One interesting aspect of the transfer of films to UA has just come to light: in connection with booking films in British production of "Oliver Twist." In closing the deal, ELC toppers insisted on receiving a portion of UA's fee for distributing the picture.

Hollywood is delighted over the appointment of Bob Goodfried as west coast representative of the FILM BULLETIN, and is engaged in negotiation for the new United Artists commitments. As former representative of ELC, Goodfried has proved himself a capable publicist and has many friends in the industry.

UNIVERSAL-INTERNATIONAL
9 TECHNICOLORE FILMS IN U-I'S 19-PICTURE BACKLOG

With the completion of three features during the past fortnight, Universal-International has piled up an impressive backlog of 19 pictures either being edited or waiting for release. This group includes nine in Technicolor— one of the highest percentages of color films of any studio in town.

The Technicolor features in the backlog are: "Prince Who Was a Thief" (Tony Curtis-Piper Laurie), "Apache Drums" (Stephen McNally-Coleen Grey), "Smuggler's Island" (Evelyn Keyes-Jeff Chandler), "Mark of the Renegade" (Evelyn Keyes-Jeff Chandler), "Mildred" (Doris Day-Cyril Cus-
isse), "Cattle Drive" (Joel McCrea-Dear Stockwell), "Little Egypt" (Rhonda Fleming-Mark Stevens), "Golden Horde" (Ann Blythe-David Farrar), "The Cave" (Alexis Smith-Wendell Corey), and "Fine Day" (Josephine Hull-Howard Duff). "The Cave," "Fine Day," and a non- Technicolor comedy, "One Never Knows" (Peggy Dow-Dick Powell), are the features completed within the past two weeks.

The remaining films in the backlog are: "Thunder On the Hill" (Claudette Colbert-Ann Blyth), "Hollywood Story" (June Allrich byumm), "Fat Man" (with the cast of the radio show of the same name), "Ma and Pa Kettle at the Fair" (Marjorie Main-Percy Kilbride), "Francia Goes to the Races" (Donald O'Connor), "Comin' Round the Mountain" (Abbott and Costello-Dorothy Shay), "Katie Did It" (Ann Blythe-Mark Stevens), "Iron Man" (Jeff Chandler, Evelyn Keyes), and "Fiddler's Green" (Sherley Winters-Richard Conte).

Two new features have also started since the last issue of FILM BULLETIN went to press, namely: "Finder's Keepers," a comedy starring Tom Ewell and Julia Adams, with Frederick de Cordova directing and Leonard Goldstein producing; and "Flame of Araby." Technicolor harem spectacle, starring Maureen O'Sullivan, was directed by Leonard Goldstein and directed by Charles Lamont.

Two more are set to roll early this month: "The Sharon Kid," Technicolor western starring Audie Murphy, to be produced by Ted Richmond, and "Re- union in Reno." (Mark Stevens-PegGY Dow), with Karl Neumann megging for Producer Leonard Goldstein.

WARNER BROS.
SALE OF WARNER BROS. STOCK
MAY SEE L. B. MAYER IN MOVE

By the time this issue of FILM BULLETIN is before your eyes, Warner Bros. will probably be in new hands. As this is being written in Hollywood, the flying thick and fast that a group of financiers has cut a large part of the $25,000,000 asking price in cash to take over the 25 percent of Warner Bros. stock held by the three Warner brothers. The deal is expected to be closed on Monday, May 7, and it will include both the film and theatre interests, which are as yet undivorced.

FILM BULLETIN has been informed that not all of the participants in the deal is Louis B. Mayer, president of the M-G-M studio, and our source insists that Mr. Mayer will run the Warner studio.

More details on this startling development undoubtedly will be found in the next issue; but what is certain is that, regardless to say, meanwhile, the news has Hollywood all agog and it adds heavily to the general view that this town will be as much changed place a year or two hence.

The past fortnight has seen Warner Bros. through with the complete conclusion by the launching of an overall agreement to drive effect greater economies in the studio's operational overhead. It is an agreement in which the company's office workers have been laid off, and in many departments—including publicity—the cut-back has run as high as 40 percent.

As a result, much criticism has been rained down on the heads of the two brothers who head-up the company; all of it appears to be unjustified.

Anyone close to the situation agrees that certain reductions in personnel were essential, and the international agreement, how ever, it does seem that the cut-backs could have been more wisely handled from the standpoint of public relations. Maybe, their consider the fringes of the picture, spread as it was on the major news service wires, would be construed as an advertisement for the film company, that movies are in a bad way. Observers point to the fact that another major studio has made almost as severe cut-backs without drawing any attention, by merely spreading it over a longer period of time.

Present production plans, subject to change of course, provide for the start of "The Tanks Are Coming," on May 15 to be followed by the same week by "Starlift" and a Cagney Production, "Big Boy" in August. "Tanks" is a project on the slate of Roy Foy, and will be shot, at least, on location at Fort Knox, Ky. At all the star entertainment at west coast hospitals and debarkation centers, will star Ruth Roman and Janis Rule, with Roy, "God's Little Bully," produced by Robert Arthur. The Cagney production, to be filmed in Technicolor, will star Ray Milland with Bette Davis.

Only one feature has been completed within the past two weeks, and that is the Technicolor musical, "Painting the Clouds With Sunshine." Production, "Mules for Muley," (Dennis Morgan), which has been filming since early March.

MAY 7, 1951
THRILLS AND ROMANCE have always been a successful formula on the screen. In Republic’s “Bullfighter and the Lady” there is an abundance of both and therein lies the prime exploit angle for the film. No other sport combines the grace, danger and excitement of the bull ring. Although the topic has occasionally been subjected to screen presentation, it has rarely received the thorough, behind-the-scenes treatment of the art and sport contained in bullfighting. Laced through the thrilling ring scenes is the dramatic tale of an American in Mexico who tries bullfighting for a lark, is gripped by the fascination of the sport, its dignity and the tremendous significance it holds for the Mexicans, and finally wins their acclaim after a famous matador sacrifices his life to save the fool-hardy American. Three romantic threads are mingled with the drama and action to make a well-rounded piece of film entertainment, which has already earned kudos as a “sleeper” from both the lay and trade press.

The theme and the locale offer a wealth of promotion angles that can be capitalized to excellent advantage. Dealers are always interested in slants that mean increased sales for them. Tie-ins with travel agencies for Mexico, are, of course, a natural. Local agencies can be utilized for feature of stills in windows, displays, heralds, etc., in return for lobby mention. The theatreman can team with them on Mexican essay and dance contests in local schools. Republic’s exploitation department offers some special mats, free on request, to be used as “bullfight tickets” or as “travel coupons” well suited for distribution to patrons, giveaways from the counters of friendly dealers, etc. The “Come to Mexico” feature can be a welcome piece of literature for the travel agencies.

The old advertising adage, “Any color is alright as long as it’s red,” is significant here since it is the natural color associated with bullfighting. “Bullfighter Red” tie-ins can be sold to retailers to stimulate the sales of coats, dresses, blouses and other women’s apparel shop merchandise. Or these items, if they lend themselves to it, could be featured as “inspired by Mexico” or “inspired by the Toreador.” Showmen can arrange a fashion show of these garments in the theatre in return for extensive playdate mention in store windows and in the ads. Other “Bullfighter Red” stunts can be worked to good effect, like an announcement that the first ten ladies in line for the opening dressed in red garb will be admitted free.

A “Mexican lobby” can further enhance the want-to-see appeal. Several stills lend themselves well to animated displays; travel agency posters on Mexico shawls, hats, shoes can be borrowed from apparel shops and draped over a “bullring fence.” School cooperation can be enlisted, with the students wearing home-made Mexican style dresses and sandals to answer questions about the items shown. And, of course, ushers dressed Mexican style—wide straw sombrero hats, serapes, sandals—will be a sure advance attention-getter.

**NEWSPAPER ADS**

Several of the display ads are pictured above. While there is variety in copy and art, the two principal ingredients—thrills and romance—are always foremost. The type ad at bottom stresses the new excitement in the “first inside story” of the blood-and-sand arenas, and is also available in variations.
Having attained the heights as a top boxoffice star, John Wayne has turned his talents to producing. For his initial venture in the movie-making field, Wayne has chosen a subject pregnant with action and romantic elements in “Bullfighter and the Lady”. As associate producer and director, he selected Budd Boetticher, whose own adventures are not too far removed from the story, an original by Boetticher and Ray Nazarro. With Robert Stack, Gilbert Roland and Joy Page in top roles, it brings to vivid life the blood-and-sand thrills of the famed sport.

Stack is seen as a successful young Broadway producer, vacationing in Mexico City, who is intrigued by the bullfight after watching Mexico’s greatest matador, Gilbert Roland. The American induces Roland to teach him the intricacies of the sport, with an added inducement in the sultry person of Joy Page, daughter of a famous bull breeder. As he learns under Roland, Stack realizes that bullfighting is more than a test of wits and strength and comes to understand the Mexican people’s idolatry for the matadors. He progresses quickly and persuades Roland to permit him in the ring as assistant matador. Overconfident, he puts himself in danger and Roland, in attempting to rescue him, is killed. In a benefit performance for the dead matador’s wife, the American, laboring under the scorn of the crowd, earns their cheers as Roland’s teachings inspire him to mastery of the art.

To catch the full flavor of the story, the picture was filmed in Mexico, with some of the country’s ranking stars to augment the American players who traveled south of the border for the film. Augmenting the U. S. players, including Virginia Grey and John Hubbard, are Katy Jurado, Antonio Gomez, Ismael Perez and Rodolfo Acosta.
SURE FIRE FORMULA FOR “SLEEP"

MAYER REPORTED HEADING

WB STUDIO AS SALE NEARS

Louis B. Mayer will head the Warner Bros. studio after consummation of the deal that will see the abdication of one of the great dynasties of the motion picture industry, according to reliable information obtained by FILM BULLETIN. Although no confirmation was forthcoming from the principals in the deal, it was also learned that a sizeable chunk of the $25,000,000 purchase price for the Warner family’s 24 per cent of stock will be the present M-G-M studio executive’s money.

Louis R. Lurie, San Francisco financier, who heads the syndicate that made the $25,000,000 offer, said he was prepared to go as high as $7,500,000 as his share. Other names mentioned as financing the deal were Transamerica Corp., chain grocery executive Nat Cummings, Charles Allen and Samuel Ungerleider, New York brokers.

Questioned about Mayer, Lurie denied that he was in the financial picture, but added, “Why wouldn’t take Mayer as a producer?” He also expressed hope that Jack L. Warner, studio chief, would continue as a producer with the company. Harry M. Warner, he said late last week that no deal had been consummated, but he was meeting with Lurie in New York this week for negotiations. “If he has the money — $25,000,000 is an agreeable price — the chances are he can make the deal,” Warner stated. “Actually there has been nothing but a lot of talk yet, but we are interested in disposing of our stock if the right fellow comes across. We have been told already that we have to get out of one end of the business,” he added, referring to the divestiture requirements of the anti trust decree.

Following conclusion of the deal, Lurie said that the WB realty holdings, some 436 theatres in 18 states, would be sold and that the new management would limit itself strictly to production and distribution. Consideration was also being given to production of television films he added.

COLOSSEUM FILES UNFAIR LABOR CHARGES VS. DISTRIBS

Charging the major distributors with refusing to consider any proposal for a proportionate increase in wages and expenses to meet the increase in the cost of living, David Beznor, general counsel for the Colosseum of Motion Picture Salesmen of America filed unfair labor charges April 30 against Columbia, Loew’s, Paramount, Republic, RKO, Twentieth Century-Fox, Universal and Warner Bros.

In his blistering attack, Beznor also said theatre owners and exhibitors had failed and refused to approach negotiations with an open mind and a real intention to reach an agreement.” He accused the distributors of insist upon the demand of the Colosseum to disclose earnings in support of a contention that the industry was prosperous.

In a letter addressed to the general sales managers of the above named companies prior to filing the unfair labor charges, Beznor condemned the “unscrupulously wise and pound foolish attitude adopted..."
News and Opinion

(Continued from Preceding Page)

Television Engineers which opened at the Statler Hotel in New York April 30.

At the opening luncheon, scientists and technicians were warned by Nathan D. Goldsmith, director of the Motion Picture Photographic Products Division of the National Production Authority, that diversification of essential materials for defense will be progressively greater in the months ahead.

Speaking also at the luncheon, president of SMPTE Peter Mole urged producers and exhibitors to take advantage of the existing technical advances which, he said, would help to maintain motion pictures as the greatest medium of mass education and entertainment.

Larger screens and stereophonic sound, in conjunction with the development of more flexible screen cinematography, will enable the familiar movie house to attract patrons a type of entertainment experience for which home television and driving through the movies are not equipped, according to a paper presented by Benjamin Schlanter, theatre engineer and architectural consultant and co-author, William A. Hoffberg, Schlanter's associate.

As a result of a larger screen, Schlanter cited an example, would give the viewer the illusion of participating in the scene instead of seeing it through a "window."

COMPO LIFTS EXHIBITOR LIMIT ON PRODUCER HUDDLE

Exhibitor clamor for representation at the exhibitor-producer round table discussion of production problems in Hollywood, on 11-12, prodded COMPO executive vice-president Arthur L. Mayer to remove the limit on the number of delegates each organization may send. In the original announcement of the conference, Mayer said that representation would be limited to two delegates from each of the five exhibitor organizations COMPO members.

"While it has been evident for some time," Mayer said, "that many exhibitors were anxious to sit down with producers for a discussion of their mutual problems, we had no idea that so many would wish to attend. Naturally we are delighted that announcement of the conference has met with such an enthusiastic response. Accordingly, we are removing all limitation on the number of delegates each organization may send."

Mayer revealed that invitations to participate in the conference are going forward not only to all members of the COMPO Executive Board, but also to the state and regional organizations of Allied States Association and to the heads of the ten units of Theatre Owners of America that have already ratified the COMPO by-law changes.

Exhibitor organizations to be represented at the meeting, in addition to Allied States, are Independent Theatre Owners Association, Metropolitan Motion Picture Theatres Association and Pacific Coast Conference of Independent Theatre Owners.

PHILCO GRIFFITH TV SHOW "VIOLATION OF AD ETHICS"

A Philco television program which blasted the motion picture industry for its treatment of the late Hollywood producer D. W. Griffith was sharply protested by Arthur L. Mayer, executive vice-president of COMPO in a letter to James Carmine, president of Philco.

In his demurrer, Mayer called the program "a violation of the most essential principle of advertising ethics which forbids any attack on another business." He pointed out that the offense "was aggravated by the fact that in this instance you were attacking an industry that competes with your own," and called upon The network to instruct its TV producers to be more watchful in the future "observe the decencies of business practice."

Copies of the letter were sent to Joseph H. McConnell, president of NBC, and Sylvester L. Weaver, Jr., executive vice-president of NBC in charge of television.

KIDS SAY TV NO BARRIER TO THEIR MOVIE ATTENDANCE

Straight from the colt's mouth comes the answer to the question that has been haggled over these many months: Is television destroying the youth faction of moviegoers? The reply is a definite "No!"

The concensus was determined at the New York Times Youth Forum debating the topic, "Is the Influence of Movies Still Great?", before an audience of 500 children.

One 12-year-old member of the panel, which included five other youngsters, and Bosley Crowther, motion picture critic of the Times, predicted that movies would be even more popular than ever, saying that "silly and trashy pictures will go out the window" because of TV competition.

Three of the four junior members of the panel who have television in their homes said it hadn't changed their movie-going habits, while one said he didn't go as often "because I stay home and watch television."

FOREIGN NEWS REELS

Newseel distribution in the Near and Far East will be expanded by the five American newsreel companies, who have decided to supply newsreels with commentaries in the languages and dialects of the countries in those areas, according to Walton C. Ament, chairman of the MPAA Newsreel Committee and vice-president and general manager of Warner Pathe News.

Production of the special newsreels will begin sometime in May, with the distribution to be handled through the exchanges in the usual manner.
"THE LONG DARK HALL" ABSORBING BRITISH COURTROOM MELODRAMA

Rates ★★ as duller generally; more in class houses

United Artists
86 minutes
Rex Harrison, Lilli Palmer, Anthony Dawson, Dennis O'Dea, Patricia Wayne, Raymond Huntley.
Directed by Anthony Bushell and Reginald Beck.

"The Long Dark Hall" is an absorbing British courtroom melodrama that effectively builds a great deal of tension and interest around a routine story of an innocent man who is tried and convicted for murder on circumstantial evidence.

There is no mystery connected with this United Artists release, since the real killer is known from the start. The film's value as entertainment lies in the curiosity aroused as to whether the victim of the circumstances will be convicted and executed for a crime he did not commit. Even though the tortoise-paced action is limited for the most part to conversations and courtroom palaver, the combined directorial prowess of Anthony Bushell and Reginald Beck successfully holds the audience's attention, and the manner in which the police investigation and the trial are conducted, plus the little human incidents that are intelligently worked into the script, make for an engrossing screen diversion.

Boxoffice-wise, the outlook for "The Long Dark Hall" is brightest for class houses and other situations where British offerings draw well. It moves too slowly to be of much value for action houses and the British atmosphere will mitigate against it in the rural areas.

Rex Harrison and Lilli Palmer offer further evidence of their versatility by delivering praiseworthy dramatic performances as the unjustly accused man and his wife. The screenplay by Nunnally Johnson is both creditable and credible until the confusing climax, which unfortunately leaves the viewer actually wondering what happened.

STORY: Rex Harrison, who has been playing around with showgirl Patricia Wayne, is picked up as her murderer on circumstantial evidence. Harrison's wife, Lilli Palmer, believes he is innocent in spite of the damning evidence and the fact that he has been unfaithful. The real murderer, Anthony Dawson, is a crackpot whose motive seems to have been that all showpeople are immoral. Dawson approaches Miss Palmer during the trial, later pleads with her to forget Harrison since he has proven himself unworthy of her love. No one suspects Dawson. Harrison is convicted and sentenced to hang. Just before the execution time, however, Dawson writes a crank letter to Inspector Raymond Huntley, to whom Dawson al-a-m spoke when he befriended Miss Palmer. The killer apparently believed Harrison would have been hanged before the police received the letter, but the execution is delayed. Dawson is apprehended, tried and convicted, freeing Harrison to return to his wife and family. JACKSON.

"JUNGLE HEADHUNTERS' INTERESTING AMAZON ADVENTURE FILM IN COLOR

Rates ★★ as duller generally; more where ballyhooed

RKO release
66 minutes

Part documentary, part travelogue, part adventure and part fiction, "Jungle Headhunters" is a Technicolor record, produced by Julian Lesser, of the highlights of the Lewis Cotlow Amazon Expedition, with spoken commentary. The expeditionary photographers, Hules Bucher and Bodo Wuth, were faced with a tough assignment, for the heat and humidity of the teeming, tropical jungle which clothes the Amazon River makes picture-taking a hazardous, operation especially when dealing with color film. They have, however, captured some startling, and at times horrifying, shots, and Robert Lee has done a splendid job of editing the film.

Lewis Cotlow's expedition went in search of the Jivaro, the headhunter tribesmen who live in the Amazon jungle. Leaving by canoe, they find several bloodthirsty tribes who help them on their way; but when the rains come the adventurers have to take to muleback. Once over the Andes they are surrounded by naked Jivaro warriors and taken before Utitua, the Chief. Cotlow gives a demonstration of magic tricks, wins the Chief's friendship, and is allowed to remain in the village to study the spine-chilling techniques of headhunting. When the witch doctor has worked the tribal youths to a pitch of frenzy, they make a raid on a neighboring tribe, and return with a human head, which is sewn at the mouth and ears, filled with sand, and boiled until it shrinks to the size of a large grapefruit. The killer then hangs the victim's shrunken head round his neck as a symbol of vengeance, and the tribesmen perform the hideous "tsantsa" dance of victory.

The whole process of headhunting is shown in the picture, together with the shrinking operation, though at no time is the victim's face disclosed. Also interesting are those parts of the picture which show these savage jungle dwellers blowing poisoned darts at a panther, man-eating pitanhas fish tearing the flesh from a still-living alligator, and 27 ft. long anacondas sliding menacingly through the undergrowth. LEON.

Check FILM BULLETIN Reviews with your boxoffice grosses and you will find an amazing degree of ACCURACY
The New York newspaper critics were generally pleased. Flimsy, interesting and humorous "behind-the-scenes" peek at New York's garment industry, "Jungle" provided by 20th Century Fox, was given a golden review from movie man best-seller, "I Can Get It For You Wholesale."

Although those who are familiar with the novel express regret that the picture does not follow as closely as they might have liked, they nevertheless join their fellow scribes in praise of a good screen entertainment.

The Post's Archer Winston states simply, "you find...top performances filling out solidly drawn characters and sharp dialogue in abundant supply, there's nothing much to do but sit and enjoy yourself." The movie, he contends, "rings the bell for popular high-quality, snappily tailored, A-1 merchandising."

Labelling it "the 'All About Eve' of the garment industry," Eileen Creelman, in the World Telegram, calls it "tougher than 'Wuthering Heights'... fresher and probably truer." She too finds the "acting is good, the story interesting" and described with "realism and humor." The Herald's Donald Heyerdahl is impressed, Jim O'Connor sums it up as "a 'bargain in good entertainment...even in today's market.'"

The New York Tribune's James Barstow describes it as "a romance and the dress business turned out in a slick combination." The familiar boy-meets-girl routine, "looks nice and fancy in the new setting."

Dubbing it "a conventional romantic drama," Tom Pryor, of the Times, concludes that the film "could not be an exciting, instead of just an average good, entertainment."

Seymour Peck in the Compass applauds the "tridimensional and unvarnished glimpses of the jungle on Seventh Avenue," but feels "the movie fails, apart faster than a $1.98 frock when it latches onto love, love, love," as he sees the "wholly fraudulent romantic conflict" in the picture.

"KON-TIKI"  
RKO

"Mady incredible adventure...seems even more moonstruck and fascinating...than it was in Thor Heyerdahl's very popular book...surprisingly complex film record."—COOK, N. Y. WORLD TELEGRAM.

"Much of the recorded thrill and mystery of the 'Kontiki' voyage."—GUERNSEY, N. Y. HERALD TRIBUNE.

"The whole creatorious vicarious experience...Much of the recorded thrill and mystery of the 'Kontiki' voyage."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Conspicuous and breathtaking as Heyerdahl's book...unusual and dangerously exciting as cinematic material."—HECK, N. Y. COMPASS.

"Fascinating, riveting. Visually, the picture record of the dazzling sea voyage...Excitement and flavor of the venture, so richly conveyed in the book, is in its infinite and colorful detail, are conveyed in turn...three-minute film...Gripping and memorable account."—CROWTHER, N. Y. TIMES.

"A YANK IN KOREA"  
COLUMBIA

"Slapdash made hash of war film cliches and phony G.I. dialogue that is always embarrassing and often in bad taste...Strikes a new low in screen entertainment."—J.S.B., N. Y. HERALD TRIBUNE.

"Trite and unconvincing...An uninspired account."—A.W., N. Y. TIMES.

"Echoes all war pictures and it also echoes itself, that's what impresses me. Just another war picture, neither better nor worse, just a bit secondhand and frayed along the dialogue edges."—WINSTEN, N. Y. POST.

"Timely...and/or about all one can say in its favor...Low-budget little film attempt at a war military Battleground. It does not succeed...Not likely to encourage enlisting or moviegoing."—CREELMAN, N. Y. WORLD TELEGRAM.

"CAUSE FOR ALARM"  
MGM

"Drama of suspense rather than mystery...Tale of hysteria...about all the film has to offer as suspense...Girl's wild antics slowly grow annoying...E.C., N. Y. WORLD TELEGRAM.

"Creates an unpleasant sort of suspense."—WINSTEN, N. Y. POST.

"Curiously unsatisfying suspense melodrama, the narrative is sufficiently sustained, but it is more irritating than moving...Goes off like an air-railed script, the film finds of excitement and suspense. After a while, one is primarily concerned with the feeling of relief when it stops."—BARSTOW, N. Y. HERALD TRIBUNE.

"Good picture...Stimulating Unspectacular but gratifying film."—H.H.T., N. Y. TIMES.

"TERESA"  
MGM

"Appealing and wistful little drama...worthy of rank with (Fred Zinneman's) earlier achievements as a director...Refreshing and stimulating experience for the taste by too many conventional movies."—COOK, N. Y. WORLD TELEGRAM.

"Merits and demerits are both major, which is regrettable because this kind of picture doesn't come along too many. Many sequences of rare, astonishing excellence."—WINSTEN, N. Y. POST.

"Merits the rare appreciation of all who are interested in honest mature films."—CROWTHER, N. Y. TIMES.

"Hollow and static love story...Trouble is the script, a conventionally successful procession of emotional agony conversations...Truth in one of its dullest cinematic aspects...Flat and underdeveloped dramatic idea."—GUERNSEY, N. Y. HERALD TRIBUNE.

"OH! SUSANNA"  
Republic

"Confided against a background of impressive Western scenery, brought to the screen in all its beauty through the magic Trucolor...A knockout! Big as the great outdoors and just as refreshing...Really a new Wild West show. It's a bang-up picture—with the emphasis on the bang."—O'CONNOR, N. Y. JOURNAL AMERICAN.

"Guts no further than most other Westerns...Trucolor process is a bit bloated."—PIHODNA, N. Y. HERALD TRIBUNE.

"Lively, punchy and sort of senseless, something like the title."—WINSTEN, N. Y. POST.

"Saga of strife in the Black Hills of the Dakota Territory is what any dime-novel reader might expect...This, how-ever, can be said for the adventure. It has about as much conflict as could be wished...Scenics is lovely in Trucolor. Little else is."—A.W., N. Y. TIMES.

"Told in Trucolor, with faded rather than consistent color contribution to the entertainment field is the sound of shooting and Indian war whoops."—N. Y. WORLD TELEGRAM.

"THE GREAT MISSOURI RAID"  
PARAMOUNT

"Story and even the dialogue is wholly familiar. Turned out in Technicolor in a dull, routine fashion...Old formula doesn't pay off."—J.S.B., N. Y. HERALD TRIBUNE.

"You have to give this picture a small pat on the head for lucid color and a big salute for persistent firepower. They bang away as if somebody cared, and who knows, maybe the kiddies do?"—WINSTEN, N. Y. TIMES.

"Though it is hard to take...story and screenplay give the outlaws decent lines to speak and loads of opportunity for exciting riding, and a modicum of romance."—A.W., N. Y. TIMES.

"Just about maudlin in its sympathy...Bright with color, noisier with gunshooting than any picture I can remember...Point of view is silly, the story Delavors."—CREELMAN, N. Y. WORLD TELEGRAM.

"BIRD OF PARADISE"  
20TH CENTURY-FOX

"A saga of passion in the South Seas...Rather poetic and faintly silly."—S. P., N. Y. COMPASS.

"While pleasant to see, the dialogue and narrative show signs of wear...Yesterday morning's first audience was laughing in the wrong places through no fault of their's."—PIHODNA, N. Y. HERALD TRIBUNE.

"Doesn't quite hit the high goal of authentic island life a hundred years ago because it too closely resembles Hollywood romps on the coral sands...But it is colorful, happily peopled with hand-some actors and natives."—WINSTEN, N. Y. TIMES.

"Sometimes amusing confusion of anthropology and love...gaudily thrown off screen as a mish-mash."—CROWTHER, N. Y. TIMES.

"Technicolored display...spun out at a very leisurely tempo."—FEISWICK, N. Y. JOURNAL AMERICAN.

"BEDTIME FOR BONZO"  
UNIVERSAL-INTERNATIONAL

"Good idea...a lot better than story and script...Bonzo's picture and just right for the audience that likes cuteness on the screen."—CREELMAN, N. Y. WORLD TELEGRAM.

"Shows that the heading of cute animal films with a better than average supporting cast of human beings...Should be effective with newcomers and animal-lovers."—WINSTEN, N. Y. POST.

"Minor bit of fun yielding a respectable amount of laughs nothing actu-ally, over which to wax ecstatic. Without this frisky character (Bonzo), there would have been little comedy in the picture."—P.C., S. P. TIMES.
**NEW PRODUCTIONS**

**DARK PAGE, THE**
Drama—Started April 26
Cast: Broderick Crawford, John Derek, Donna Reed, Rosemary de Camp, Henry O'Neill
Director: Phil Karlson
Asst. Dir.: Fred Briskin
Story: Violence and attempt to uplift citizens to quell it.

**JUNGLE SAFARI**
Action—Started April 24
Cast: Johnny Weissmuller, Angela Greene, Jean Williams
Director: Lew Landers
Producer: Sam Katzman
Story: Further adventures of Jungle Jim.

**SMALL WONDER**
Comedy—Started April 26
Cast: Robert Cummings, Barbara Hale
Director: Frank Tashlin
Producer: Harold Hecht
Story: Not available.

**WAR CRY (SC)**
Western—Started April 18
Cast: Brian Donlevy, Audrey Long, Howard St. John, Peter Thompson, Carl Benton Reed
Director: Ray Nazarro
Producer: Bernard Small
Story: Not available.

**MAN IN THE SADDLE (C)**
Western—Started April 17
Cast: Randolph Scott, Joan Leslie, Ellen Drew, Alexander Knox, Richard Rober
Director: Andre De Toth
Producer: Harry Brown Story: Not available.

**RELEASE CHART**

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<th>Title/Running Time</th>
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**METRO-GOLDWYN-MAYER**

**NEW PRODUCTIONS**

**THE LIGHT TOUCH**
Drama—Started April 17
Cast: Stewart Granger, Pier Angell, George Sanders, Rhys Williams
Director: Richard Brooks
Producer: Pandro S. Berman
Story: Not available.

**TOO YOUNG TO KISS**
Comedy—Started April 19
Cast: Van Johnson, June Allyson, Katharine Houghton, Paula Corday
Director: Robert Leonard
Producer: Sam Zimbalist
Story: Not available.

**MAN WITH A CLOAK**
Drama—Started April 25
Cast: Joseph Cotten, Barbara Stanwyck, Louis Calhern, Leslie Caron
Director: Fletcher Markle
Producer: Stephen Ames
Story: Not available.

**CALLAWAY WENT THATAWAY**
Comedy—Started April 30
Cast: Fred MacMurray, Dorothy Maguire, Howard Keel
Directors-Producer: Norman Panama, Melvin Frank
Story: Not available.

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| **1950-51**        |      |         |          |      |

**LIPPERT**

**NEW PRODUCTIONS**

**LOST CONTINENT**
Drama—Started April 16
Cast: Cesar Romero, Hilary Brooke, Chick Chandler
Director: Sam Newfield
Producer: Sig Neufeld
Story: Prehistoric world of dinosaurs.

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**PRODUCTION RECORD**

**COLUMBIA**

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<th>1950-51 Features</th>
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<tr>
<td>Serials</td>
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In the Release Chart, the date under "Details" refers to the issue in which starting date, 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 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor. (C) Cinemascope, (TR) Trucolor, (A) Anscolor.

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| **1950-51**        |      |         |          |      |

**METRO-GOLDWYN-MAYER**

**NEW PRODUCTIONS**

**THE LIGHT TOUCH**
Drama—Started April 17
Cast: Stewart Granger, Pier Angell, George Sanders, Rhys Williams
Director: Richard Brooks
Producer: Pandro S. Berman
Story: Not available.

**TOO YOUNG TO KISS**
Comedy—Started April 19
Cast: Van Johnson, June Allyson, Katharine Houghton, Paula Corday
Director: Robert Leonard
Producer: Sam Zimbalist
Story: Not available.

**MAN WITH A CLOAK**
Drama—Started April 25
Cast: Joseph Cotten, Barbara Stanwyck, Louis Calhern, Leslie Caron
Director: Fletcher Markle
Producer: Stephen Ames
Story: Not available.

**CALLAWAY WENT THATAWAY**
Comedy—Started April 30
Cast: Fred MacMurray, Dorothy Maguire, Howard Keel
Directors-Producer: Norman Panama, Melvin Frank
Story: Not available.

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| **1950-51**        |      |         |          |      |
**1950-51 Features** Completed (39) In Production (4)

### NEW PRODUCTIONS

**INDERS KEEPERS**
- **Completed**: April 27
- **Cast**: Evelyn Yordan, Julia Adams, Tom Ewell
- **Director**: Frederick de Cordova
- **Producer**: Leonard Goldstein
- **Synopsis**: Child runs amuck of gangsters.

**LAME OF ARABY (T)**
- **Completed**: April 28
- **Cast**: Jeff Chandler, Maureen O’Hara, Susan Cabot, Maxwell Reed
- **Director**: Charles Lamont
- **Producer**: Leonard Goldstein
- **Synopsis**: Oriental princess scheming for wild horse.

### IN PRODUCTION

#### TITLE—Running Time

**Way Out West (T)**

<table>
<thead>
<tr>
<th>Title</th>
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<th>Details</th>
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<tbody>
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<td>Abbott &amp; Costello</td>
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<td>6-23</td>
</tr>
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**1950-51 Features** Complete (33) In Production (3)

### WARNER BROTHERS

#### IN PRODUCTION

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<td>Abbott &amp; Costello</td>
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</tr>
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**NEW JERSEY 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.

**IMPORTANT**

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

**HIGHWAY EXPRESS LINES, Inc.**


Member National Film Carriers

250 N. Juniper St., Philadelphia, Pa. — Locus 7-4825
“JUST WHAT THE THEATRES OF AMERICA NEED TODAY!” —JAY EMANUEL, EXHIBITOR

“THIS IS THE KIND OF ENTERTAINMENT THAT WILL BRING MILLIONS FLOCKING TO THE THEATRES!” —FILM BULLETIN

There's No Business Like Business
WHAT AILS US?

LOUIS NIZER Psychoanalyzes Movie Industry and Finds It Suffering from Anxiety Neurosis

Page Seven

UA'S NEW LEASE ON LIFE

Industry Will Profit By The Rebirth of This Distributor

Page Nine

OLD-FASHIONED BALLYHOO

Let's Have More of It

Page Nineteen
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<thead>
<tr>
<th>DATE</th>
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| JULY    | **Passage West**  
          | BILLY WILDER'S  
          | **Ace In The Hole** |
| AUGUST  | HAL WALLIS'  
          | **Peking Express** |
|         | HAL WALLIS'  
          | **That's My Boy** |
|         | NAT HOLT'S  
          | **Warpath**  
          | COLOR BY TECHNICOLOR |
| SEPTEMBER | FRANK CAPRA'S  
          | **Here Comes The Groo** |
|         | GEORGE STEVENS'  
          | **A Place In The Sun**  
          | PERLBERG AND SEATON'S  
          | **Rhubarb** |
|         | PINE and THOMAS'  
          | **Crosswinds**  
          | COLOR BY TECHNICOLOR |
| OCTOBER | **Submarine Command** |
|         | GEORGE STEVENS'  
          | **Something To Live For** |
| NOVEMBER | **When Worlds Collide**  
          | **Darling, How Could Ye!** |
| DECEMBER | **Hong Kong**  
          | COLOR BY TECHNICOLOR |

**Paramount Delivers...**

**Passage West**

**Color by TECHNICOLOR**

**Starring**

- John PAYNE
- DENNIS O'KEEFE
- ARLEEN WHelan

**With**

- FRANK FAYLEN
- MARY ANDERSON
- PETER HANSON
- RICHARD ROBER
- MARY BETH HUGHES
- GRIFF BARNETT

**Directed by** LEWIS R. FOSTER

**From a story by** GEORGE YOUNG

**Produced by** WILLIAM L. PINE and WILLIAM S. THOMAS

**Written for the screen by** LEWIS R. FOSTER
July

the first two of the 15 July-to-December attractions that answer your demands for quality-and-quantity product

Kirk Douglas

In a Champion Role — the reporter who covers the greatest human interest story of our time.

Ace in the Hole

with Jan Sterling

who becomes a top-ranking star

Bob Arthur - Porter Hall

Produced and Directed by Billy Wilder

Lightning strikes again as Academy Award-winner Billy Wilder brings the screen another tremendous emotional wallop!

Written by Billy Wilder, Lesser Samuels and Walter Newman

Nationally Advertised in LIFE—LOOK—COLLIER'S and The SATURDAY EVENING POST...
EXPLOITATION

.....MORE THAN 100 THEATRES IN THE BOSTON, PHILADELPHIA, PITTSBURGH AND WASHINGTON EXCHANGE TERRITORIES OPENING DURING MAY ON A SURGING TIDAL WAVE OF BOXOFFICE BALLYHOO!

TOKYO FILE 212

DANGER IN THE SPY NETS OF THE ORIENT!
THRILLS FROM TRUTH!... Amazing expose of ruthless intrigue behind a curtain of fury... told in the story of a mystery dame who knew her way around, and a man who gambled his life to follow!
EXPLOSION!!

Get hot with the timely picture that gives every showman a boxoffice chance to show what he’s made of! Every aid you need to spread the word: Flash posters screaming with showmanship; big, special 4-page tabloid herald; ads and accessories keyed to the highest pitch of excitement! . . . Ride it NOW—while Asia and the Orient are the top headlines every day!

NOTE!

This picture was filmed ENTIRELY IN JAPAN—including all dramatic material of spy activities, geisha girls, Kamikaze pilot rituals, underworld dens, night life, etc.—with the approval of THE U. S. DEPT. OF DEFENSE—U. S. ARMY, FAR EAST COMMAND—THE JAPANESE GOVERNMENT and THE TOKYO METROPOLITAN POLICE!

starring
FLORENCE MARLY
ROBERT PEYTON

A BREAKSTON-MCGOWAN PRODUCTION

Ray & Direction by DORRELL and STUART McGOWAN
BIGGEST ATTENDANCE AT MUSIC HALL, N.Y., IN 5½ YEARS!
Lines around block night and day forecast long run!

HAPPY DAYS ARE HERE AGAIN! LOOK!

"CARUSO" BIGGEST 5-DAY GROSS OF ANY M-G-M PICTURE IN MUSIC HALL HISTORY! PREVIOUS M-G-M RECORD HOLDERS ALL PLAYED ON HOLIDAYS!

FLASH! Hold-overs set new high!

FLASH! In first 48 engagements "Caruso" tops "Royal Wedding" Easter biz by 20%. Hold-over take tops "Royal Wedding" by even greater margin, 39%, indicating terrific word-of-mouth. Hold extra time!

FLASH! First out-of-town engagements in first week top such M-G-M hits as "Summer Stock," "Three Little Words," "Kim," etc.

FLASH! Tops famed "Annie Get Your Gun" in many spots including Buffalo, New Orleans, Cleveland, Pittsburgh, Charleroi, Pa., San Diego, Tucson, San Francisco, Oakland, San Jose, Seattle. (Chicago close to "Annie’s" Holiday biz!)

FLASH! Press-time! New Orleans biggest week-end in 4 years! Cleveland 3-day gross best in 4 years! And more good news every day!

"CARUSO" IS JUST ONE OF M-G-M's BIG SPRING-SUMMER HIT!

"THERE'S NOTHING WRONG WITH THIS BUSINESS THAT GOOD PICTURES CAN'T CURE."—Nicholas M. Schen

---

"MARIO LANZA!
NEW IDOL!
The HOTTEST SINGER IN A DECADE!"
—Time Magazine

MOBS IN FRISCO!
(Same Everywhere!)
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FILM BULLETIN — An Independent Motion Picture Trade Paper published every other Monday by Film Bulletin Company, Mo. Wm. Editor and Publisher, BUSINESS OFFICE: 15 West 53rd St., New York, D. Circle 6-9139. David A. Bader, Business Manager; Leonard Couher, Editorial Representative. PUBLICATION — EDITORIAL OFFICES: 1239 Vine St., Philadelphia 7, Pa., Rittenhouse 6-7424; Barney Stein, Managing Editor; Jack Taylor, Publication Manager; Robert Heath, Circulation Manager. HOLLYWOOD OFFICE: 559 Haverford Ave., Pacific Palisades, Calif.; Hillsdale 8183; Jay Allen, Hollywood Editor. Subscription Rate: ONE YEAR, $3.00 in the United States; Canada, $4.00; Europe, $5.00. TWO YEARS, $5.00 in the United States; Canada, $7.50; Europe, $9.00.

What Is Our Illness?

Those who attended the Schwallberg testimonial at the Waldorf Astoria Hotel last Tuesday evening were privileged to hear a brilliant and inspiring speech by Louis Nizer, the prominent attorney.

Assuming the role of a psychiatrist, Mr. Nizer offered the opinion that the motion picture industry is suffering from a rather common condition known to the medical profession as “anxiety neurosis.” This is the ailment of the mind that produces fear, panic, and often blindness or paralysis. A complete cure very often is effected merely by the patient “talking himself out” about the causes of the anxiety.

Recommending this cure for our business, Dr. Nizer put the movie industry down on the psychiatrist’s couch and proceeded:

“As you talk, the first thing you find out is that this is a recurrent disease. You have had attacks of anxiety neurosis in the past. The first major one was in 1900’s when radio came into being. You could not understand how you could continue to live and compete with a new device which was bringing free entertainment into the home. Your anxiety turned out to be baseless.

“The second time you had an attack was in the 1920’s when sound came into the industry. You were certain that you could not spend the hundreds of millions of dollars necessary to convert silent stages to sound stages in Hollywood and spend the hundreds of millions of dollars necessary to convert theatres to sound... That anxiety attack was baseless.

“Now you are having a recurrence of a full scale anxiety neurosis breakdown. Your anxiety is due, chiefly, to television. You will observe, as in the case of all the other instances, that you were quite prosperous when you grew pale and paralyzed. It is one of the symptoms of this disease that it is the fear of the future that brings you down.

“Today, it is the fear of the future that brings you down. Today, it is by anticipation that you have become sick. That realization in itself restores a little confidence.

“More important than that, you realize as you look back that the reason your fears were unwarranted was that at all times you had an unouchably superior quality product. You had then, as you have now, a product of unsurpassable quality. There was nothing on the horizon then, nor is there anything now, that could compete with the scope, the magnitude, the technical perfection and the sheer entertainment contribution of motion pictures. You have a product costing millions of dollars, which is given to the public at the cheapest price imaginable—forty or fifty cents. You did not have them and you do not have now, any competition. It has diversions. People are diverted in other directions from it, but for real competition you have to have a form of entertainment equal in quality to the motion picture. That simply does not exist...

“The second thing you learn as you talk is that you have become the kind of man who stops looking for work after he has gotten a job! That’s very bad. This is the kind of industry where, after you have a job, you’ve got to go out to look for work to do the job right. You are in an entertainment industry and there is no limitation to the possibilities of showmanship.

“From the old calliope and banjo to the modern techniques of tie-ins, radio, television advertising and civic activity in the local community, you must continue to stimulate public interest in your form of entertainment...

“The third thing you find out about yourself is that you must look a fart in the face even when it is unpleasant. The word ‘television’ has been avoided for a long time. Now it is spoken with trepidation. I think you ought to look the word right in the face... Television is a magnificent new technique which can substitute for the double feature. It brings new support to motion picture entertainment, right to your door, in the most attractive manner.

“This suggests the solution. We must obtain an exclusive—I stress the word ‘exclusive’—license from the Federal Communications Commission for a private channel which will carry television to theatres throughout the country. We have the capacity to outbid any sponsor for special attractions. Such attractions will appear only in motion picture theatres. They will not be available in the home...

“The motion picture industry has a meritorious case for its application to the government of an exclusive channel. The motion picture industry has served our government well... Such a request should be made by the entire industry, not by any segment. All the honorable economic, political and public relations resources of our industry should be presented to the highest government officials, but we must act as a unit—not as a discordant group.

“If we succeed in this plan, not only will the slide of receipts stop, but we will experience a new era of prosperity which will exceed any success in the past.”
“Should reap a tidy profit for all concerned!” —Daily Variety

“An exploitation natural!” —Hollywood Reporter

“Diverting. Delivers excitement and has appeal!” —Film Daily

“Absorbing, thrilling for all!” —Showmen's

“For excellent returns in bally-hoo market. Builds strong mood and sustained suspense!” —Variety

“No question about business. Aces back-to-back!” —MP Herald

“A natural!” —Boxoffice

“A boxoffice bonanza. An ace-high merchandising product!” —MP Daily

TRADE RAVES!

FACTS TO FIGURE ON

SAN FRANCISCO
PARAMOUNT THE
A boxoffice gold for holdover business, and wow returns

NEW YORK
MAYFAIR THEATRE
Sock opening for holdover business

PHILADELPHIA
STANTON THEATRE
Opening to one of the biggest takings in history.

And this is the beginning

WATCH THE DOUGH IT AND THE FIGURES IN CINCINNATI, DETROIT, TRENTON, NEW BRUNSWICK, BALTIMORE, CHICAGO, HUNDREDS OF OTHER TIONS POURING IN ONE HOUR—EVERY DAY—ALL OUT, ALL THE GREAT BALLYHOO READY

RELEASED:

8/11/53

THE MAN FROM PLANET X

Directed by Edgar G. Ulmer • Written and Produced by Aubrey Wisberg and Jack Pilleron

THE WEIRDEST visitor the Earth has ever seen!
President Krim Tells of Hopes & Plans

UA's New Lease On Life

"The company had been left to get on the very brink of bankruptcy. You can imagine how much soul-searching went on before we decided to take on the job of putting the business back on its feet. We knew it was more conducive to the production of ulcers than of motion pictures. But we felt, and we knew the industry felt, that there was a place for United Artists. As soon as we got into the negotiations many sideline cheerleaders told us to go ahead and put this deal together."

Arthur B. Krim, President of United Artists, a clear-eyed, vigorous young man with an easy informality of manner, was asking the reasons why he and Bob Benjamin, with money from Chicago's Walter & Heller Company, had hoisted themselves into the hottest seat in the industry. Only a few months before, a group headed by Max Kravetz had bought an option on the Pickford-Chaplin stockholding in UA, but had failed to swing the company back on the road to prosperity. Their experience, and the experience of others who, over the years, had business dealings with Mary Pickford and Charles Chaplin, made the new salvage operation a hazardous adventure. No wonder the sideliners cheered.

Krim makes no secret of the grimness of United Artists' position when he and his colleagues arrived on the scene. The company had one or two pictures in release, and a few coming up. But to all intents and purposes the program sheet was blank, and the losses were "very severe." Money had to be got into the till quickly; that is to say, income had to be found before too much of UA's newfound capital dribbled down the drain.

By LEONARD COULTER

Exclusive Film BULLETIN Feature

The new management held no inquiries. It was concerned with the future, not with the past; and Arthur Krim says, "Don't ask me who was to blame for the company's plight. I don't blame any one individual. United Artists had been going downhill for years."

It was, in fact, racing downhill at breakneck speed, and for the first four weeks of the Krim-Benjamin regime UA's new bosses put aside their dreams while they created the nucleus of an organization which would squeeze the last dime out of the product going through the mill, and could round up a few finished pictures for release.

Despite all their endeavors, Krim and Benjamin were not able to stem the tide. A month passed and heavy losses were still being piled up. But they had, in the meantime, shown such vigor and determination that United Artists' prestige was beginning to increase again among independent producers, and Krim was able to announce with pride that 20 pictures would be delivered to exhibitors during 1951.

"We were thrilled by the support we got," Krim says. "Every exhibitor we talked to took the view that United Artists was important to him, and that if we could not guarantee him this year the kind of release schedule for which the company was once renowned, he would go along with us and thus help us to provide such a schedule later on."

Encouraged by this reception, Krim and Benjamin and their team persisted in their negotiations for new products and achieved some remarkable successes. Within six weeks of being in the saddle they were able to promise at least 24 pictures during 1952, at the rate of two a month—some of them capable of earning top grosses.

"The kind of UA which the industry wants," Krim declares, "is one which will distribute a program exclusively of top 'A' pictures, and that is our target." He adds that there is no present intention of entering the production field. UA will remain a distributing company, but it will arrange finance in some cases, and will expect a profit participation in such pictures. Such capital will not come out of United Artists' own exchequer, but will be finance company money.

As for distribution fees, Krim believes that a fair figure for a top picture is 30 percent, but that the rate should be flexible. It could be more, or less, than that percentage, dependent on the individual picture. "But it is imperative that we have a distribution rate which will make it possible for us to exist, and to develop along the lines we have set for ourselves as a vital cog in the machinery of the motion picture industry."

When the deal with Miss Pickford and Mr. Chaplin was first engineered by Arthur Krim and his associates, the new management was given three years in which to prove itself. The Krim group bought 50 percent of United Artists' stock. This stock was put on deposit with the Chemical Bank as escrow, and the contract provided that it would be delivered to Krim and his friends should the company show a profit in 1951, 1952 or 1953. In that

(Continued on page 16)

United Artists Top Command: Youngstein, Heineman, Benjamin, Krim, Fox.
'HOLLYWOOD STORY' INTERESTING, NOVEL MURDER MYSTERY
Rates ● ● + generally as top dueller

Universal-International
76 minutes
Richard Conte, Julia Adams, Richard Egan, Henrey Hull, Fred Clark, Jim Backus, Houseley Stevenson, Paul Cavanagh, Katherine Neskit, Louis Lettieri.
Directed by William Castle.

"Hollywood Story" is an unusual and entertaining mystery drama—told against the intriguing atmospheric background of the motion picture industry. The principal drawbacks in Leonard Goldstein's production are the weak cast names and a lack of coherence in the screenplay in blending the two periods of time—the present and the silent picture Hollywood of 21 years ago. However, as novel program fare "Hollywood Story" holds attention and in its "in-between" bracket can be counted upon for at least average business when coupled with an attraction of similar production caliber. Apart from its failure to fuse the periods, the screenplay is literate, witty and suspenseful. William Castle's direction accounts for an effectively sinister mood, and the leading characterizations are well developed.

Richard Conte, in the role of a producer who stumbles on an old Hollywood scandal and decides to solve it, gives a calm, restrained performance that renders his quest natural and logical. Julia Adams, the feminine lead, shows her inexperience, but newcomer Richard Egan, as a gib police lieutenant, is definitely star material. Henry Hull, Fred Clark, and particularly Jim Backus who plays an amusing caricature of a Hollywood agent, supply first rate support.

STORY: Conte, established as a successful producer, arrives in Hollywood for an independent venture. He is given an old studio that hasn't been used much since the silent days. Conte's curiosity is stirred by a murder which took place in one of the dressing rooms—that of a famed director of silent days. He determines to use the mystery as the basis for a script, but to accomplish this he must fill the gaps in the unsolved crime. Actually he is rather forced to this step, because mysterious doings suddenly take place when word of the project slips out. The daughter of a feminine silent star involved in the case appears, and Conte discovers that his present partner, Fred Clark, had been the director-business manager. Other figures appear from the past—among them derelict writer Henry Hull. Conte's life is in danger several times but by painstakingly piecing the scraps of evidence together and with the considerable help of Richard Egan he is able to pin down the culprit. HANNA (Hollywood).

'I WAS AN AMERICAN SPY' MELODRAMATIC WAR DRAMA
Rates ● ● ● on its exploitation values

Allied Artists
85 minutes
Ann Dvorak, Gene Evans, Douglas Kennedy, Richard Loo, Leon Lontong, Chabing, Philip Ahn, Marya Marco, Nadene Ashdown, Howard Chuman, Freddie Revelala.
Directed by Lesley Selander.

This rather wild and woolly melodramatic tale of espionage offers the elements that will please action fans, but it lacks the credibility to satisfy discriminating patrons. Based on the dangerous and intriguing war-time adventures of Claire Phillips, which she recorded in the novel, "Manila Espionage," and for which she was awarded the Medal of Valor, this Allied Artists production relates the story in episodic style. There are many interesting and some exciting incidents. What the film lacks is restraint in the direction, for Lesley Selander gave it heavy-handed, old-fashioned treatment, making the Miss Phillips character, played by Ann Dvorak, a caricature of Mati Hari. For all this, "I Was An American Spy" does engage more than a modicum of suspense, and it should enjoy reasonably good box office response generally. Where exploited, it may garner surprising returns.

Most of the footage is devoted to Miss Dvorak, and with her performance as the crux it is inevitable that the other actors would follow suit in overstating their roles. The exceptions are Richard Loo, in the part of a Japanese intelligence officer and Gene Evans who plays the same hard-fighting G.I. that won him a reputation in "Steel Helmet." Douglas Kennedy has an embarrassing time of it as the soldier Dvorak loves who is killed shortly after their marriage in the jungle of Manila.

STORY: Ann Dvorak is one of the many Americans facing the Japanese in Manila. She insists on marrying Douglas Kennedy before he goes out to fight the invader. A few days later, hiding behind the brush, she sees him shot down by the Japanese. She determines to avenge his death, goes to Manila, poses as an Italian, and succeeds in opening a night club where she entertains the top military and civilian brass of the Japanese. She begins operation of an intricate spy system which sends information to American forces; helps the guerrillas. Eventually her identity becomes known; she endures unspeakable tortures but successfully avoids incriminating others. The recapture of Manila saves her from further horrors. JAMES.

'SANTÉ FE' ACTIONFUL, TECHNICOLOR WESTERN
Rates ● ● ● in action houses; less elsewhere

Columbia
87 minutes
Directed by Irving Pichel.

There's too much talk to go with the action and excitement in "Sante Fe." The sagebrush melodrama ends some 10 minutes after its logical conclusion, principally due to some mighty long speeches by players who should do the talking with gun, fist, and saddle.

The script also is a bit confusing in defining characters and explaining the several locales covered. These critical observations, however, will not be too serious in action spots, where the Randolph, Scott draw and a good quota of the usual outdoor film hullabaloos is a good bet for the average adventure fan. The Harry Joe Brown Production is handsomely mounted, colorful in its Technicolor trappings, and interestingly authentic in its excellent atmosphere of pioneer railroading. Irving Pichel's direction is heavy-handed at times, especially when he's dealing with some of the long-winded dialogue.

Randolph Scott, an experienced hand at matters Western, gives his typical stalwart performance. Janis Carter, in the feminine lead, is the lass who has most of the trouble with the big speeches. Jerome Courtland, John Archer, and Peter Thompson as brothers driven to a life of crime by their own conceit are excellent. Warner Anderson and Roy Roberts stand out in the large cast of supporting players—the latter is particularly good as the brains behind the evil doings of the brothers.

STORY: After the Civil War, Southern Randolph Scott signs up to help build the Santa Fe railroad. His brothers, however, look for easier money and ways to avenge themselves against the North. They join forces with Roberts to operate a saloon that interferes with the work of the railroad. Then they lead out and begin picking off the Sante Fe pay rolls. Eventually, Janis Carter, secretary to the construction engineer, learns of Scott's relationship to the Thelmas. Hesitant at first, she eventually exposes him. He is arrested but convinces the authorities of his willingness to fight on the side of law and order. He leads them to the railway station where he knows his brothers are plotting another holdup. In the ensuing gun fight, the boys are killed. HANNA (Hollywood)
'KATIE DID IT' LEISURELY FAMILY COMEDY
Rates • • + in neighborhood houses; n.g. for action spots
Universal-International 81 minutes
Ann Blyth, Mark Stevens, Cecil Kellaway, Jesse White, Harold Vermilyea, Craig Stevens, William Lynn, Elizabeth Patterson, Jimmy Hunt, Irving Bacon, Raymond Largay, Peter Leeds, Ethyl May Hall.
Directed by Frederick de Cordova.

"Katie Did It" is one of those leisurely family comedies that will please in some locations and disappoint in others. Its best chances lie in family and hinterland houses. The story is thin, built on chance, coincidence, and misunderstandings. The burden of entertainment falls, therefore, on the shoulders of the players and the director. In this instance the cast is several shades more stimulating than their screenplay, and Frederick de Cordova puts them through their paces in bright enough fashion. He also makes adroit use of the natural New England backgrounds—giving the affair pleasing atmosphere and some degree of charm. "Katie Did It" becomes, then, that hapless in-between show which neither offend nor entertain greatly—it's just there.

Ann Blyth, playing a puritanical New England miss who discovers "life" in the big city of New York and in the arms of a "wicked" commercial artist, looks pretty as a picture and performs with appropriate naïveté. Mark Stevens is bright and zany as the artist, and Cecil Kellaway lifts the proceedings with his every appearance as Ann's improvident, bibulous uncle. Jesse White, Harold Vermilyea, Craig Stevens, William Lynn, and Elizabeth Patterson as typical New England stereotypes are often amusing.

'CAVALRY SCOUT' EXCITING
Rates • • • — in action houses; • •
Monogram 78 minutes
Directed by Lesley Selander.

"Cavalry Scout" has action and suspense aplenty. While the plot is not unusual, it is given a decided lift thanks to adroit scripting, a well done Cinecolor period (1870's) production by Walter Mirisch, and top notch action elements. Director Lesley Selander, working his way expertly through the last named, fills the spots with the thrills and excitement that pay off in audience appeal. Given a first rate cast with which to work, Selander also made the characters credible, a factor that contributes much to the overall conviction of the narrative.

This Monogram release is going to enjoy much success in houses catering to the action element. In other situations, "Cavalry Scout" will stand up strongly as a co-feature with a comedy or musical.

Rod Cameron, big and husky, handles the heroics with vigor. Audrey Long, with more to do than the average heroine of outdoor dramas, brings charm and appeal to her spot as a hotel operator. And Jim Davis plays the part of Cameron's aide with poise and naturalness. Supporting players, in the main, are good.

STORY: The problem of keeping guns—the newly-invented Gatling—out of the hands of the Indians is the concern of "Cavalry Scout." Cameron, a scout, is given the job of exposing the activities of James Millican in fomenting uprisings by shipping weapons to the Indians on his freight line. To defeat Cameron's objectives, Millican and his cohorts kidnap Miss Long and hold her hostage. In rescuing her, Cameron's men succeed in retrieving the guns. ANGEL.

'OUTDOOR MELODRAMA IN CINECOLOR'
Rates • • • — as dualler elsewhere
Universal-International 87 minutes
Directed by Jack D.Trivia.

"Outdoor Melodrama in Cinecolor" is the title of this picture, and it stands. It is a co-feature with a western of the same period, "Cavalry Scout," released by Monogram. The picture is well acted, well photographed and well directed. The cast is filled with fine players, especially Mark Stevens, Ethyl Lynne, and James Millican. The photography is top notch and the direction is expert. The story is well written and the acting is excellent.

STORY: The picture starts with the building of the railroad in the West. A group of Indians, headed by James Millican, is trying to disrupt the work by killing the workers and destroying the equipment. They are opposed by the engineer, played by Mark Stevens, and his friend, played by James Arness. In the end, the Indians are defeated and the railroad is completed.

'MY TRUE STORY' MINOR MELODRAMA
Rates • • + as supporting dualler
Columbia 68 minutes
Helen Walker, Willard Parker, Elisabeth Risdon, Emory Parnell, Aldo D'Alia, Wilton Graff, Ivan Treisault, Ben Welden, Fred F. Sears, Mary Newton, Ann Tyrell.
Directed by Mickey Rooney.

This is the initial venture in what is presumed to be a series done in collaboration with True Story magazine. It emerges as a typical Columbia quickie, notebly chiefly for the fact that it is the initial directorial effort of Mickey Rooney. It affords little evidence that Mickey is better suited behind the cameras, for "My True Story" is routine in every respect. It moves at a slow pace and fails to build sympathy for its central character, a girl paroled who desires to go straight. Milton Feldman's production is obviously on the modest side, although he has managed to use his limited budget as shrewdly as possible. This is for the lower half of dual bills. It can be exploited to garner fair returns.

STORY: Helen Walker as the fallen girl lends a degree of conviction to the part. And unlike so many of her ex-convict sisters, Miss Walker accomplishes the transition from tough babe to honest woman without affecting a complete change of characterization. Elisabeth Risdon, as always, is splendid as the old lady who changes the girl's attitude without actually realizing it, and Willard Parker's romantics as the neighborhood druggist are believable.

STORY: Wilton Graff, a gang head, arranges Helen Walker's parole in order to spot her as companion to Elisabeth Risdon. owner of a quantity of oil of myrrh which is necessary to the manufacture of expensive perfume. She's supposed to steal it. Affected by the old lady's kindness, she informs the police; Graff and his impatient gang are rounded up. 

JAMES.
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MAYFAIR NEW YORK
‘M’ CHOPPY, UNSAVORY CHASE YARN HAS SUSPENSE

Rates • • as dualler in action and art houses—less in family spots

Columbia (Nebenzal)
Columbia-Nebenzal
90 minutes


Directed by Joseph Losey.

‘M’, a masterpiece of its kind in the early 30’s when Peter Lorre rose to prominence in the role of the maniacal killer of children, is brought once more to the screen by its original sponsor, Seymour Nebenzal. While the new version still contains effective suspense qualities as played by a splendid cast under the direction of Joseph Losey, the fact is that it is a remake, and the diminished appeal of such fare in today’s market will militate against its grossing power. Faced with the inescapable fact that the script of “M” is loose, choppy, and episodic, Losey concentrates on developing the chase elements as the motivating force. Additional advantages are found in the realistic atmosphere achieved by shooting the picture along interesting exteriors of old sections of Los Angeles. The story line is disturbing and unsavory—hardly the kind of fare an exhibitor will want to put before family audiences. But in the action and art houses it can be counted upon to be of more than average interest.

David Wayne, in the role of the killer, makes the part a histrionic tour de force. He plays the hysterical scenes in bravura style and is always fascinating. However, Wayne is the victim of his own charm and his association with glib, light comedy roles makes the portrayal less convincing than it should be. Howard da Silva’s harassed police officer is a thoughtful characterization, but Luther Adler overplays the part of a broken down attorney. Martin Gabel’s gangster lord is one of those character roles that stand out.

STORY: When the deaths of several children reveal that a sadistic killer is at large, a whole city is stirred. Warnings are issued by the police and a huge manhunt is instigated. But the best efforts of the law lead nowhere, so the city’s underworld takes over—not so much from altruistic aims but to prevent interference with their operations. They track down Wayne, finding him in a huge, old building. The thugs want to kill him on the spot, but Gabel prevails upon them to turn the madman over to the police.

HANNA (Hollywood).

‘APACHE DRUM’ INTERESTING, OFF-BEAT TECHNICOLOR WESTERN

Rates • • •

Universal-International
75 minutes

Stephen McNally, Coleen Gray, Willard Parker, Four Shields, James Griffith, Armando Silvestre, Georgia Backus, Clarence Muse, Ruthelma Stevens, James Best, Chinto Guesca, Ray Bennett.

Directed by Hugo Fregonese.

Imaginative and off the beaten track in the development of its story and structure of its action elements, “Apache Drums” is the post-humous production credit of the late Val Lewton. Like all of Lewton’s work, it is imaginative, resourceful, and different. These attributes, while they may not wholly satisfy the avid action fans, should bring this Universal-International Technicolor film better response in better class houses. Adult audiences will appreciate its realism, the stark, natural backgrounds, and the characterization which are much more like real people than the “heroes and heavies” one usually encounters in sagesbrush celluloid. Hugo Fregonese’s direction paints a vivid picture of frontier life, and his handling of the physical encounters is noteworthy. David Chandler’s screenplay is somewhat verbose, particularly in the first half, which moves too slowly.

Stephen McNally is admirably cast as a ne’er do well whose misadventures lead him into conflict with the Apache people until Indian raids provide him with an opportunity to prove himself. Coleen Gray is sweet and attractive as the girl he wants to marry, and Willard is convincing as a gallant two-fisted blacksmith who steps out of the romantic picture when he realizes McNally is her man. Arthur Shields is alternately droll and sincere as a devil-hunting preacher. Armando Silvestra plays an Indian with sympathy and quiet dignity.

STORY: Forced to leave an early Western town, McNally encounters evidences of an Apache raid. He returns to the village, but his warnings go unheeded until an arrow-riddled stage coach careens into the square. Next day the water supply is cut off, and the citizens prepare for a siege. Rescue is possible only if troops can reach them in time. The Apaches soon have everyone imprisoned in the difficult-to-defend church. Ingeniously McNally, Parker and the others go to work in the hours-long battle against the Red Men. Their near failure is ended with the timely arrival of the troops. In details, the story sounds formula. The punch of “Apache Drums” lies in the completely believable way in which the developments are worked out and in the normal, everyday reactions of the characters. HANNA (Hollywood).

‘PIER 23’ FIRST OF TV-FILM EXHIBITION SERIES

Rates • as dualler in action houses

Lippert (Spartan)
57 minutes


Directed by William Berke.

“Pier 23” is the first of a series of six pictures (already completed by Spartan productions for Lippert release) which have been produced with an eye for eventual television showings after distribution through normal exhibition channels. The budget for individual entries is well under that of the usual independent B, and none was more than four days before the cameras. “Pier 23” establishes the pattern for the group which records the melodramatic adventures of three characters—Hugh Beaumont, an adventurer; Richard Travis, a police lieutenant; and Edward Brophy, a sort of bibulous philosopher.

The subject, running a brief 57 minutes, combines two stories—divided so as to present two half hour Video Segments. The production, if somewhat better than the usual TV show, is considerably below the quality of motion picture fare. Still, the camera uses colorful San Francisco advantageously in forming atmospheric night shots and scenic views. The direction of William Berke takes due note of TV preoccupation with the plunging neckline, and at times action qualities are sacrificed to insure the proper display of glendar development.

The episodes make the common mistake of most celluloid short story endeavors—that of telling too complicated a yarn in too short a time and introducing more characters than the onlooker is capable of absorbing. Inevitably, there are those “sum-up” scenes in which the sluths toss off some half dozen assorted names, and the spectator has the faintest notion of which characters are being referred to. The frequent use of narrative to bridge times gaps, etc., only adds to the confusion, as does the habit of talking about action which is never seen on the screen. Unlike the East and the West—TV production and film manufacture will one day meet, but “Pier 23” is neither good movie nor good TV. It is valueless to the exhibitor except as a dualler in the unlikely instance that nothing else is available.

STORY: In the first sequence, Hugh Beaumont is invited to pick up a bribe involving a fixed wrestling match. One of the wrestlers is killed in the ring, and Beaumont’s own life is threatened several times before he gets to the bottom of the matter. This reviewer, totally taken aback by the number of characters toting guns and wandering in and out for no apparent reason, is at a total loss to explain the final conclusion.

The second half starts more promisingly but soon deteriorates under the pressure of the confused script and again, the quantity of people involved. A priest asks Beaumont to meet a convict, escaping from prison. An assortment of murders follows—and once more a denouement is reached which leaves one ignorant of the findings. ANGEL.

FILM BULLETIN
SMUGGLERS' ISLAND' CONFUSING STORY MARS TECHNICOLOR MELODRAMA

Universal-International
3 minutes

Chandler, Evelyn Keyes, Philip Friend, Marvin Miller, Dukky Louie, Dave Wolfe, Allan Melvin, J. H. T. Tsiang.

Directed by Edward Ludwig.

A more cohesive story might have made "Smugglers' Island" worthy of its rather good Technicolor production frame. As matters stand, this Universal melodrama relies largely on its visual appeal and action elements for entertainment values, and the spectator, often not in the dark as to just what all the hooting is about. However, for the action fans, there are plenty of fistfights, intrigue, and mysterious Orientals slithering hither and yonder to bring notes of suspense and dering-do to the account of gold smuggling in a faraway South Sea island. "Smugglers' Island" will do all right where such mellers hold appeal, but elsewhere it will be too lightweight.

Not many players are involved in the foray, with Jeff Chandler, Evelyn Keyes, and Philip Friend carrying the action for the most part. Chandler's big man technique is shown advantageously in the role of an adventurer who makes the best of an illegal escapade. Evelyn Keyes, playing an ambiguous written part, does her best under the circumstances. Philip Friend is convincing as the smooth unscrupulous husband with whom she is no longer in love. Ducky Louie is amusing as Chandler's young pal, and Marvin Miller stands out as boss man in the roster of slant-eyed heavies.

Director Edward Ludwig's concentration on pace sacrifices lucidity on the altar of action. STORY: Chandler, proprietor of a little boat, is offered a $30,000 cargo. Keyes and Friend conceive some cargo ostensibly lost in a plane crash. The boxes, pulled up from the sea, turn out to contain gold. Chandler at first wants to wash his hands of the deal but when he discovers a quasi-legal way to unload the stuff, he sets sail for China, accompanied by Miss Keyes and Friend. An encounter with pirates and Friend's greediness nip the project en route, but Keyes and Chandler are in love and well rid of the golden burden. ANGEL.

HER FIRST ROMANCE: DISAPPOINTING MARGARET O'BRIEN STARRER

Columbia
3 minutes


Directed by Seymour Friedman.

This will sadly disappoint Margaret O'Brien's fans. The emergence of young Miss O'Brien as a flip, wise-cracking boy-bosom in her return to the screen in "Her First Romance" was an effort to provide the former child actress with a role directly opposite to the kind she played as a moppet. The attempt misfires, and she seems to be more than youthfully sophisticated—rude rather than zany. Oddly, she is an unsympathetic character. More adroit supervision of the script by the producer (who shrewdly chooses to forego billing) and a firmer directorial rein on the star's exuberance might have had some difference in terms of audience reaction. Seymour Friedman's direction of the dull, unbelievable script is as stereo-typed as his material. Curiosity to see the "grown-up" Miss O'Brien will be the major box-office asset, but word-of-mouth should soon tear this down.

Generally the supporting cast is made up of young people, and if they are not always convincing the fault is with the silly antics they are obliged to perform. Quite the best is Allen Martin, Jr., who plays the juvenile opposite O'Brien. Elinor Donahue stands out as the third point of a youthful romantic triangle. Among the adults who register are Lloyd Corrigan and Ann Doran.

STORY: Margaret O'Brien sets her cap for the affections of Allen Martin. To implement her position she sets out to capture the title of Queen of a fiesta at a summer camp in the sure knowledge that Martin will be the King. He, it appears, needs "Sue" to complete his "project." Margaret succumbs home, extracting the amount from her father's safe, and in so doing inadvertently carries along a valuable business paper. This precipitates trouble for pater and eventually her own disgrace. Full of remorse she rejects the opportunity to be Queen of the fiesta. JAMES.

GHOST CHASERS' AMUSING SPOOK YARN WITH BOWERY BOYS

Monogram
9 minutes


Directed by William Beaudine.

Although lacking the action qualities usually associated with this Jan Grippo series for Monogram, "Ghost Chasers" turnout out to be a bright entry in the group featuring Leo Gorcey and his Bowery pals. The amusing premise of the screenplay is one reason; the fact that a ghost comedy is well-suited to be Bowery boys' talents is another. Gorcey's malapropisms, a standard feature of the group, are held to a minimum, to definite advantage. The gag has been overworked, and we wonder if producer Grippo has noted that the juvenile audience at which the Bowery comedies are aimed don't really understand Gorcey's abuse of the English language. William Beaudine's direction is brisk and successful in creating a pleasant air of fantasy by means of the character played by Lloyd Corrigan—that of a real ghost who has been busy at the business of haunting since the days of the Pilgrims.

Most of the comedy antics are supplied by Huntz Hall as the kid to whom Corrigan takes a fancy and for whom he performs amazing feats of ghostly magic. Elia Bliss is on deck for a strong performance as a phoney medium.

STORY: When a widowed neighbor falls into the clutches of a medium who promises to achieve communication with her son, Hall and his buddies do their own experimenting with ghostly manifestations to see that it's just a trick. They get back the woman's money and set out to expose bigger game in the persons of Elia Bliss and Van Zandt. Corrigan, it happens, is in the earth's orbit for the same reason—to clean up phoney spiritualists. Through his friendship for Hall he is able to lead them to the back room where the seance gadgets are stored, thus obtaining the evidence necessary to put them out of business. HANNA (Hollywood).

THE FAT MAN' MILDLY DIVERTING MYSTERY

Universal-International
7 minutes


Directed by William Castle.

If U-I expects to put "The Fat Man" into the detective business on a permanent basis, he is going to have to furnish the character stronger scripts than the unimaginative yarn conjured up for his debut. The radio "eye" doesn't have the material in this initial effort to mystify anyone, least of all the detective story addicts at whom the picture is essentially aimed. The yarn is puzzled and the motives of those involved in the murder are somewhat obscure. However, this Universal offering manages to be mildly diverting chiefly by virtue of the playing of J. Scott Smart, famed as radio's "Fat Man." The production setting of Aubrey Schenk is above average, but the direction of William Castle lacks punch. "The Fat Man" will serve adequately on the lower half of double bills.

Mr. Smart handles the title role with aplomb and good humor. Clinton Sundberg, in the part of his assistant, garners a few chuckles. Julie London is excellent as the victim's wife, and John Russell essays the heavy chores with cool efficiency. Jerome Cowan is well cast as the inevitable district attorney, and circus clown Emmett Kelly is close to home in the part of a Big Top funny man.

STORY: Smart is called to investigate the death of a dentist. On checking the files he discovers the R-rays of a young man, Rock Hudson, are missing. This leads him to investigate Hudson's past; he discovers Hudson has been a small time criminal and prison buddy of clown Emmett Kelly. A bit more sleuthing, and Smart is able to pin the rap on Kelly and prove that the murders were done in collaboration with racketeer John Russell.

HANNA (Hollywood)
"QUOTES"

"FATHER'S LITTLE DIVIDEND" M-G-M

"Buoyant, if not a hearty, comedy—a cut above most attempts to follow on the footsteps of a popular act."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Catches the inevitable human responsiveness of its audience... Small and light and breezy; there is no profound drama here."—PECK, N. Y. COMPASS.

"Demands three cheers and a loud hosannah... Long, continuous line of chuckles... Fine quality and superlative entertainment."—WINSTEN, N. Y. POST.

"Comes rather favorably with its predecessor... Has not the high spots in hilarity and lacks some of the satirical bite. But you cannot get mad at a movie just because it is not quite as good as the best comedy of last year."—COOK, N. Y. WORLD TELEGRAM.

"Most realistic movie of the year... Not only as good as 'Father of the Bride'—but better! It's a long chuckle from beginning to end... Will pay off, I believe, as the next Academy Award winner."—O'CONNOR, N. Y. JOURNAL AMERICAN.

What the Newspaper Critics Say About New Films

"I WAS A COMMUNIST FOR THE F.B.I."

WARNER BROS.

"Hissing and horrendous spy film... An erratic amalgam of exciting journalistic report, conventional 'chase' melodrama, patriotic chest-thumping and reckless 'red' smears... Taut style of 'thriller' fiction...Glows with patriotism. But it plays a bit recklessly with fire."—CROWTHER, N. Y. TIMES.

"Comic strip melodrama... Loud argument in a mediocre movie... Contains more of second-rate Hollywood than of realism... Essentially a transposition of the old gangland drama into a new and contemporary context."—GUERNSEY, N. Y. HERALD TRIBUNE.

"As violent melodrama... Trots out plenty of fast and furious action. But as a blow to the Communist cause it does not rate very high."—COOK, N. Y. WORLD TELEGRAM.

"Uncomfortably close to fictional melodrama... Will be praised and damned more in accordance with the political sympathies of the spectator than on its own merits."—WINSTEN, N. Y. POST.

"DOUBLE CROSSBONES" UNIVERSAL-INTERNATIONAL

"This travesty... has the grace not to take itself seriously even though it is all dressed up in bright Technicolor... A limp lamoon.—"A.W., N. Y. TIMES.

"Pirate screen yarn played mostly for laughs... Innocent of any depth or subtlety."—HERALD TRIBUNE.

"Combination of costume romantic farce and Donald O'Connor constitute in itself a criticism this department will not attempt to top with mere 'dirty words."—WINSTEN, N. Y. POST.

"THE FIRST LEGION" UNITED ARTISTS

"Religious bones of this plot have real dramatic meat on them... Effective without losing one bit of religious reverence."—WINSTEN, N. Y. POST.

"Spurious and dull and empty and uninspired and even hokey."—PECK, N. Y. COMPASS.

"Faithful, temperate and generally reasonable... Should appeal to those of contumacious mind."—CROWTHER, N. Y. TIMES.

"Inspirational film with a religious theme... Well acted and generally interesting drama of ideas... Has a special and provocative appeal."—GUERNSEY, N. Y. HERALD TRIBUNE.

UA's New Lease On Life

(Continued from Page 9)

event, their control of the management would be extended for a further period of at least seven years.

Already it seems as though the Krim management is in to stay, and that the stock will be delivered. For in the past week or two the new, invigorized United Artists has absorbed Eagle Lion Classics and has acquired distribution and exhibition contracts which, Krim states, "will immediately stem our losses."

The ELC deal was accomplished with incredible swiftness. Arthur Krim was away on the West Coast, in the thick of negotiations for new pictures to put into release. At about 5:30 p.m. on the afternoon of Friday, April 6, Matty Fox made the first tentative approach to the owners of ELC. At 3 o'clock on Monday, April 9, a first conference was held. By 3 on the Wednesday afternoon of the same week the papers were signed, sealed and delivered, and Eagle Lion had become a wholly-owned subsidiary of United Artists.

It was a cashless transaction, under which UA took over ELC, its pictures and its distribution contracts, but none of its liabilities or exchanges. The vendors of the ELC stock—Pathé Industries—were handed a long-term laboratory contract by United Artists.

One result of this transaction was to give UA a substantial number of pictures to add to the 20 originally scheduled for this year.

It seemed, however, to contradict Arthur Krim's previously-announced intention of seeking only "top 'A'" product, for Eagle Lion is not noted for that class of movie.

Krim has an answer to this criticism. He classifies the Eagle Lion purchase as belonging to the first phase of the new management's plan: that part of it which sought to clip the brakes on UA's slide towards disaster. It was conceived as providing a source of immediate revenue only, and to give United Artists a breathing space in which to build-up to phase two. Assured of a gain in 1951 income, it could afford to be more discriminating when negotiating for 1952 releases.

Says Krim: "I want everybody to understand that this development does not change our basic plan. Let there be no misunderstanding on that score: our aim is a program of exclusively top category pictures."

No one in the business—least of all the exhibitor—will challenge the wisdom of that decision. Its over-all effects on the motion picture industry could be profound. Independent producers, it is hoped, will stop drifting with the dangerous damsel of Federal finance. New exploitation ideas may be developed in the search for maximum playing time. Cheap, unimaginative, rubbishy films which do the industry positive harm at this time of acute competition, will be frozen out if United Artists can keep up the pace of the past few weeks, and not lose sight of its objective.

Of one thing exhibitors may be certain. Future UA product will get the advertising publicity, exploitation treatment to the hilt. In vice-president Max E. Youngstein, the company has one of the film industry's dynamos, a perpetual motion character who will settle for nothing less than an equal or even greater share of exploitative value from every picture he handles.

Youngstein immediately set about the task of building a nationwide staff of field men to work hand in hand with the local exhibitors. The UA press books immediately showed evidence of his two-tined type of boxoffice talk. Stars of forthcoming UA releases immediately went out on coast to coast publicity tours. Immediately, the whole UA picture perked up and this famous old company immediately assumed importance in the industry's scheme of things. Everything about Max Youngstein is immediate. While other people may dream of the old days, or sit and worry about the future, this fellow merely works. Oddly, he firmly believes work pays off.

Perhaps this rebirth of United Artists may mark a turning-point for our industry in its struggle against rival forms of entertainment, and its effort to win back its "lost audience." But if you, as an exhibitor, want it to pay off for you, too, must play your part by cooperating all along the line in the bigger and better exploitation campaigns which will be coming your way.

FILM BULLETIN
GET SET TO GO IN JULY WITH THE FROGMEN

—and keep going now with...

BIRD OF PARADISE • YOU’RE IN THE NAVY NOW

I CAN GET IT FOR YOU WHOLESALE • FOLLOW THE SUN • 14 HOURS • RAWHIDE • ON THE RIVIERA

Have you booked Why KOREA?
The Academy Award Full-Length Documentary!

There’s No Business Like 20 CENTURY-FOX Business!
METRO'S MIKE SIMONS, two-fisted exhibitor relations expert, socked across his advice to exhibitors in no uncertain terms at the Georgia Theatre Owners convention in Atlanta. "Let's start slugging and keep slugging!" he advised, "because it's easier to make enemies than friends, and the enemies you make are harder to kill than the friends you've lost." He also advised exhibitors to be more aggressive in their marketing efforts, particularly in regard to television advertising.

When your neighbor who runs the filling station or restaurant, or the one who sells refrigerators, grills and other items, he said, "you can sell him gas to refrigerators or he can sell you gasoline to fill your automobile. It's all there for the taking, if you know how to do it." He also advised exhibitors to be more aggressive in their marketing efforts, particularly in regard to television advertising.

"The Waldorf Astoria's famed Starlight Ballroom was crowded to the rafters last Tuesday night with industry visitors who came to honor Alfred W. Schwalberg at a testimonial dinner celebrating his 30th anniversary in the film business. Prominent exhibitors, some 600 from all over the U.S. and Canada, assembled to pay their respects to the genial president of the Paramount film distribution organization. It was an impressive and beautifully staged affair. Bob O'Donnell came in from the wide-open spaces to serve as toastmaster and the speakers included Barney Balaban, Adolph Zukor, John Filippone, Austin Keough, Frank Walker, and Louis Nizer. The latter's "psychoanalysis" of the motion picture industry received rousing acclaim. Mr. Balaban took the occasion to make an impassioned call for unity in the industry. The guest of honor expressed his gratitude in an emotional talk that brought him a standing ovation. The affair served to introduce the assemblage Paramount's "Golden Circle" of future stars. To testimonial committee chairman E. K. 'Ted' O'Shea a low bow for handling the affair.

INITIAL PUBLICITY blast for 20th-Fox's big Technicolor "David and Bathsheba" will be aimed at three distant age and social levels of the American public. A trio of touring units, to go into key city and grass roots throughout the summer, have been carefully calculated for their individual audience appeal and will work on an itinerary designed to hit them in the most influential moviegoing families and trade centers of the country. The first unit, headed by Walter Talun who plays the Philistine Giant, is aimed at the youth group from six to seventeen in medium—size and smaller cities. Francis X. Bushman, King Saul in the film, will key his larger-cities tour to the historical, cultural and religious back-

U-I'S SOCHIN  
New Assistant Sales Head

THREE APPOINTMENTS recently announced by UA. New York branch appointed Donald B. Gaffney as regional manager for the eastern coast, Harry E. Uhland as assistant manager of UA's new branch in Memphis, and Louis E. Robinson as district manager of U-I's new branch in New Orleans.

"THE "DROPALONG CASSIDY" protagonists' new generation—20,000,000 potential movie customers, are the ones who must be cultivated by the industry, Universal director of public relations Maurice A. Bergman told the annual convention of the Georgia MPTO. "These new customers, this new generation—is the backbone of our business," Bergman declared. "They are young. They are the spenders of tomorrow." And, he added, the industry has lost a large segment of the older people of its regular audience because of poor merchandising of its theatre and film related to other products. The best public relations, Bergman opined, "is to shout to the public in every media that you can have a good time today at the movies. Let's not only expend our energies toward this end but let's also spend our money to this end."
Let's Have More of This

Old-Fashioned Ballyhoo

When the bright, glittering, indestructible toy that became a child's favorite is once again pulled out from the box full of never and filmster playthings that have buried it, it is embraced with even greater delight. In the movie industry, the good, old-fashioned ballyhoo on which the infant flickers cut its teeth is beginning to show up once again, and showmen throughout the industry are eager to embrace it with the same delight of the child. This is something they want, something they need.

A prime example of the old-time bally is RKO's Geisha girl campaign in conjunction with key city openings of "Tokyo File 212." A minor, starless melodrama—"a good little action film"—it was obviously slated for box-office obscurity without the proper exploitation push. However, RKO's advertising chief, Barrett McCormick, sensing the need for something special to exploit this novelty picture, had other plans.

Utilizing the exploitability that the picture was actually filmed in Japan (with American stars, director, and technicians), McCormick went out on a promotional campaign that has been garnering reams of publicity. A rogue of Geisha girls, the mystery-shrouded Japanese entertainers, allegedly (nor do we doubt it) was flown over from Nippon to appear for the first time on an American theatre stage. Accompanying them on the nationwide tour was the glamorous star of the film, Florence Marly, who joined in the act for the various key openings.

The unusual sight of the Japanese geishas in full costume at various points of interest was a sure bet for newspaper photos and stories—with the name of film inevitably mentioned—in each city. The girls at the Lincoln Memorial, in front of Independence Hall, sipping Cokes or eating hot dogs, and dozens of other poses made the news columns.

In each city, large, striking ads heralded their stage appearance at the film's opening. In the Philadelphia Daily News, a two-page spread in feature form socked the reading public with the bally.

Stories about the difficulties of filming in Japan were circulated. The script, first of all, had to be adapted to keep pace with the Korean war developments. Approval of General MacArthur and the Japanese government had to be obtained for shooting.

Eighty percent of the shooting time was beset by rain. The American stars, idealized by Japanese movie fans, were constantly on the verge of being mobbed, as were the technicians. And that was only a fraction of the hazards involved during the filming, intriguing fodder for the publicity mills.

What RKO's McCormick has done with "Tokyo File 212," can be effected by every film company for a great bulk of their output. And not on just the so-called "exploitation pictures"—too often a synonym for the cheap quickie with a gimmick—but on the high-budgeted "class" product even more effectively.

Very often the effects of this ballyhoo are not immediately apparent. A first-run on which the promotion has been lavished may find the film's gross for that theatre has not appreciably changed despite the big campaign. But the seeds that will sprout in the subsequents have been planted. It is in these situations that the campaign will often pay its biggest dividends. When it comes to the neighborhood theatre, the picture will no longer be just a cold title; it will strike a responsive note in the potential moviegoer that may mean just the extra little push necessary to get them into the theatre.

It certainly behooves the exhibitor, where the distributor has placed his showmanship wiles at the theatreman's disposal, to augment the promotion with his own best efforts as well as with cash.

This industry needs—desperately—a return to the old-time ballyhoo on which it was nurtured. The film companies, with their trained pitchmen and ballyhoo specialists, must lead the way. RKO's Geisha Girl stunt merits praise as a step in the right direction.
COLUMBIA

COL. CONTINUES HEAVY PRODUCTION THROUGH MAY

Production continues at a rather heavy pace here. The year’s peak in activity was hit on May 15, when two new short-budgeters went before the cameras, to bring the total number of films shooting simultaneously to six. The May 15th starters were: "Jungle Jim and the Giant Killer," latest in the series starring Johnny Weissmuller, and a new Charles Starrett-Smiley Burnett sagebrusher, "Pecos River," produced by Sam Katzman and director Lou Landers introduced a new name in the cast of this most recent "Jungle Jim" entry in the person of Bob Waterfield, pro footballer husband of Jane Russell. As has been the case throughout the series, filming will be held to a very short schedule.

The remaining four pictures shooting at mid-month were: "Ten Tall Men" (Burt Lancaster—Jody Lawrence), a Halburt Production for Columbia release, being filmed in Technicolor; "Man In the Saddle" (Randolph Scott—Joan Leslie), also in Technicolor; "The Dark Page" (Broderick Crawford—John Derek—Joan Leslie) and "Small Wonder" (Robert Cummings—Barbara Hale), another Halburn Production with Frank Tashlin directing for Producer Harold Hecht.

Next to roll will be "The Sure Thing," a Sidney Buckman production, due to go before the cameras May 28, with a cast yet unannounced.

Stanley Kramer has set a tentative July starting date for "My Six Convicts," his first for Columbia. Hugo Fregonese, who has been signed to a three-picture pact, will direct, with Edna and Edward Anhalt serving as associate producers.

Larry Parks' starring contract with the Gower Street company has been formally cancelled by mutual consent. Although denied, it is generally believed that the parting resulted from Parks' recent testimony before the House Un-American Affairs Committee, during which he admitted that he had been a member of the Communist party. The pact reportedly guaranteed Parks $50,000 per picture.

LIPPERT PRODUCTIONS

LIPPERT DEALS FOR INDE FIRMS. BACKLOG TOTALS 10

Robert L. Lippert stands to give some of the older and wealthier releasing companies in Hollywood a real run for their money as an important distributor for independent films. Since his recent announcement that he planned to augment his own production slate with outside indie product, Lippert has been hunting with a half dozen or more producers on pictures that would be a definite asset to some of the major releasing outfits.

One such deal that should be settled by the time this reaches print is for the picture "Night of Fame," filmed in Italy last year, with Miseha Auer and Marilyn Buford in the starring roles.

Currently rolling here is "Leave It To The Marines" (Sid Melton), which producer Sigmund Neufeld and director Samuel Newfield put before the camera on May 14. Scheduled to start today, "Off We Go" (Sid Melton), also produced by Sigmund Neufeld and directed by Samuel Newfield.

The company's backlog now totals 10 films, entirely exclusive of any outside deals. This is the largest, and from the standpoint of quality, the most impressive the company has boasted at any time during its four-year history. All ten pictures will be released during the three month period, May through July. They are: "Little Big Horn," "Savage Drums," "Kentucky Jubilee," "Danger Zone," "Roaring City," "Pier 23," "Yes Sir, Mr. Bones," "Showtime," "G.I. Jane," and "Lost Continent."

Lippert and Cesar Romero are talking a one-picture-per-year deal to team Romero and Chic Chandler. Plans are to start a series starring the pair in the same roles they play in "Lost Continent," which has just been completed. However, this series, which would feature the pair as private eyes and his co-pilot, could not be started until early next year, since Romero already has a secent 1951 commitment with Lippert.

METRO-GOLDWYN-MAYER

SIX BIG ONES ROLLING, SCHARY READIES FOUR MORE

With six high-budget features shooting simultaneously during the first three weeks of May, production chief Dore Schary has eased off a bit temporarily to clean up the heavy current program. Nothing new has gone before the cameras since April 30th. However, he is holding a quartet of new features in abeyance, ready to put them to work as rapidly as those now filming are cleared from the sound stages.

Next to roll will be "Lonel Star" (Clark Gable—Ava Gardner), which producer Z. Wayne Griffin and director Vincent Sherman expect to start on May 18. The script calls for mostly outdoor work, with a minimum sets, but the budget runs well over a million dollars and will require almost two months film, On May 28, Arthur Freed will place two top-bracket musicals before the cameras, both in Technicolor and both budgeted at well over a million dollars apiece. "Bolts of New York" (Fred Astaire—Yvonne DeLane—Keenan Wynn) has been assigned to director Chuck Walters and "Sittin' in the Rain" (Gene Kelly—Debbie Reynolds—Donald O'Connor), will be co-directed by Kelly and Stanley Donen.

Of the six features currently filming, two are set for western settings, "Callaway Went Thataway" (Fred MacMurray—Dorothy McGuire—Howard Keel) was the last to start. The producer-director team of Panama and Furst are reining the production. Others still before the cameras are: "Angels And The Pirates" (Paul Douglas—Janet Leigh—Keenan Wynn), "Westward the Women" (Robert Taylor and Denise Darel), "The Light Touch" (Stew Granger—Pier Angeli), "Too Young to Kiss" (June Allyson—Van Johnson), and "Man With A Clock" (Joseph Cotten—Barbara Stanwyck—Louis Calhern).

Rumors continue to run rampant on the Metro lot regarding Louis B. Mayer's possible move-over to another studio. Several prominent producers, among them Arthur Freed, as such semi-executive personnel as publicity chief Howard Strickling, are all reputedly making plans to follow their old chief, if and when the time arrives. It is definitely to be hoped that the studio won't split into Mayer and Dore Schary camps, thereby dissipating one of the oldest and best-staffed organizations in the industry.

MONOGRAM—AA

PRODUCTION SURGES WITH IMPRESSIVE SLATE FOR MAY

When Prexy Steve Brody told representatives to his company’s regional salesmen in Colorado Springs, recently, that he anticipated a strong upswing in business during the next six months, he obviously wasn’t talking just for publicity. His first move on returning to Hollywood was to launch the heaviest production surge the company has seen in a long time. A total of seven films are being rushed into production, either under the Monogram or Allied Artists aegis during the month of May alone.

Topping the impressive May slate is "The Police Story," which producer S. R. Dunk will start this week. The property has been kicking around the lot for a good many months and is destined to be one of Allied Artists major productions of recent years. Assignments of cast and director were expected to be made shortly. Additional May starters are "Stage Coach Driver" (Whip Wilson—Fuzzy Knight), which producer Vincent Fennelly as director L. D. Collins greenlighted May 8; the Walter Mirisch production of "Flight To Mars" filmed in Cinicolor and directed by Les Blank, starting May 12; "Bodors," another

(Continued on Page 2)
For the first time in its 100-year history, the cameras go inside the walls of Folsom Prison.

And out comes as sensation-crowded as ever was shown inside the walls of a theatre!

Starring

Steve Cochran
David Brian
Phil Carey
Ted de Corsia
Dorothy Hart

Written and Directed by Crane Wilbur
Produced by Bryan Foy
Cinecolor biggie produced by Mirisch, with William Beaudine directing and starring Jane Night, May 16; "Sea Tiger," Jean Yarbrough directing for William F. Broidy, set for May 21, with a still-unnamed cast; and "Let's Go Navy" (Leo Gorcey—Huntz Hall—The Bowery Boys), to roll on May 28 with Producer Jan Grippo and Director William Beaudine helming the production.

Only one picture has been completed during the past fortnight, and that is the Allied Artists' production of "Disc Jockey," with all-star musical cast, headed by Ginny Simms, Michael O'Shea, Jane Nigh, Tom Drake, Russ Morgan, Tommy Dorsey, Lenny Kent, Herb Jeffries and Sarah Vaughan. Will Jason directed for producer Maurice Duke and brought the picture in on a 20-day shooting schedule.

PARAMOUNT
SIX ON SETS GIVE PAR.
BRIGHT HOPES FOR FUTURE

The over-all production picture at Paramount continues to be one of the brightest in town. With the start of "Silver City" (Yvonne de Carlo — Edmund O'Brien — Barry Fitzgerald) during the early part of the month, the total films shooting rose to six. "Silver City," a Nat Holt production, by Byron Haskin and filmed in Technicolor. This will be one of Holt's highest-budgeted productions in recent months.

Others currently before the cameras are: Pine-Thomas Edwin King (Ronald Reagan — Rhonda Fleming), directed by Lewis R. Foster; Cecil B. DeMille's "The Greatest Show on Earth" (Betty Hutton—James Stewart — Cornel Wilde — Dorothy Lamour); Perleberg Seaton's "Aaron Slick from Punkin Crick" (Alan Young—Dinah Shore); "Rage of the Vulture" (Alan Ladd—Deborah Kerr—Charles Boyer), with Everett Riskin producing and Charles Vidor directing, and "My Son John" (Helen Hayes—Van Heflin—Robert Walker — Dean Jagger), Leo McCarry producer-director.

Another Technicolor outdoor film "Warbomber," with Charlton Heston listed as one of the stars, will go before the cameras in June. George Marshall is slated as director, with Mel Epstein producing.

Further evidence that Paramount will place a much heavier emphasis on filmicals is hinted in the promotion of Robert Doral, music director and composer, to full-time producer.

12 to 15 musicals are under consideration by production chief Don Hartman, who is responsible for the company's suddenly increased interest in this type of production. Hartman says he expects to turn out a minimum of 3 to 5 musicals annually.

A deal has been set up by Hartman with Charles Vidor to direct one picture per annum for three years for Paramount. The only other contract deal is with William Hammerstein, who has joined the company as a producer. He is the son of Oscar Hammerstein II.

REPUBLIC
NEW JOHN FORD FILM TOPS IMPRESSIVE REPUBLIC SLATE

The emphasis seems to be on the high-budget type of production at Republic this month, with two of the three pictures currently before the cameras far ahead of the average Republic-budgeted picture, and a fourth about to start in Ireland which will be one of the most expensive this expensive studio has produced in recent years.

Before the cameras at the present time are: "Wings Across the Pacific" (Wendell Corey—Forrest Tucker—Vera Ralston), which has been in active production since April 3; "The Sea Hornet" (Red Cameron—Adele Mara), which Producer-Director Joseph Kane rolled on April 28, and "Pals of the Golden West" (Roy Rogers — Dale Evans), directed by William Witney and produced by Edward J. White, launched on May 7. Within the next couple of weeks, this trio of films will be joined by John Ford's production of "The Quiet Man," which will be shot entirely in Ireland, with Ford doubling as producer and director.

Barring last minute changes in plans, still one more picture may get the greenlight this month, namely "Oklahoma Annie," the next Judy Canova starring vehicle. "Annie" will be filmed in a special new three-color Technicolor process, R. G. Springsteen will direct for associate producer Sydney Piker. The picture reputedly has an 18-day shooting schedule.

RKO
REPORT GOLDWYN LEADING REVOLT OF INDE PRODUCERS

There are persistent rumors here in Hollywood that RKO is facing the possibility of losing independent units which furnish the company with some of its top product. Howard Hughes is reported to be at sword's point with Sam Goldwyn, among others, and it is no secret that Goldwyn is talking to other independents regarding the organization of a new production and distribution. Conceivably, it might be Mr. G.'s quaint idea to spread the story around to bring Mr. Hughes around to agreement on something Goldwyn desires. Forgive us if we express a serious doubt that anyone in this day will plunge into an expensive and risky enterprise like a new distributor company.

Despite the perilous possibility that Goldwyn may depart, RKO appears to have a tower of strength in the Wald-Krasna unit, which is roasting along with its pluses and will soon launch a full-scale production slate under full steam. Within the next 60 days, W-K will greenlight no less than six high-budget features, as many as four rolling at one time.

First to start will be "High Heels," which producer Harriet Parsons expects to put before the cameras on June 1, with a still unannounced cast. Others, in the order they will follow are: "Clash By Night," "Size 12," "Cowpoke," "All the Beautiful Girls" (formerly titled "USO Story"), and "Strike A Match."

With the addition of "South of Samoa" to Samuel Goldwyn's slate, his independent producing company now has four pictures planned for 1951-52. "Samoa," based on Somerset Maugham's "Mackintosh," will be filmed in the Samoan Islands in Technicolor next year, starring Farley Granger and Joan Evans. The remaining three pictures on his upcoming chart are: "I Want You" (Dana Andrews—Dorothy McGuire — Farley Granger), "The Great American Pastime," and "The Hans Christian Andersen Story" (Danny Kaye — Moira Shearer), which will be budgeted in excess of $3,000,000, establishing a new high for a Goldwyn production.


20TH CENTURY-FOX
ECOLOGY HITS SALARIES,
FILM STANDARDS TO BE HELD

By the time this issue of FILM BULLETIN is in your hands, the announcement by 20th's president Spyros Skouras, instituting certain overall economy measures and included in which will be voluntary salary cut-backs by executives and creative people (except actors), will have become generally known in the industry. Although the economies will also effect, to some extent, the budgets of future productions, it is unlikely that the savings will detract from the usual high standard of the company's product. Production chief Darryl F. Zanuck, who has already made several films for 1952 release at a cost of approximately $200,000 less than
STUDIO SIZE-UPS

the originally scheduled budget of $1,400,000 per picture, will undoubtedly continue to turn out the high grade of picture that has long been associated with his name.

One new feature, "Don't Call Me Mother" (Claudette Colbert — Wendell Corey), was launched by producer Robert Bassler on May 8 with a 24-day shooting schedule. Coming up later this month is "Zapata" (Marlon Brandt—Jean Peters), which Elia Kazan starts filming on location in Texas on May 28.

"Chuck-a-Luck," the Fidelity Pictures production for Fox Velcase starring Marlene Dietrich, Mel Ferrer and Arthur Kennedy, wound last week after 40 days of shooting. Fritz Lang directed.

Important new contract deals signed in recent weeks include a term pact for director Jacques Tourneur, and a straight seven-year pact for producer Samuel G. Engel.

UNITED ARTISTS

STEPING UP BUDGETS ON

FILMS ACQUIRED ON ELEC DEAL

Now that the new owners of United Artists, are beginning to cut through the maze of detail surrounding their recent purchase of Eagle-Lion-Classics, it is becoming evident that the entire industry stands to profit by the merger. Pictures contracted for by ELC and taken over by UA will be filmed on higher budgets than originally anticipated, sales promotion will be more intensified and the general product shortage will be considerably alleviated.

Indicative of the higher budgets to be accorded the ELC commitments are two DeMythra Productions pictures, "Double Cross" and "Eleven Days," which are due to go before the cameras in the next few weeks. Following conferences between Mike Phillips, DeMythra presy, and UA chief Arthur Krin, it was decided that both features should have their budgets hiked to insure a higher calibre of product. First of the pair to roll, about June 1, will be "Double Cross," a prize fight story, for which Mickey Rooney has been set to direct.

First of the 24 independent productions to go for the 1952 release schedule is "Chicago Calling" (Dan Duryea) to be directed by John Reinhardt for producer Peter Berneis, with Joe Justman as executive producer. The picture is slated to roll during the closing days of this month.

It is also becoming evident that Pathé Industries, E.L.C parent organization, will fare equally well as a result of UA's purchase of the foster organization. According to terms of the sale, Pathé will get all laboratory work on the forthcoming product, assuring the company of upwards of $1,500,000 business over a ten-year period.

UNIVERSAL-INTERNATIONAL

U-1 MAINTAINS CAPACITY

PACE WITH 6 NEW STARTERS

With the start of six new pictures—two of them in Technicolor—during the month of May, Universal-International continues to maintain the heavy production schedule that's kept every department of the studio operating at capacity level since the first of the year.

"Flame of Araby" (Jeff Chandler—Maureen O'Hara), started on location at Big Pine, California, May 2, with Charles LaMont directing. "Reunion in Reno" (Mark Stevens — Peggy Dow), rolled the same week on location in Reno, with Kurt Neumann directing for producer Leonard Goldstein. "The Door," starring Charles Laughton, Boris Karloff and Sally Forrest, followed on May 17, Joseph Pevney directing for producer Ted Richmond. On May 11, director Bob Boetcher launched "The Cimarron Kid" (Audie Murphy—Beverly Tyler), for producer Ted Richmond. Rolling later are: "The Treasure of Franchard" (William Powell), to be produced by Leonard Goldstein and directed by Ted Tetzlaff, "Weekend With Father" (Van Heflin), Douglas Sirk directing for producer Ted Richmond. "Flame of Araby," "The Cimarron Kid" and "The Treasure of Franchard" are all to be in Technicolor.

Two other features, both of which went before the cameras in April, are still filming, with the result that the lot will have a total of eight pictures going at one time. The carries are "The Lady Pays Off" (Linda Darnell —Stephen McNally), and "Finders Keepers" (Tom Ewell — Julia Adams), directed by Frederick de Cordova for producer Leonard Goldstein.

Two new "Kettle" family pictures are on tap, as a result of the heavy grosses the series continues to pile up. Despite the fact that the nut on the series has been held to a minimum, grosses have been running between one and two million dollars.

WARNER BROTHERS

REVIVED WB ACTIVITY IN

WAKE OF SALE BREAK-OFF

Collapse of negotiations for the Lurie syndicate to take over the Warner Brothers interest has most of Hollywood speculating on the future of the Burbank film studio. The rumors that Warners would turn the studio's facilities to the production of television films, still persist, but this hardly seems likely in view of the current activity and projected program.

Lending further credence to the belief that production will be limited to theatrical films is the studio's revived interest in maintaining a strong star contract roster—something they have been gradually trying to get away from during the past year. With Alan Ladd set for a long term compact, the Warners have cut off talks with such Warner contract talent as Jane Wyman, Humphrey Bogart, John Wayne and Errol Flynn, who were reputedly negotiating to buy off their packs.

A new deal has also been inked with A. Pum Bhumenthal, business head of Fidelity Pictures, for release of Fidelity's projected program of ten pictures. Moreover, sources close to the brothers say they are making offers to several other indie producers for outside product, as a means of reducing studio overhead per picture.

There has been no interruption in the busy production schedule which the company had on tap at the time the abortive sale negotiations were inaugurated. No less than five pictures are starting during May, in addition to two features carrying over from last month. The new group includes "Starlift," a high-budgeted starring the lot's top musical talent, Doris Day, Virginia Mayo, Gene Nelson and Gordon MacRae, with Roy DelRuth directing for Producer Bryan Foy. Other features rolling this month are: "Come Fill the Cup" (James Cagney), Gordon Douglas directing for Henry Blanke; "Room For One More" (Cary Grant —Betsy Drake), Norman Taurog megging, Henry Blanke again producing; "Bugsie in the Afternoon," a Technicolor Cagney Productions picture starring Ray Milland, with Roy Rowland directing for Producer William Cagney; and "The Tanks Are Coming," Bryan Foy producing, with a cast to be announced later this week.

MAY, 23, 1951)

23
FOX ECONOMIES TO SAVE $14,000,000 COSTS IN YEAR

At a time when the emphasis is on the "loss" in profit and loss statements, a remarkable financial phenomenon was unveiled in the 20th Century-Fox statement for the first 13 weeks in 1951. The report shows an increase in film rentals and theatre receipts of almost $78,000 over the corresponding period in 1950.

In spite of the higher gross, the net earnings for the first quarter in 1951 show a dip of almost one million dollars. It is this decrease in the face of higher grosses that points up the need for the practical economy measures 20th's president Spyros Skouras outlined in his report to the annual stockholders meeting last week, which will effect annual savings approximately $14,000,000 in expenses. Of this amount $2,500,000 will come from slashing in the company's higher-bracketed salaries.

Pointing out the fact that 20th has made more pictures in 1950-51, and thereby effected considerable savings in production by reducing the average cost per picture, Skouras stated that out-of-line wartime salaries have not yet been brought down to their proper level. The salary savings, Skouras added, "can make it possible for us to produce a greater quantity of quality pictures which will serve as a great tonic for our industry and answer the demand of the movie-going public."

To bring about these economies, voluntary wage cuts among executives and creative people (not actors), will go into effect July 1 and continue for two and a half years. The salary reductions will be 25% on $500-$1000 weekly; 35% on $100-$200 weekly, and 50% on all higher salaries. The executives will have the opportunity to participate in 50% of the film profits up to a point whereby their original salaries will be restored. This according, to Skouras, will not include any profits from National Theatres.

In addition to salary savings, economies already instituted in production and distribution will be approximately $4,000,000, while the future budget cuts on production will save about $200,000 per picture, totaling some $7,500,000 annually.

"We Couldn't Do It"—H. M.

Commenting upon the turnabout which caused termination of negotiations for the sale of the Warner Brothers' stock to the syndicate headed by Louis R. Lurie, president Harry M. Warner declared:

"While Mr. Lurie was prepared and willing to meet most of our preliminary stipulations and others were still under consideration, we felt that we could not withdraw from the great undertaking which has been so vital a part of our lives... Our efforts in the matter of production and distribution will still be coupled with the reshaping of the Warner Theatre Circuit so that it complies with the legal decree and still remains as a money earning entity."

WB 'BIG 4' SCREENINGS AIMS AT BOLSTERING 'FAITH'

Warner Brothers emerged with a vengeance from the state of uncertainty which characterized the company's operations during the sales rumors period as the company announced a special trade showing, preparatory to release, of its four biggest pictures on June 12-13.

Bidding exhibitors to "look forward and go forward with optimism and faith," sales vice president Ben Kalmenson declared that "four of the finest pictures made and marketed at the same time" will have a special presentations screening on the two days throughout the country, during which there will be on display a each showing enlarged reproductions of sample ads so that the theatre men will know what methods Warners are planning to sell the films.

The four films, to go into release this summer are: "Jim Thorpe—All American" (Burt Lancaster-Phyllis Thaxter-Charles Bickford-Stev Cochran); "A Streetcar Named Desire" (Vivien Leigh-Marlon Brando); Alfred Hitchcock's "Strangers On A Train" (Farley Granger-Rut Roman-Robert Walker); and "Captain Horatio Hornblower" (Gregory Peck-Virginia Mayo).

100 THEATRES WITH TV BY END OF YEAR, SAYS HALPERN

One hundred or more theatre television in stalls which will reach nearly 200,000 seating capacity, will be in process before the end of this year, it was announced to the convention of Motion Picture Theatre Owners and Operators of Georgia last week by Nathan L. Halpern, television consultant to Fabian Theatres and Theatre Owners of America.

Theatre TV can provide the "television answer" for outstanding sports and news events. Halpern pointed out, in addition to which special theatre TV entertainment will be developed to meet the audience needs in the theatres.

Meanwhile, Walter A. Bock, vice-president of RCA, reported the receipt of new orders for more than 50 RCA instantaneous theatre TV systems from 13 of the nation's foremost exhibitors. The biggest buy was United Paramount Theatres, which ordered systems for 20 theatres in its circuit.

Kirsch Hails Rodgers Stand

Commenting on William F. Rodgers instructions to Metro field representatives and home office executives to make every effort to provide relief for theatres in distress, Jack Kirsch, president of Allied of Illinois, said in a letter to Rodgers:

"Your latest statement, is to my mind, one of the most encouraging and constructive moves to come forward from anyone in distribution."

Continuing, Kirsch complimented Rodgers for "your wise approach to help stem the growing trend of theatre closings."
News and Opinion

ALABAN MAKES FERVENT LEA FOR INDUSTRY UNITY

A call for unity of all factions in the industry was voiced by Paramount's president Barney Balaban at the banquet and reception honoring tribute head Al W. Schwalberg last week.

Pointing out that the need for cooperation between producer and exhibitor is dictated by the unavoidable law of economics as well as common sense, Balaban said, "I know of no other industry in which the relationship between the producers and their customers is as strained as it is between these two great segments of our industry."

In his address, Balaban stressed the need for more satisfactory job of furthering the public relations of the industry itself, in keeping with the expertise in that field of which the industry has always been proud.

"Unity is no longer a luxury—it is a necessity," he concluded.

IMPTA'S 100% COMPO DUES ANSWERS A. L. MAYER'S PLEA

The first concrete reply to Arthur L. Mayer's appeal to exhibitors for financial support to eCOMPO came from X. V.'s Metropolitan Motion Picture Theatres Ass'n last week when the first COMPO charter organization to register 100 percent membership payment of dues. COMPO executive vice-president, had voiced his plea in a talk before Central Allied, revealing that a total of $8,000 has been donated by exhibitors, a sum which has been more than matched by the endorsing companies.

In his speech to the members of North Central Mayer called for adequate financial support "an all-industry organization to improve our business and to defend our legitimate interests," expressing his faith in COMPO and the belief that its members will "make whatever sacrifices—personal and organizational—that are necessary to unite every branch of our industry so that we may build up our boxoffice and maintaining prestige."

WOLF, BERESIN RENAMED VARIETY INTERNAT'L HEADS

Marc J. Wolf and Jack Beresin were re-elected chief Barker and first assistant, respectively, of Variety Clubs International for their second terms, at the organization's convention in Philadelphia. The 4-day meeting closed with the presentation of the humanitarian award to Paul G. Hoffman, former ERP head.

One of the sessions was addressed by Secretary of Commerce Charles Sawyer, who told the delegates that the motion picture industry will not be defeated by adversity that besets it today.

Reports were made on the charitable activities of the various Variety tents. Special kudos went to Jay Emanuel and his publishing outfit for a fine job on the convention book. Las Vegas was chosen as the site of the 1952 convention.

THEATRES BLACK, FILM RED IN FINAL RKO PRO FORMA NET

A net drop of over five million dollars was reported in a pro forma statement for the final year of combined exhibition-production distribution by RKO Corporation and its subsidiaries.

The company reported a net profit of $1,195,577 for theatre operations in its 1950 pro forma statement, and a net loss of $5,983,187 on the pro forma statement for the picture company's 1950 activities. The net loss for 1950 was $3,471,641, as compared to a net profit of $1,210,944 in 1949.

PARAMOUNT LAUNCHES BIG AD CAMPAIGN FOR FINAL 15

Paramount will let the world know about its "More-Bigger-Better Pictures" line-up for the second half of 1951 via a well-planned, farsighted advertising campaign. Jerry Pickman, national director of advertising, publicity and exploitation, announced that the ads will appear at regularly-spaced intervals, pulsing sales angles for approaching releases and reporting boxoffice performances of those already in release.

Pickman declared the "approach will be extended to include national and consumer advertising as well as trade paper inserts and will be in addition to regular trade advertisements for each individual picture."

Paramount Net Dips

A whopping half-million dollar increase in taxes dropped the Paramount first quarter net earnings of $4,411,000 just below the $4,441,000 for the comparable period in 1950. Although no gross figures were disclosed, it was apparent that the gross take were greatly increased to account for only $40,000 less in earnings after a $590,000 hike in taxes over the first quarter in 1950.

VEEP & NEW DIVISION HEADS

Al Lichtman Congratulates Western's Aaron (left), Eastern's Silverstone

LICHTMAN REALIGNS SALES, SILVERSTONE, AARON UPPED

With vice-president Al Lichtman in sole possession of 20th Century-Fox distribution reins, following the departure of sales V. P. Andy W. Smith, Jr., the company further consolidated its sales department with the appointment of Edwin W. Aaron as Western sales manager and Arthur Silverstone as Eastern head, the realignment will place the activities of the Western, Southern and Mid-West divisions under the supervision of Aaron, while Silverstone will head the Central Empire State, New England, Mid-East and Canadian divisions.

In addition an Atlantic division was created, composed of the Boston, New Haven, Washington and Philadelphia exchanges, with E. X. Callahan as division manager.

Smith's 9-year tenure with Fox began when he was named Eastern division sales manager in 1942. He became general sales manager in 1947 and was elected vice-president in 1949.
EXPLORATION PICTURE

THREE TALES AND AN AIR SHOW

“Queen” Offers Two-Barreled Campaign

The talents of three famous American story-tellers in combination with one of radio’s most popular shows offers a series of exploitation angles that should spur any showman to an all-out ballyhoo campaign for Robert Stilman’s “Queen For a Day.” The trio of writers—Faith Baldwin, John Ashworth and Dorothy Parker—are names well known to millions of moviegoers. Even more are avid listeners or know about the air show that has elevated thousands of women to a briefly royal status and showered them with gifts. The three stories (on the order of “Quartet” and “Trio”, the successful Somerset Maugham films) are strong on the framework of the radio and television show with thrills, laughs, romance and pathos as their ingredients. The combo is sure-fire showmanship material.

Working hand-in-hand with the exhibitor, United Artists’ ad-publicity-exploitation department, headed by Max Youngstein, is giving an all-out point-of-sale promotional assist. It was presold over the Mutual show when the millions of listeners were asked to name the world premiere city for the film. A nationwide tour by the “Queen for a Day” troupe has been garnering reams of publicity. The 50-city area saturation premieres are being solidly sold with QFAD contests. The line-up of wonderful prizes for each area “Queen” is a tremendous stimulant to the film in each territory. Details of the contest plan are covered fully in the UA pressbook.

The merchandise tie-ups have been arranged with Burlington Trailways for a round trip to Hollywood; with Westinghouse for a television set; Samsonite luggage; Broilking broiler; Luxite lingerie; Benrus watches; Deltham Pearls; Old Gold Cigarettes.

UA’s growing field publicity department has been alerted to offer every possible aid to exhibitors. It’s up to the enterprising showman not to slough off this valuable assistance.

The same exciting, carnivale-like mood seen in the ads and posters can be obtained for the theatre front. The display pictured features a giant ladder to which is attached the figure of a high diver. The set-piece for the marquee top is made up from the various art elements in the posters or from art still enlargements. Colored spots on figures would be a sure eye-stopper at night.

‘QUEEN’ BALLY

Women’s clubs have hailed the film. Have a screening and suggest to women’s club leaders in your locality that they pass the word on the rave endorsement by the General Federation of Women’s Clubs through bulletins, meetings, etc.

Regional recruitment offices of all women’s military services have been urged by Washington to cooperate in furnishing an honor guard of service personnel for the finals of the “Queen” contest. Contact local recruitment of WAVES, WAVES and SPARS to arrange for a joint campaign.

Personal ads in newspapers for “Ex-Queens”, those who have been named on the program, is a good attention getter. Another twist is to suggest to local department stores, factories, etc., that the employees name their own Queens, for stage appearance on opening day.

NEWSPAPER ADS

Above, a sample layout for a co-op spread of store ads. Merchandising tie-ins can be arranged also, based on the three stories in the film. "three-in-one" sale, as detailed in the pressbook is one idea. Another is the tie-in for "The Gossamer World", one of the stories, with to stores or toy departments for a special display. Below, some of the display ads. One of the most striking is the long (280 lines) 2-column ad, sure to steal any amusement page with its exciting art and intriguing copy.
The trilogy of “Queen For a Day”, strung on the framework of the popular radio show, has, for its most exciting tale, John Ashworth’s “High Diver.” This tells about a young mill worker, son of immigrant parents, who offers to do a 110-foot dive into a tiny tank of water to get enough money for his college admittance. His mother, meanwhile, wins a scholarship for him during a “Queen For a Day” show, but arrives at the carnival too late to stop the dive.

Dorothy Parker’s “Horsie” tells of a homely, equine infant nurse whose appearance repels the new father of her charge. In order finally to get rid of her, he gives her a corsage rejected by his wife and a ticket to the TV show. The next night, when she is proclaimed “Queen”, he and his wife sit in shame as they see “Horsie” ask as her gift, an electric razor for her late employer because he was so kind to her.

For the third episode, Faith Baldwin’s “The Gossamer World”, there are heart-tugs in the story of a young boy, living in an imaginary world, to his parents’ concern. When his mother wins an electric train for him on the radio show, he starts to come out of it and on his first day at school brings home a real playmate instead of his ghostly friends. That night he is stricken with polio, and his mother writes a heartbreaking letter to the show, saying the gift train will be the boy’s magic carpet, for once again he must revert to the world of his imagination.
In the Release Chart, the date under "Details" refers to the issue in which starting date, cast, director, plot, etc., appeared. "Rel." is the National Release Date. "No." is the Release Number. "Rev." is the issue in which the Revit appeared. There may be variations in the running time 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) Cinemical, (T) Trucolor, (A) Anscoolor.
**United Artists**

1956-57 Features (Completed) (Production)

**Release Chase (49) - In Production (3)**

**1950-51 Features (Completed) (Production)**

**Release Chart**

**In Production**

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<thead>
<tr>
<th>Title</th>
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<th>Cast</th>
<th>Details</th>
<th>Re.</th>
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<th>Re.</th>
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<tbody>
<tr>
<td>Road</td>
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<td>R.</td>
<td>L.</td>
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**Completed Group One**

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**Group Two**

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**Not Designated**

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**1951 Features (Completed) (In Production)**

**New Productions**

- **Don't Call Me Mother**
  - **Comedy—Started May 7**
  - **Cast:** Claudette Colbert, Macdonald Carey, Zachary Scott, Barbara Bates
  - **Director:** Richard Sale
  - **Story:** Young career woman and her grown-up children.

**Golden Girl, The (T)**

- **Musical—Started April 30**
- **Cast:** Dennis Day, Mitzi Gaynor, Dale Robertson, Una Merkel, James Barton
- **Producer:** George Jess

**Release Chase**

1951 Features (Completed) (In Production)

**Introduction**

A WAC in His Life

Day the Earth Stood Still

Crest for the Captive

**Completed**

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<th>Title</th>
<th>Running Time</th>
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**United Artists**

1956-57 Features (Completed) (In Production)

**Release Chase**

1949-50

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**FILM BULLETI**
NEW PRODUCTIONS

IN RENO

January-May 1

Mark Stevens, Peggy Dow, Gigi Perreau, Frances Dee, Leif Erickson, Fay Baker

Producers: Leonard Goldstein

To divorce her parents.

TE DEAR

May 11

Charles Laughton, Boris Karloff, Sally Forrest

Producer: Ted Richmond

Based on Robert Louis Stevenson horror story.

RELEASE CHART

IN PRODUCTION

Title-Beginning Time

<table>
<thead>
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<th>Title</th>
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<tr>
<td>The Cuckoo's Nest</td>
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</tr>
<tr>
<td>The Drunk</td>
<td>May 12, 1951</td>
</tr>
<tr>
<td>The Black Cat</td>
<td>May 15, 1951</td>
</tr>
<tr>
<td>The Flesher</td>
<td>May 18, 1951</td>
</tr>
<tr>
<td>The War Eagle</td>
<td>May 21, 1951</td>
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Cost Details Ref. Year

Country-Dr Kelly | 4-23 |
The Drunk | 5-28 |
Chandler-O'Hara | 5-28 |

Production: 3-28

Release: 4-23

May 23, 1951

NEW JERSEY MESSANGER SERVICE

Member Nat'l Film Carriers

250 N. Juniper St., Phila. 7, Pa. — Locust 7-4823

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
Locust 4-0100

Member National Film Carriers
National Screen’s brand-new DRIVE-IN TRAILER DIRECTORY... the most complete... up-to-date catalog of 80 Special DRIVE-IN Trailers... to SELL your services and refreshments... to protect your expensive equipment... to SELL your patrons the advantages of your DRIVE-IN and make them come back for more!

USE Framed DISPLAYAWAYS!
... to sell your attractions from Store Windows and Counters... Hotel Lobbies and Terminals... wherever there are people to be turned into PATRONS!
Ask your NSS salesman!

If you haven’t received your copy... ask your NSS salesman... or write your nearest NSS exchange!
Joe Exhibitor Speaks

LET'S BRING THE STARS' SALARIES INTO LINE!

Page Five
NOW LOOK AT THE MORE BIGGER PICTURES
PARAMOUNT DELIVERS IN AUGUST

Adventure in the events preceding Custer's Last Stand!

**EDMOND O'BRIEN - DEAN JAGGER**
**FORREST TUCKER - HARRY CAREY, JR.**
in
**WARPATH**

Color by **TECHNICOLOR**

with

**POLLY BERGEN - JAMES MILLCAN - WALLACE FORD**

DIRECTED BY BYRON HASKIN

Story and Screenplay by Frank Gruber • Produced by Nat Holt
THAT'S MY BOY
Top boxoffice revenue with today's top comedians!

PEKING EXPRESS
Big business with blazing action in today's hot-spot, China!
ALL-TIME PREVIEW HIGH!
They tore down the house! They cheered! They loved it! The first Preview in the East made history at Loew’s 72nd Street Theatre, N.Y. The report from Film Research Surveys is thrilling: “New high in audience recommendation for musicals, topping even ‘The Great Caruso’.” This makes it unanimous. In Hollywood the Preview got “the highest audience reaction” in M-G-M’s Coast history!

TRADE SHOWS IN THEATRES!
It is fitting that M-G-M’s mighty attraction which has already been hailed as “The ‘Gone With The Wind’ of Musicals” should be trade-shown in theatres. Invitations have been mailed. If yours has not arrived, come anyway. As in the case of “King Solomon’s Mines” we feel that only a theatre screening can truly convey the size and importance of “Show Boat.” DON’T MISS THE BOAT!

M-G-M presents “SHOW BOAT” starring KATHRYN GRAYSON • AVA GARDNER • HOWARD KEEL • with JOE E. BROWN • MARGE AND GOWER CHAMPION • Robert Sterling • Agnes Moorehead • William Warfield • Color by TECHNICOLOR • From the Immortal Musical Play “Show Boat” by Jerome Kern and Oscar Hammerstein, II • Based on Edna Ferber’s Novel • Screen Play by John Lee Mahin • Directed by George Sidney • Produced by Arthur Freed
JOE EXHIBITOR SPEAKS

ADJUST STAR SALARIES

May 12, 1951

Mr. Mo Wax, Editor
Film Bulletin

Dear Sir:

The men who guide the affairs of 20th Century-Fox Film Corporation rate a rousing cheer from the exhibition branch of the industry for their intelligent and realistic approach to the problems posed by the decline in movie business. The agreement of executives receiving $300 or more weekly to take voluntary cuts in salary "for the duration" is certainly a sensible method of conserving income for the essential purpose of producing top quality pictures—which is the No. 1 answer to our over-all problem. The executives who are taking this cut certainly are entitled to the right to recoup the balance of their original salaries from profits, as the plan was announced by Mr. Skouras.

So far, good; now, why not follow through this logical approach by taking steps to curtail the exorbitant salaries being drawn from our industry by film stars?

For a couple months I have been carrying a newspaper clipping in my pocket, and every time I have looked at it. I've fumed. It's a Louella Parsons column out of our local newspaper and in it she reports that Cary Grant will draw down $870,000 (!) for three films. Let me read it to you.

"Cary Grant collects $290,000 for 'Dr. Praetorius' at 20th—and the same amount for his next two pictures, a total of $870,000!"

"Columnists used to be begged not to tell about Hollywood salaries because, for some mysterious reason, it made the public 'mad'!"

"Considering that Cary can keep only a minor part of this staggering sum for himself, after Uncle Sam takes his cut, I don't see who can be angry."

Well, Miss Parsons, here's one guy who is angry, as mad as a hornet. I've played a couple Cary Grant pictures within the past two years that were third-rate grossers, which only goes to prove that stars, as such, are terribly overrated in our business.

Mind you, I'm not saying that personalities have no value—they definitely have some—but they have always been rated far too highly. Every exhibitor in the land can tell you that it's THE PICTURE—in quality, story, timeliness, entertainment value, etc.—that counts. Cary Grant in one picture might break your box-office record, whereas in a couple of duds such as those ones I referred to above, he lays an egg. Doesn't logic dictate, therefore, that the star's name alone, is not a strong enough attraction to carry an inferior film?

If this industry is going to meet today's difficult conditions, the men who control the destinies of the Hollywood studios must stop the foolish bidding for star names, many of which have little attraction for the public and little value for the exhibitors of films. If star salaries are brought into line with today's market, the studios and the theatres will both be in better position to weather this depression in our business.

If you feel that these views merit the attention of the trade, let me thank you again for the privilege of having my say in your worthy Film Bulletin.

All the best.

Sincerely,

JOE EXHIBITOR
Short Subjects

By BARN

IF THERE were any doubt about the movies being not only America's cheapest entertainment, but also the best value for the inflated buck, it should be dispelled by the chart pictured here. Compiled and printed up by the Council of Motion Picture Organizations for exhibitors' use, the graph is black-and-white proof that movie admissions have continued to hold the price line despite soaring operating costs while other major cost-of-living items have remained on the elevator. The graph shows price increases from September, 1943, to December, 1950, as reported by the U. S. Bureau of Labor Statistics. The figures show the average rise in movie admission prices in five years is considerably less than one-third of the 38.7 per cent rise in the general cost of living in the same period. Even rent, despite Federal controls has gone up twice as much as movie admissions. Any exhibitor who fails to order a copy of the graph from COMPO for prominent display in his lobby is passing up a powerful argument to dispel the impression in their patrons' minds that movie prices are too high. The public should be told that movies, far from adding to the inflation spiral, has remained one of the few commodities that carry a reasonable price tag. It's yours for the asking just by writing to COMPO at 1501 Broadway, NYC.

WHEN A BRIGHT flame is snuffed out, it leaves the room a little darker. The passing of Pete Wood was like that. And the word "flame" was particularly appropriate to the Ohio firebrand whose acrid bulletins often burned the pants off many a film company when the offending distributor did or said something that might harm the independent exhibitor. Nor did Pete fail to praise a deserving film company in glowing terms, when the occasion arose. His mythical "Jim Mason, of Cherry Valley," became a national figure as he periodically expounded on the industry's problems in a pointedly exaggerated and hoydenish manner. From Allied, mother organization of Wood's Independent Theatre Owners of Ohio, the battling exhibitor leader received eulogies that have not been heard since the death of Al Stetler. A. P. Myers eulogized Pete as "one of the ablest exhibitor leaders whose contributions to the general welfare will become more and more evident as time wears on." ITOO's president, Martin G. Smith, felt that he had lost his "truest friend" and National Allied president Trueheart Parson was so dug-down and the Allied stalwart one of the foremost leaders "who gave so much to make Allied great." Pete Wood has left his mark on the industry for as long as it will exist.

QUESTIONS WHICH are often posed to members of the film industry were tackled and very nicely handled by Alfred E. Corwin, the MPAA's director of information on a recent "Voice of America" interview beamed to the rest of the world. The topic was: "Is it possible to form an accurate idea of the way of life and customs of the people of the United States from American motion pictures?" A transcript of the interview, now available from the MPAA on request, reveals some good, common-sense replies to poses that might stump a moviemaker confronted with the question without preliminary thought. Example: (In reply to question, Are crime stories and westerns a reflection of lawlessness in America?) "Stories dealing with crime and law enforcement are generally realistic. In America it has been difficult to make dramatic subjects down through the years—long before movies were invented. Crime and tragedy run all through the Greek plays. Terrible things happen to people in the Old Testament, and even in Mother Goose. Crime certainly was a major preoccupation of Mr. Shakespeare. A good number of the motion pictures from England, Italy and France in recent years also deal with crime—yet none of us in America is deluded into thinking that crime has become a particularly serious social problem in those countries. Neither is it here."

McCormick To FB To Turner

The feature article, "Old Fashioned Ballyhoo," in the May 21 issue of FILM BULLETIN reported the geisha girl promotion on "Tokyo File 212" as being planned by KKO advertising head Barret McCormick. A letter from Mr. McCormick hastens to correct:

...This exploitation idea of the geisha girls for TOKYO FILE 212 was originated by Terry Turner, head of our exploitation department and executed by himself and his staff of field publicity men. Unfortunately, your story attributes this to me. The participation of the advertising department was only in the preparation of advertising for the picture which is, of course, a job executed by many members of the staff. I will appreciate it if you will make a correction in your next issue, as I believe that credit should always go where it is deserved. Terry has been with KKO for a great many years and his spectacular ideas of exploitation have contributed much to making KKO the Showmanship Company."

FABiola." UA's epic of the fall from Rome, is getting a typical Max Youngstein ballyhoo sendoff in each of its major openings. That New Orleans premiere, which set the Mardi Gras town on its tail with the arrival of animals, a carnival, carnivals, gladiator matches and lots more that turned the city Canal Street into a Midway, has paid off beautifully. That the promotion will be continued on Broadway and other spots. Mont, the Okie Theatre i. New Orleans, wired UA's Bill Heineman that the film "broke all house records opening day and hundreds were turned away from over flowing box office." Another example, if you excuse the paraphrase, that "there's no business like ballyhoo business."

THE FIRST special exploitation section of press books we've seen for drive-in theatres arrived in the mail last week. The came from Monogram-Alleied Artists' publicity director, John C. Flinn, on "I Was an American Spy" and "Ghost Chasers," an excellent promotion pieces planned to build up the outdoor theatres' boxoffice. In addition to special showmanship ideas for the particular picture, the special sections come up with some highly effective institutions stunt and promotions for the drive-ins that can be applied to any picture playing the oozoner.

BEGINNING NEXT Monday (18th AL-M's New York and New Jersey branches will operate as a single unit "in the interest of greater efficiency and . . . to better serving our customers," sales vice-president William F. Rodgers revealed la week. The consolidation has resulted in several promotions: Saul Gottlieb, manager of the Pittsburgh branch, will move over to New York to become district manager for the consolidated local branches. Lou Allerhan formerly manager for New Jersey, assumed management of the merged offices, while Ralph Pielow, until now New York manager journeys to Pittsburgh to assume Gottlieb's former spot. Jack Bowen, who formerly he the Metropolitan district manager's title, "retains that post because of illness and will handle special important assignments the Metropolitan area," according to Rodgers.

OF MEN AND THINGS: Joseph M. Sugar has been named manager of UA contract and playdate department by distribution chief William J. Heineman. He was formerly ELC assistant distribution head. Robert Conn is now managing the 20th Fe Des Moines branch, moving over from the Kansas City sales department to replace Ralph Pielow, Jr., who moves up to head the Minneapolis exchange . . . Jack H. Low founder of Confidential Reports, Inc., the distributors' checking outfit, has resigned as executive vice-president and general manager CRK and will announce his future plans at Be returns from Canada next week . . . Har Feinstein, new WB Theatres zone head for New England, will be fated June 12 by the Pittsburgh Variety Tent, his old stampboard grounds before the promotion.
A quarter of a century ago, four brothers took a chance. Against the "better" judgment of old, established movie industry conservatives and chronic worriers who waited about the new-fangled radio competition "wiping out" movie business, Harry, Jack, Albert and Sam Warner staked their future on a gadget—talking motion pictures — and changed the history of the industry.

That pioneering spirit and faith in the industry's future which characterized the Warners during the first days of sound was pointed up in subsequent years as their company made daring forays into new themes and helped the movies grow to maturity. Warner Bros. status as a pillar of the industry was unquestioned, though the quality of the studio's product left something to be desired in the past season or two. Then, in recent months, rumors went the rounds that the brothers were tired, that they were going to unload their stock and get out of the industry.

A few weeks ago, president Harry revealed that the family's controlling interest, reputed by some 24 per cent of stock, was up for sale and that a syndicate of outside interests, headed by San Francisco financier Louis R. Lurie, would sit across the bargaining table with a view of buying them out. When the initial shock wore off, many viewed the Warner decision as a big nail in the coffin that was being hastily constructed for the movie business by the prophets of doom. "If the Warners are pulling out," they waited, "you can be damn sure the end is in sight."

But with the same startling suddenness that startled the announcement of the sale proposals, the brothers did a complete turnabout, halted the negotiations and announced they were staying in the business.

"While Mr. Lurie was prepared and willing to meet most of our preliminary stipulations, and others were still under consideration," Harry Warner declared, "we that we could not withdraw from the great undertaking which has been so vital a part of our lives."

The quick switch was viewed by many exhibitors with skeptical eye. The "hush-hush" boys whispered knowingly that this was just a breather, that there were technical difficulties involved and once these were settled, sale negotiations would be resumed. Even if the Lurie deal was definitely off, it was felt, other buyers might be sought, or would come shopping with the lure of the controlling stock as bait on the block.

By BARNEY STEIN

Before new sale reports had a chance to get into the rumor mill, however, two announcements by WB topsers gave powerful evidence that the Warners not only intended to remain in business, but were going ahead with more of that pioneering fervor that zoomed them to their prominent position in the industry.

The first was the disclosure by Ben Kalmenson, vice-president and general sales manager, that the company's four top pictures of the year were going into release this summer. Invitations were issued to the nation's exhibitors to attend special theatre screenings of the four films in each of the key cities. The quartet were to be shown on June 12-13 and would be accompanied by displays of enlarged reproductions of sample ads so that the theatremen would get an idea of their presentation to the public.

Plunging forward with strong product in an effort to bolster the boxoffice during the summer "dog days" was a convincing demonstration of faith. And in giving concrete proof of its own belief in the industry, Darners had

(Continued on Page 8)
made an important contribution to the movies as a whole by bolstering the faith of exhibitors. In an urgent appeal, Kalmenson bid the theatre-men to “come see this product, and you will see for yourself why every exhibitor owes it to himself, to his theatre, to his industry to look forward and go forward with optimism and faith.”

Good Bet To Recapture
Lost TV Audiences

It was also a shrewd move on another count. By making this top product available to theatres during the hot weather months, it was hitting television at this competing medium’s lowest ebb. The major TV shows were off the air for the summer. The huge segment of moviegoers that video had stolen from theatres and kept cooped up in their homes would be emerging from hibernation and would be ripe for a return to the air-conditioned movie houses. Giving these returning prodigals the best product available would be a powerful factor in restoring the movie-going habit.

The second clincher in the company’s declaration of faith, following hard upon the heels of Kalmenson’s statement, was studio chief Jack L. Warner’s inauguration of intensified production and preparation for the future. The studio head revealed that a total of 52 productions are currently in work at the Burbank lot. At the same time, production boss Jack expanded on a preparation program, based on the “hard facts of a hard market,” which would concentrate on the public’s entertainment demands rather than the dollar sign on a picture.

There will be no dollar limit, he said, on any idea which gives reasonable assurance of returning more than it costs. “You can spend every dollar necessary to put entertainment on the screen,” Warner told his staff, “but every nickel has to count. Waste of time and money can no longer be tolerated in any department of motion picture production so long as we, as other industries, face a tighter public purchasing program.”

The public, he added, has never been impressed by the price tag on a picture, “Subject matter, properly cast and properly filmed, always has been the deciding factor. The things that interest the public are not a flock of numbers... They want new experiences, new ideas, new angles, but always within the framework of entertainment.

“In brief, let’s make pictures for the people instead of for ourselves. There is no need to impress each other, but we must impress the public with the idea that what we have is something they cannot get anywhere else. To bring them in—and back—to the theatres, let’s make things to arrest and hold their interest... Intelligent moviemaking, calculated from every angle, can do more for us than all the worrying in the world. That’s why we must get onto an intensified showmanship concept.”

Warner’s talk to the studio executives, it which he also traced the history of the company, brought back into sharp focus the golden era that followed the daring plunge into the “talkies.”

Those years, from 1928 when the first motion picture with spoken dialogue, “The Jazz Singer,” revolutionized the movie industry and within two years found 10,000 theatres wired for sound; then through the early thirties, when big-time musicals like “Gold Diggers” and “42nd Street” found unprecedented popularity with the public; the gangster-film era which included “Public Enemy” and “Little Caesar” among biggest money-makers in movie history; the biographical films like “Pasteur” and “Zola”; the “significant” theme pictures, which “I Am a Fugitive from a Chain Gang,” whose message was all—of these were Warner pioneers, often against the opposition of exhibitors, who were forced to revise their estimate of what we called “boxoffice” when the grosses started to pile up.

That same pioneering spirit carried into the pre-World War II years, and the early war period when the New York Times listed the company for its “enviable record for combining good citizenship with good picture making.”

Not so distinguished, however, was the more recent years’ product. While Warners endeavored to turn out a reasonable quota of box-office films to maintain its standing among the top film companies, it seemed to have fallen into a more routine pattern.

The fresh and vibrant innovations which Warners had transmuted into the industry blood-stream to give it new life seemed to have run dry.

New Activity Bodes
Old-Time Enthusiasm

Now, however, the company shows a prospe of return to the pioneering policy which brought it fame and helped so vitally the growth of the industry. The decision to release its top films during the summer, the unorthodox two-deck nationwide screenings, and the promise contained in the forthcoming line-up are signs in that direction.

The big four for the hot-weather season are “Jim Thorpe—All American,” story of the great Carlisle athlete, starring Bert Lancaster, Phyllis Thaxter, Charles Bickford and Sri Cochran; “A Streetcar Named Desire”, starring Vivien Leigh and Marlon Brando in the film version of Tennessee Williams’ Pulitzer Prize and New York Drama Critics Award play, directed by Elia Kazan handling the production; “Strangers On A Train”, Alfred Hitchcock’s suspense starring Farley Granger, Ruth Roman and Robert Walker, and “Capt Horatio Hornblower”, the Technicolor epic starring Gregory Peck and Virginia Mayo.

OLD WARNER GREATS

WB innovations in movie theme and presentation were represented by (from top) “Public Enemy” (1931), “Gold Diggers of Broadway” (1929), “Story of Louis Pasteur” (1935), “42nd Street” (1933) and “I Am A Fugitive From A Chain Gang” (1932).
Among the completed product soon to be cased are a pair of Technicolor adventure films, "Fort Worth" (Randolph Scott - David Brian - Phyllis Thaxter - Helena Carter) and "Instant Drums" (Gary Cooper); two Technicolor musicals, "On Moonlight Bay" (Doris Day - Gordon MacRae) and "Painting the Town with Sunshine" (Dennis Morgan - Virginia Mayo - Gene Nelson); "As Time Goes By" (Ray Milland - Gene Tierney); "Tomorrow Is Another Day" (Ruth Roman - Gary Cooper); "The Dawn Is Ours" (former "Force of Arms") (William Holden - Nancy Olson - Frank Lovejoy).

In addition to these, there are several other films that are still unknown quantities but promise in their themes and derivations.

ear-Sale May Be a Blessing In Disguise

The events following the near-dissolution of Warner dynasty should provide their own answer to any doubts that the company intends to remain in business. But more than that, the ear-sale negotiations may well turn out to have been a blessing in disguise. They may prove to be the spur that will galvanize the entire outfit into the pulsing, plugging, pioneering mechanism that made the company one of the mightiest powers in the industry.

Whether it was hard dollars or soft sentiment that motivated the Warner brothers to stay on is nearly as pertinent as the aftermath of its decision, and the bright vistas it has opened.

Exhibitors everywhere will be pulling for its promise to be fulfilled. And, we suspect, any distributors, too. The far-sighted film industry will know that strong product from any distributor, even a potent competitor, will benefit the entire industry by restoring the public's confidence in the movies and reinstating the movie-going habit. True, it will mean that exhibitors will have to plug harder and raise the standard of their own product to meet the competition.

Who could object to that?

Warner's Big Four to be released this month will be trade screened nationally on 12-13. From top, "A Streetcar Named Desire" (Marlon Brando - Vivian Leigh); "Captain Horatio Hornblower" (Gregory Peck - Virginia Mayo); "Strangers On A Train" (Robert Walker - Ruth Roman - Farley Granger); "Jim Thorpe - All American" (Burt Lancaster).
'EXCUSE MY DUST' HIGHLY AMUSING SKELTON COMEDY IN TECHNICOLOR

Rates ◆◆◆+ generally; much more in small towns

Metro-Goldwyn-Mayer
84 minutes
Red Skelton, Sally Forrest, MacDonald Carey, William Demarest, Monica Lewis, Raymond Walburn, Jane Darwell, Lilian Bronson, Guy Anderson, Paul Harvey, Directed by Roy Rowland.

"Excuse My Dust" continues the Red Skelton metamorphosis (initiated in "Three Little Words") from zany, burlesque comic to light hearted funnyman capable of carrying a real story and a believable romance. The production of Jack Cummings is a handsomely turned out piece. The Technicolor affair—conspiring with amusing songs, ensemble dances, and a dream routine involving lovely Sally Forrest that ranks among the best musical interpolations ever put on the screen. And Miss Forrest is very much the reason. Potentially, she's a big time star—possessed of acting talent, dancing ability, personality plus, and the looks to prove it. "Excuse My Dust" is on the slowish side at the beginning, but once the plot is laid away and the complications begin to develop it sails along with considerable speed and humor. The finale is a rollicking chase sequence involving vintage cars over a "highway"—such as might have been conjured in the good old days of Mack Sennett. Roy Rowland's direction writes plenty of charm and atmosphere into the narrative which could have been just another fragmentary comedy escapade. The Red Skelton fans, small town family audiences will find the Metro show much to their liking.

Skelton's more subdued personality is highly effective in the romantic plots, but he still knows how to blow through the slapstick episodes in his well suited part of a supposed screwball who dreams of the days of horseless carriages. Macdonald Carey romps through the spot of a small town heavy with the zest of an actor having a good time. His broad characterization never misses a laugh cue. William Demarest is William Demarest's recommendation enough. Monica Lewis, pert and cute, scores a decided personal hit as a bubbly vamp. Raymond Walburn, Jane Darwell, and Lilian Bronson do ok in their lesser parts.

STORY: Skelton, a barnyard tinkerer, is one of a number of young Americans given to experiments with engines at the turn of the century. No one takes his invention seriously, least of all William Demarest, the local stable owner whose daughter Sally Forrest, is in love with Red. He sees the whole scheme as an affront to his business. He even tries to pass local legislation against the contraption. Skelton enters a contest for $5,000, wins it of course, proves the practicability of the horseless carriage, and gets the hand of Miss Forrest against most unsportsmanlike competition from MacDonald Carey. HANNA (Hollywood)

SPORTS RACKET

Rates ◆◆◆◆◇ as dueller

RKO-Radio (Filmmakers)
76 minutes
Claire Trevor, Sally Forrest, Carleton G. Young, Robert Clarke, Kenneth Patterson, Marcella Cisney, Joseph Kearns, William Hudson, George Fisher, Arthur Little, Jr., Bert Heflin, Edwin Reimers, Don Kent, Directed by Ida Lupino.

"Hard, Fast and Beautiful" is a modest, unpretentious endeavor for Filmmakers, the ambitious independent company of Collier Young and Ida Lupino. Like the previous attractions in this outfit's short history ("Not Wanted" and "Outrage"), this one is designed to get over the hump by means of special exploitation. The names are not strong, but the audience to a man, are degrees above the average found in a production costing less than $300,000. The gimmick lies in the story, a clever combination of misguided mother love and an expose of the amateur tennis business. It's an attraction that's girt for the exploitation mill of the enterprise exhibitor. The tennis scenes pack more excitement than one might expect, and the details of the seamy side of tennis tournaments are put forward in interesting fashion. The finish is rather lame, the girl champion's belated awakening to the unscrupulous deals put over by her mother being not especially convincing. But despite these flaws the RKO release rates E. for Effort and attention for its spirited bunching of formula picture making.

Claire Trevor's portrayal of the scheming, ambitious mother who sacrifices domestic happiness and her daughter's welfare in order to move in smart circles is just what one expects of this steady actress—well modulated, restrained, convincing. Sally Forrest is splendid as the pawn in her game of contacts. Carleton G. Young brings the right effete quality to his characterization of the tennis promoter. Robert Clarke is fine as the boy who loves Sally. Kenneth Patterson's approach to a father who long since has lost assetiveness in the face of his domineering wife makes the character sympathetic and understandable. Supporting players generally are competent.

STORY: When others discover the singular talents of her daughter on the tennis court Claire Trevor quickly goes along with a suggestion that the RKO Sally Forrest get complimentary membership in the town country club. Soon she is being "financed" to play around the country and eventually with Carleton Young as the mentor, is on the way to the championship. Mama reveals is the fine clothes paid for by hotels at which Sally appears in exhibition games. Other players are quick to see what is going on and Sally, sensing their resentment, turns to her mother. To save face she plays out a season, wins the championship and retires. Meanwhile her father has died. Young is off to greener pastures—a new champion. And Trevor is left quite alone. ANGEL

'THE PROowler' SORDID STORY NEEDS SELLING

Rates ◆◆◆◇ generally if exploited

United Artists (Eagle-Horizon)
91 minutes

In some respects, "The Prowler" is an interesting, adult, but decidedly sordid, story of illicit love. In others, it is rather heavy-handed melodrama, salvaged only by the considerable effectiveness of its concluding sequences. The first half is largely dialogue—dialogue that consists largely of repetitious love making between Van Heflin and Evelyn Keyes. However, once "The Prowler" shifts into dramatic high and takes on the dimensions of a chase and a race against time, the interest mounts as the good actors and director Joseph Losey are afforded opportunities to display their virtuosity. Losey is a minor master at suspense, and both Van Heflin and Evelyn Keyes have a way with high tension emotions that grips the onlooker. In most situations, the UA release of S. P. Eagle will need special exploitation if it is to hold top or even equal position on a double bill. It would be wise for exhibitors to advertise it "for Adults Only" because of its dubious subject matter.

Van Heflin gives a vigorous performance as the ruthless murderer of his sweetheart's husband. Evelyn Keyes, sacrificing glamorous appurtenances to play the role of an everyday housewife, is always convincing. The action centers largely on these two, and with the exception of John Maxwell, in the part of Heflin's older policeman friend, the other players have comparatively little to do. They are, however, excellent.

STORY: Playing a rookie policeman who resents the facts of fate that have made him a minor figure instead of a big shot, Van Heflin, in the course of his wanderings, meets Evelyn Keyes, comely wife of an eccentric market owner who insists upon operating late evening disc show. Heflin, realizing Keyes' dissatisfaction with her life, makes violent love to her even as he plots a cunning way of murdering her husband. The event takes place on schedule, and shortly after Heflin and Keyes are married. On their honeymoon she discloses she is pregnant, and the child is Heflin's—her late husband's. fortunes are known to his family. So, to escape disclosure of their association before the murder (which has been called "accidental") Keyes and Heflin decide the child shall be born out on the desert—with only Heflin attending. During her hours of agony, Keyes is reduced to recognizing a manical killer and accomplishes his downfall by telling the truth to the doctor who is summoned at the last minute. ANGEL
"MR. IMPERIUM" POOR STORY WASTES PINZA'S CHARMS

Metro-Goldwyn-Mayer
18 minutes

For months the rumor mill has been grinding out unhappy reports about "Mr. Imperium," and the preview of the first MGM Ezio Pinza starrer, unhappily, largely confirms them. The collaboration of producer Edwin H. Knopf and director Don Hartman is an idiotic screenplay woven around the romantic evails of an older man of royal birth and an American entertainer working in Europe. An old-fashioned escapade even when kings were in business, it is no more today than an antiquated fantasy. While Pinza is hardly to blame for the blatant shortcomings of the film, the mature charm which characterized his tremendous stage success is pitilessly attacked by the inept script and the inexorable camera closupes. In the right screen role, however, he might yet live up to the magical reputation he created in "South Pacific." Obviouely his English diction is poor, for to achieve clarity he speaks slowly and deliberately. This is all the more reason he ought not be saddled with this role of an amorous king—a fellow who should be gib and animated. The song isn't much to listen to; even Pinza's voice can make them no more than little melodies tossed in to break the monotony. The camera keeps Pinza and Lana Turner in focus to the point of distraction. The other players in the small cast have literally no opportunities to give "Mr. Imperium" the jolt it sorely needs. Boxofficewise this might not fare too badly on the strength of public interest in Mr. Pinza's debut, plus, of course, the established value of the Turner name. Unfavorable word-of-mouth advertising and the disapproval of critics, however, will take their toll.

Lana Turner won't win any awards for acting in the vivid part assigned her, but here's one reviewer's low-salaried effort. Pretty Lana works like a Trojan to make her character interesting—and in the dishearteningly dull love scenes she pulls every trick in the book to give them animation and romantic punch. Marjorie Main, Barry Sullivan, and Sir Cedric Hardwicke are totally wasted as featured players.

STORY: Pinza, a Prince, meets Lana Turner while she is a member of an American variety act travelling in Europe. They fall in love, but the death of Pinza's father elevates him to the throne and he must return to his unnamed country to rule. Sir Cedric Hardwicke, his Prime Minister, deliberately withholds Pinza's farewell note to Lana. Years later, after World War II, Lana is a big movie star; Pinza is in exile. He flies to Palm Springs where they have a rendezvous and realize the old flame still burns. But duty again calls Pinza—the people appear to want the return of the monarchy. Unless he accepts the throne it will fall on his son to occupy it. Unwilling for his boy to lead the frustrated life of a puppet ruler, Pinza goes home, leaving Lana to fret in the equally frustrating life of a movie star. HANNA (Hollywood)

"PASSAGE WEST" GOOD OUTDOOR DRAMA IN TECHNICOLOR

Paramount (Pine-Thomas)
10 minutes
John Payne, Dennis O'Keefe, Arlene Whelan, Frank Faylen, Mary Anderson, Peter Hanson, Richard Rober, Griff Barnett. Directed by Lewis B. Foster.

This Pine-Thomas production for Paramount release has the elements of action and suspense, plus the assets of Technicolor, to carry it through to reasonable success in most situations. Its best boxoffice possibilities, of course, will be in action houses. The screenplay by Lewis B. Foster, who also directed the uninformative, unappealing adventure of settlers bound for California in the 1860's. The basic conflict is between a half dozen escaped convicts, led by a cruel leader, and the religious-minded pioneers, who become their virtual prisoners. Foster develops interest by incidents such as the loss of a prized calf during a sandstorm, the death of a baby deprived of milk, and the love affair between a parson's daughter and the convict leader. These sequences will give "Passage West" an added value for family houses.

The performances are, for the most part, good. John Payne dominates the cast as the boss of the escaped convicts. Dennis O'Keefe does an effective and sympathetic job as the mild-mannered, but two-fister, preacher who leads the pioneers. While there are some slow spots through the long journey, director Foster manages to keep things moving at a satisfactory pace.

STORY: John Payne and five companions, escaping from prison, compel a small group of religious-minded pioneers, led by preacher Dennis O'Keefe, to take them along on their wagon train bound for California. Payne, a swaggering toughie, forces the train to keep moving. Plagued by Payne's domineering tactics and his advances to Arlene Whelan, O'Keefe finally rolls up his sleeves and gives him a thorough beating and a private sermon. When the wagon train reaches California, the convicts decide to remain in the frontier town. Payne, now reformed, turns down Arlene's advances, sending her back to O'Keefe, who loves her. Their identity being known, the settlers agree to stay on as laborers. They strike gold and when they refuse to heed O'Keefe's pleas not to mine it, Payne blows up the mine, sacrificing his life.

YORK

"FRANCIS GOES TO THE RACES" BETTER THAN THE FIRST

Universal-International
38 minutes

The follow-up production job turned in by Leonard Goldstein in this second chapter of the adventures of the talking mule, "Francis," has more laugh content than the original version, more inventiveness in the handling of comic story situations, and more pertinent values to satisfy the general public that enters a theatre for diversion. Arthur Lubin in his direction of the variation of the theme created by David Stern made capital of the opportunity. Yarn this time is by Robert Arthur, fashioned into a screenplay by Oscar Brodny and David Stern.

Cut to the comedy talents of Donald O'Connor and with notable support given by the stage background of "Francis," plus the veteran ability of Cecil Kellaway to bolster the youngsters, the story settles for laughs on the various comic plight that Donald finds himself in when he takes the mule's advice and plays the horses. Psycho-analysis also comes in for an equine twitting. It's all for laughs and entertainment. Family houses will find this a good grosser; it will be a strong dweller elsewhere.

STORY: Taking up from where the original number ended, the script has O'Connor and "Francis" taking to the open road. They meet Piper Laurie, a young miss whose grandfather, Cecil Kellaway, breeds race horses. They are indebted to a competitor who foreclooses. Promptly to their rescue comes O'Connor and "Francis," but in devious ways which are beset by police commissioner and rough stuff by a gambling syndicate. Miss Laurie gives Donald her money to buy back a promising steed. Instead, he is talked into purchasing a filly of no promise. "Francis" tells him of a seven horse parlay which wins back $25,000. Immediately track officials and the police, plus the gangsters, are after him. O'Connor has a hard time of it from there on out until "Francis" comes to his aid, psycho-analyzes the nay in question, convinces her she will win a big race. She does by a neat trick and last seen Donald is off to new scenes which, if they have the boxoffice promise of this item, will be most welcome.

YORK

UNE 1, 1951
‘NIGHT INTO MORNING’ SOMBER TALE OF TRAGEDY

5 days ago movegoers seem to prefer. The script is narrowly written, somewhat monotonous as much of the narrative is related in long and tortured dialogue passages. In most situations this will have to be relegated to the lower spot on dual bills. It should be used with a comedy or musical top feature.

Ray Milland, playing the professor, is the kind of capable actor who can not give a bad performance, and his characterization in “Night Into Morning” is thoughtful and sincere. John Hodiak inevitably has trouble with the spot of Milland’s friend, a teacher who fails to recognize the problem. Nancy Davis brings warmth and animation to the part of Hodiak’s fiancé. Jean Hagen registers provocatively in a brief sequence as a beauty who interests Milland fleetingly—an angle that inexplicably is dumped within a few seconds of its introduction. Fletcher Markle’s direction is slow and labored.

STORY: Milland is lecturing his class when a boiler explodes in his home; the accident kills his wife and son. He insists on continuing his work and in showing none of the usual emotions. He moves to a shabby hotel, takes to drink, and makes several suicide attempts. Nancy Davis arrives during one of these, dissuades him, and helps him understand that his actions are instances of cowardice, not love for his lost ones. ANGEL

‘IN OLD AMARILLO’ GOOD

67 minutes

“In Old Amarillo” contains enough action for the Roy Rogers fans, even if its story is inclined to ramble. Shooting forays, fistfights, encounters aboard trains, and an aerial conflict pepper the production of Edward J. White, and director William Witney makes them pay off in exciting fashion. But the script is more involved than a western has a right to be. An account of a drought on the plains, it never fully explains the heavies’ motives in wanting to grab ranch lands, nor is the angle of son against father developed as dramatically as it might. However, the Rogers fans should find enough of what they want to satisfy them.

Rogers handles the heroics capably, “Trigger” struts his tricks in showmanly style, and Estelita Rodriguez handles a peppy Mexican singer with plenty of vigor. Penny Edwards is satisfactory in a conventional feminine role. Pinky Lee’s comedy capers are aimed largely at the juveniles. Roy Barcroft, Pierre Watkin, and Elisabeth Risdon stand out in the company of capable supporting character players.

STORY: To end the long, dry spell, Rogers suggest the ranchers hire a rain maker to fly dry ice into the clouds. Roy Barcroft, heading a syndicate of thugs who want to grab off the cattle at low prices, interferes with the project and kills the rainmaker-pilot. Rogers recognizes that a murderer has taken place, investigates, and eventually, nabs Barcroft and his henchmen. JAMES

‘THE LION HUNTERS’ AVERAGE FOR “BOMBA” SERIES

The quickie production uses the bleak coast of Northern Scotland to tell its tale of a group of scientists who, noting strange atmospheric disturbances, gather to observe an unpredictable phenomenon. A bit too much time is spent in establishing the plot, and when the visitor from Planet X does arrive, he’s not nearly as terrible as he might be. As in “The Thing,” the tendency of the new horror shows is an understatement, and the veteran suspense fan rather misses the chilly gore of the first “Frankenstein” flickers. The performances are good generally, and when the script permits, director Edgar Ulmer breathes needed action into the opus.

Robert Clarke delivers a properly curious performance of the newspaper man covering the adventure to whom all the details are explained. Margaret Field is less than adequate in the feminine lead, but Raymond Bond, Roy Engel, and David Ormont give convincing performances.

STORY: Unlike the moronic devil bats, spider-men, etc., of a decade or so ago, today’s crop of monsters are super-intellectuals capable of battling man on better than his own terms. “The Man From Planet X” is one such—a fellow who travels in a super-duper air contraption and proceeds to create considerable disturbance in the isolated spot in which he arrives. One of the scientists, William Schallert, believes that by common courtesy he can communicate with him and thus establish a world power. The others soon recognize him as a force of evil and plot his death. The narrative concerns itself largely with reaching a decision about the visitor’s destruction. And, of course, the proponents of good win out. JAMES

‘MAN FROM PLANET X’ EXPLOITABLE PSEUDO-SCIENCE DRAMA

Although, from the viewpoints of production quality, story, and acting, “The Man From Planet X” is inferior to most of the pseudo-scientific yarns that have come to the screen in the past season, the subject is, nevertheless, well worthy of the exhibitor’s attention as a valuable exploitation film. The title is good, and the basic gimmick of a visitor from space is a provocative sales angle. The United Artists release, presented by exhibitor Sherrill Corwin, already has proved its mettle in several test engagements. It’s simply a matter of ballyho and the theatre owner not up to it had better count this only as a minor supporting feature.
LOOK FORWARD
GO FORWARD
WITH
WARNER BROS.
Jim Thorpe — ALL AMERICAN

Starring
Burt Lancaster
and Charles Bickford
Steve Cochran
Phyllis Thaxter

Screen Play by Douglas Morrow and Everett Freeman • Jim Thorpe, Technical Advisor

THE PULITZER PRIZE AND CRITICS AWARD PLAY
A Streetcar Named Desire

An ELIA KAZAN Production

Starring
Vivien Leigh • Marlon Brando

Produced by
Charles K. Feldman • Elia Kazan • Warner Bros

Screen Play by Tennessee Williams

Based upon the Original Play "A Streetcar Named Desire" by TENNESSEE WILLIAMS
At Presented on the Stage in 1947

at these Theaters:

ALBANY . . . MADISON
ATLANTA . . . RHODES
BOSTON . . . ESQUIRE
BUFFALO . . . CENTER
CHARLOTTE . . . DILWORTH
CHICAGO . . . CARNegie
CINCINNATI . . . Paramount
CLEVELAND . . . VOGUE
DENVER . . . ESQUIRE
DES MOINES . . . VARSITY
DETROIT . . . ARC
DALLAS . . . MELBA
INDIANAPOLIS . . . FOUNTAIN SQ.
JACKSONVILLE . . . ST. JOHNS
KANSAS CITY . . . VOGUE
LOS ANGELES . . . PARAMOUNT
MEMPHIS . . . VARSITY
MILWAUKEE . . . VOGUE
MINNEAPOLIS . . . VOGUE

THESE ARE THE ATTRACTIONS THEY'LL SEE — COME AT THIS EXHIBITION...

EXAMPLES OF THE IMPORTANCE OF THE W~

TO BE SHOWN JUNE 12TH 10:30 A.M.  TO BE SHOWN JUNE 12TH 1:00 P.M.
AND THEY’LL SOON BE ON THE WAY TO

**WINGS** NATION-WIDE JUNE 12-13

**READY FOR RELEASE!** FOUR SEE-FOR-YOURSELF

PRODUCT TO EVERY SHOWMAN’S FUTURE!

**TO BE SHOWN JUNE 13TH 10:30 A.M.**

**ALFRED HITCHCOCK’S**

**Strangers on a Train**

Starring
FARLEY • RUTH • ROBERT
 RANGER • ROMAN • WALKER

with LEO G. CARROLL•Screen Play by Raymond Chandler and Czenzi Ormond

**GREGORY PECK • VIRGINIA MAYO**

**Captain Horatio Hornblower**

COLOR BY Technicolor

DIRECTED BY RAOUl WAlSh Screen Play by Ben Carr & Ben Brown and AARON MARKS

*Except New York
MAY 31-JUNE 1 STRAND THEATRE

NEW HAVEN...ROGER SHERMAN
NEW ORLEANS...FOX
OKLA. CITY...WARNER
OMAHA...ADMIRAL

PHILADELPHIA...ALDINE
PITTSBURGH...WARNER
PORTLAND...EGYPTIAN
ST. LOUIS...MISSOURI

SAN FRANCISCO...UNITED NATIONS
SEATTLE...VENETIAN
WASHINGTON, D. C...UPTOWN
A Statement by

Jack L. Warner

Our ‘Look Forward’ Showings about to take place are an actual demonstration, on the screen, of a portion of the program now in progress at Warner Bros. Studio.

We have arranged these showings for the good of the exhibitor, his audience and his future. Every theatreman who attends will see for himself the quality of the motion pictures he is going to offer his community; and will be ready to present them to the public with the enthusiasm for which the American showman is famous.

Besides, I feel it is to the benefit of all in the industry to have four pictures of this quality on the market at the same time.

I know that every exhibitor at our ‘Look Forward’ Showings will go forward with complete new confidence in the strength of his product, his theatre and his industry.
It is lamentable, but nonetheless true, that 20th Century-Fox's recent action in asking 130 of its top-ranking executives to receive voluntary salary cuts ranging from 25 to 50 percent, has unleashed a fresh wave of panic among the rank and file workers of the motion picture industry. Exactly the reverse should be the case.

By giving the axe to top-heavy salaries of the industry's bigwigs, and thereby divorcing sorely needed finances to holding up productions levels on the company's product, Fox has taken the most forward step yet devised for assuring the future of the medium. And, by agreeing to set aside 20 per cent of its net profits as an "employee participation" fund from which those salary slashes may be recouped, the company has given a fresh incentive to its creative talent to strive for higher quality in their work.

In its final analysis, all this constitutes a shrewd move on the part of the studio, for it has been foundering on the shoal of excessive production costs. Efforts to economize by cutting down on the costs of sets, curtailing story preparation, using stock film and restoring to the hundred and one other devices have been tried—have all resulted in compromising the quality of the product, and thereby alienating the customers.

Once the houts of hysteria has cleared away and a common-sense viewpoint is restored, Hollywood will probably realize that at last an effective step has been taken toward restoring financial good health to the business. When that time comes, we can expect other major companies to follow Fox's example.

COLUMBIA

JUNE WILL SEE HEAVY SHOOTING SCHEDULE AT COL.

Six Columbia films will roll during June—the heaviest schedule for a single month thus far this year.

Gene Autry leads off the June schedule with "Valley of Fire," on the 4th, with Armand Schoeffler, as usual, handling the production chore and John English directing. On the same date, producer Wallace MacDonald and director Will Jason will see off "Chain of Circumstances," a mystery melodrama, which was still being cast at this writing. Both productions will be filmed on shooting schedules running two weeks or less.

The following day, on June 5, MacDonald will start dividing his time, when the latest entry in the Goscine series opens. With Jack Oakie in the cast, the cameras, Edward Bernds directs the "Alley" series, with a cast headed by Scotty Beckett, Jimmy Lydon, Don Beddoc and Susan Morrow.

LIPPERT PRODUCTIONS

LIPPERT TO DROP PLANS FOR RENTING FILMS FOR TV

Robert L. Lippert has abandoned any serious thought of supplying television with old films and, as a result, will probably make an announcement in the near future that his company will henceforth concentrate on exploitation films.

Lippert's decision is the result of a recent cross-country swing to survey the television market first hand. He reports that the number of stations which can come up with sponsors who can afford to show films at a rental figure that would be profitable to his company is almost negligible.

With each successive picture from Lippert's company, it becomes increasingly evident that he can hold his own in the current motion picture field, when it comes to producing exploitation and high-budget action features. Both "Rocketship XM" and "Steel Helmet" have been tremendously popular, and his soon-to-be released "Little Big Horn," should top even their success. The latter, which stars Lloyd Bridges, John Ireland and Marie Windsor, was previewed to enthusiastic enthusiasm at the gabling on June 9. Based on an incident in American History, the picture gives a thrilling account of the efforts of a small unit of U. S. Cavalrymen in their efforts to save General Custer of an impending attack by Sioux Indians.

Next to roll on the Lippert agenda is "FBI Girl" (Cesar Romero), which William Berke will produce and direct. He is in Washington at the present time conferring with J. Edgar Hoover on script approval, and, barring last minute hitches, will start the picture rolling on June 11.

The first of Lippert's participation deals for making pictures in England, in conjunction with Exclusive Films, Ltd., will get underway early in July with the toehold of "Black Alibi." Lippert will use the studio facilities in this type of production under terms of the agreement, and in return will receive 75 percent of the gross in all countries outside England.

METRO-GOLDWYN-MAYER

MGM MAINTAINS PACE, TO HIKE MUSICAL OUTPUT

There is a general re-shuffling due in Metro's production program to allow for an even greater output of musicals than has already been announced. In anticipation of this increased production, executives of the company are combing both Hollywood and Broadway for new musical talent to be used both in front of and behind the cameras. Sources close to Dore Schary tell FILM BULLETIN he's contemplating an increase of almost 100 per cent in musical output. The renewed interest in musical production springs from the unexpected success of "The Great Caruso," which is mopping up in all situations. Moreover, it offers conclusive proof that top-flight musicals can be produced on budgets which are no higher than for other types of pictures. "Caruso," for example, was shot in only 31 days and has already recouped its cost, with the total market scarcely scratched.

Undoubtedly another reason for the spurt of interest in this direction is the raves being garnered at sneak previews of "An American in Paris." Without a doubt, seeing this magnificent production is one of the greatest motion picture experiences this department has ever known.

Rumors still run as to L. B. Mayer's future intentions. And although Mayer still refrains from any comment, there is considerable doh, that he will continue at MGM beyond this summer. He is known to have been hedging with RKO's chief Howard Hughes, among others, but the general consensus of opinion, among those who know Mayer well, is that he will probably form his own independent company.

Production continues full tilt on the Culver City lot, with as many as six or seven pictures shooting simultaneously. Budgets remain at top level, with two of the three productions just going before the cameras hitting well over the million dollar mark, and both set for Technicolor timing. They are: "Belle of New York" (Fred Astaire-Vera Ellen-Kennanwynn), an Arthur

(Continued on Page 18)
Lichtman Calls Fox Summer Slate Strongest in History

A three-month line-up of ten pictures, the strongest in 20th Century-Fox's history, has been scheduled for release in July, August and September, as a hype for summer business, according to Al Lichtman, director of distribution.

Topping the list, Lichtman told members of the trade press at a luncheon held at the home office, will be Darryl F. Zanuck's "David and Bathsheba," a Technicolor extravaganza which will premiere in New York in August, followed by a series of special key dates in September.

Promising that 20th-Fox will do its "utmost to keep theatres open", Lichtman declared that his company's policy will be to "meet every situation as we find it, based on merit." He warned, however, that it will be impossible to keep some theatres open.

The distribution executive stated flatly that the field representatives have autonomy and that they are expected to "help the exhibitor become prosperous." The company's aim, Lichtman said, is "to give a square deal, and we ask a square deal in return."

Introducing his new Eastern and Western sales managers, Arthur Silverstone and Edwin W. Aaron, to the press, Lichtman also announced that Fox will hold its first national sales convention since 1948 in Los Angeles June 12-15. Policies "centering around the strongest line-up of films ever offered in the company's history" will be discussed at the national round table conference, said Lichtman, and the meetings will be attended by executives of the company's advertising, publicity and exploitation department. Particular, publicity and exploitation plans designed to give intensive local level backing to the company's array of product.

For July, Fox will release "Take Care of My Little Girl" (Jeanne Crain - Dale Robertson), color by Technicolor; "The Frogmen" (Richard Widmark - Dana Andrews - Gary Merrill), and "The Guy Who Came Back" (Paul Douglas - Joan Bennett - Linda Darnell). In August, the releases are: "The Secret of Convict Lake" (Glenn Ford - Gene Tierney - Ethel Barrymore - Zachary Scott); "No Highway in the Sky" (Jimmy Stewart - Marlene Dietrich); "Mr. Belvedere Rings the Bell" (Clifton Webb), and a special release produced in Germany by Anatole Litvak and Frank McCarthy, "Decision Before Dawn" (Richard Basehart - Gary Merrill).

In September, in addition to the aforementioned "David and Bathsheba," the company will release "People Will Talk" (Gary Grant - Jeanne Crum), a Darryl F. Zanuck production directed by Joseph L. Mankiewicz, and "The Desert Fox" (James Mason).

Goldensen to Head New Company in UPT-ABC Merger

The merger of United Paramount Theatres and the American Broadcasting Company was announced by Leonard H. Goldenson, president of United Paramount, and Edward J. Noble, chairman of the board of ABC. The resulting company, they said, will be known as American Broadcasting-Paramount Theatres, Inc.


The remaining five, at present directors of ABC, will be Earl A. Anderson, Robert H. Hinckley, Robert E. Kintner, Owen D. Young and Noble, who will be elected chairman of the finance committee of the resulting company.

In their joint statement announcing the merger, Noble and Goldenson said:

"The showmanship and talent of the management of United Paramount Theatres in the entertainment business, when combined with ABC's excellent station and advertiser affiliations and physical facilities, will insure to the listening and viewing public the finest radio and television programs. This combination will be beneficial to both the theatre and broadcasting business in developing new talent and new programming conceptions."

In his letter to stockholders of United Paramount Theatres, Goldenson listed the following steps which are still to be taken:

At a meeting of the board of directors of both companies, the final form of the merger agreement will be voted on. Then a special meeting of stockholders will be held to vote on the proposal. When the stockholders of both corporations have approved the merger, the proposal will be presented for approval of the Federal Communications Commission, which has jurisdiction over all broadcast licenses.

MGM Merges N.Y., and N.J.

Combining the operations of the New York and New Jersey branches, MGM distribution vice-president William F. Rodgers named the company's Pittsburgh branch manager, Saul Gottlieb, to the post of district manager, effective June 11.

Eastern sales manager John P. Byrne and his assistant, Herman Ripps, will retain their status, while Jack Bowen, formerly district manager, relinquishes his post because of illness, and will handle special assignments. Louis Alterland, manager of the New Jersey branch, will head the new offices, and New York manager Ralph Piecow will replace Gottlieb in Pittsburgh.
RCA KICKS AT HIGH COURT
APPROVAL OF CBS COLOR TV

A wave of discontent emanated from spokes-
men for the Radio Corporation of America and
other manufacturers of television sets, as a re-
sult of the Supreme Court decision upholding
the Federal Communications Commission's con-
troversial approval of the CBS system of color TV
transmission as the one to be used by the entire
industry.

The Court's decision favored CBS despite re-
ports of the highly successful trial runs of the
RCA method, following which RCA claimed not
only better reception, but reception at a lower
cost to TV viewers.

Speaking for the Court, Justice Hugo Black
said that the FCC "determined after hearing
evidence on all sides that the C.B.S. system will
provide the public with color of good quality and
that television viewers should be given an op-
portunity to receive it if they so desire. This de-
termination certainly cannot be held capricious."

The concensus of opinion among the manu-
facturers, who favor the RCA method, was that
as far as they are concerned, the public will have
a long wait before it will be able to purchase the
mechanical gadget necessary to convert their
present black-and-white sets to receive CBS
transmission. Air King Products Co., a firm
which is being acquired by CBS, will be the
only manufacturer producing the color receivers.
All other important makers will continue pro-
duction of regulation sets.

PEOPLE ARE JUST CRAZY
TO PAY FOR HOME TELEVISION

Leaving no stone unturned in his efforts to
convince the world—and, particularly, the Fed-
eral Communications Commission—that people
are willing to pay for television entertainment
in the home, Zenith president E. F. McDonald,
Jr., triumphantly announced that 99.2 percent
of the people who participated in the 90-day
Phonevision test in Chicago promptly paid for
the service.

Of the $6,750 total subscription, only $56 re-
 mains unpaid, and that sum is owed by people
who are out of the city at present, he declared,
making the added point that Zenith had no
way of enforcing payment other than by shutting
off Phonevision service.

In an earlier announcement, McDonald re-
leased a complete summary of the test results,
pointing up an attendance rate that is "31/4 times
greater than the .47 times per week which is
considered as the average for American movie
attendance in the theaters."

The average boxoffice for the test period, he
said, was $22.50 per family for three months,
or $1.73 per week. Projecting that average
against an audience of 10,000,000 (which he
considers highly conservative), McDonald
figures the producers' average net return per
picture would be $1,250,000.

LIPTON CITES U-I STAR TOURS
A total of 70 Universal stars, featured
players and special personalities travelled
to 117 cities and towns during the period
between October, 1949 and April, 1951 to
 promote 70 pictures released during that
time, it was revealed by David A. Lipton,
vice-president in charge of advertising
and publicity.

Lipton cited the statistics to point up
U-I's effort to build boxoffice receipts.

The occasion was the launching of a
16-city tour of new stars, Piper
Laurie and Tony Curtis in Chicago on
behalf of the Technicolor film, "The
Prince Who Was A Thief."

WB STRAND CLOSED BY TV - LARGE SCREEN TV, THAT IS

One of Broadway's big movie houses, Warner
Bros. Strand, closed down on Memorial Day
because of television. But wait, more specifi-
cally, the reason was large screen TV.

Within several weeks the Strand will reopen
as the first Broadway house offering the new
RCA system of instantaneous large screen
television. The shut-down was required to
allow for extensive wiring of the theatre.

The TV projection unit, consisting of a
theatre-type kinescope and reflective optical
system, will be mounted at the front of the
lobby section of the Strand, while control and
monitoring equipment will be installed in the
regular projection booth. The new system, by
means of which TV images are projected
directly to the theatre's giant motion picture
screen, the instant they are telecast, is descirbed
by the Radio Corporation of America and
Warner Bros. as the culmination of the two
companies' early cooperation.

RKO ANNOUNCES RELEASE OF
33 FILMS IN 8-MONTH PERIOD

Apparently heeding the voices of exhibitors
who complained that they were being denied
their product, RKO Radio Pictures announced
a total of 33 productions will be released in the
period from May to December. The company
 disclosed it will spend $27,000,000 on 25 pictures
in 1951, at the same time making available
from its backlog finished films representing an
investment of $21,000,000.

Of the 33 releases scheduled, 21 will be so-
called "top-budget" productions, about half
of which will be in color. The remainder will
be made up of six specials and six Tim Holt
westerns.

Among the features scheduled for release
through the summer months are: "Sealed
Cargo," "Hard, Fast and Beautiful," "Best
of the Badmen," "Flying Leathernecks," "Happy
Go Lovely," "Alice In Wonderland," "Believe
Yourself!" and "The Blue Veil."

In addition to the features, RKO will dis-
tribute 24 Disney cartoons and a Disney special
short, "Nature's Half Acre," and 31 2-reel
comedies.

EXCLUSIVE THEATRE TV FOOTBALL OKED BY NCAA

A step forward in the advancement of theatre
large screen television was taken at the meet-
ing in Philadelphia recently of the television
committee of the National Collegiate Athletic
Association, when a plan for exclusive tele-
casts of important collegiate football games
to theatres was approved by the NCAA.

Speaking to Tom Hamilton, chairman of
the college organization, theatres will be given
the opportunity to bid for TV showings of the
games. The deals will have to be made directly
with the colleges or the conferences in which
they participate.

The NCAA meeting was attended by Nathan
Halpern, TV consultant for Fabian Theatres
and the TOA, and Robert H. O'Brien, official
of United Paramount Theatres. These groups
are interested in promoting exclusive TV
programs for their theatre screens.

BEZNOR OPPOSES FREEZE

The question of the government's right to
subsidize the motion picture industry to
wage and price control will be put to the
Wage Stabilization Board in hearings
held in Washington, D.C. June 5-6.

It was announced by David Beznor,
general counsel for the Colosseum of
Motion Picture Salesmen of America.

Beznor claims the government should
not attempt to freeze wages since the
film industry is not subject to price
control. He will represent the film sales-
men at the hearings.
EXPLOITATION PICTURE

'SEAMED CARGO' IS SEA THRILLER

Action, Suspense, New Star Are Angles

Sea stories have held surprising sway at the boxoffice. Add suspense, and b.o. returns a notch higher. Romance, another notch. "Sealed Cargo" has all three, with the popular Dana Andrews matching wits in a deadly duel with Claude Rains, and kisses with a lovely newcomer, Carla Baland. Thus, the principal ballyhoo angle is the sea adventure-mystery-romance theme, and the catchline, "Savage Passions Aflame in the North Atlantic," featured in the ads is the line to plug.

An additional selling point is the famous Saturday Evening Post novel by Edmund Gilligan, "The Gaunt Woman," which is the basis for the film. The title suggests several stunt naturals, such as guessing contests, mysterious boxes, etc.

And don't forget the inherent value in "discovering" a new star. Miss Baland offers that opportunity to the showman and his audience.

NEWSPAPER ADS

Above, some of the larger newspaper ads. Note the emphasis on sea action, the co-stars, and particularly, Carla Baland, who receives top billing along with Dana Andrews and Claude Rains. The art, too, is centered on the new star and adjacent to the ad copy would do well to capitalize on Miss Baland's introduction to moviegoers as a "discovery."
Skipper Dana Andrews and seaman Philip Dorn await the blast that will blow up the U-boat supply ship.

SEALED CARGO

Edmund Gilligan's "The Gaunt Woman" created quite a stir when it appeared in The Saturday Evening Post. It was joked upon as a classic of suspense, and in adapting the novel to the screen, executive producer Sam Bischoff, producer Arran Duff and director Alfred Werker have concentrated on its facet. The tale has Dana Andrews as skipper of a fishing boat in the perilous waters of the North Atlantic in World War II; Carla Balenda is an emergency passenger and Philip Dorn, a Danish seaman, signed on in time of need, with a background which leaves him open to suspicion. The plot thickens with the discovery of an apparently disabled Danish square-rigger, bearing only one living person, Claude Rains, its captain. When Andrews tows the schooner into a Canadian harbor, he discovers a tremendous cache of torpedoes in a secret hold. Concluding that Rains is captaining a supply ship for German U-boats, Andrews and Dorn engage in a battle of wits to thwart the delivery of the torpedoes to the submarines, eventually blowing up the supply ship with its deadly cargo. In supporting roles are Onslow Stevens, Skip Homeier, Eris Feldary, J. M. Kerrigan and Arthur Shields.

UNE 4, 1951


$200,000 per picture, and producers aiming at equally unwarmed marks, at a time when the movie business as a whole is engaged in a struggle for survival.

Still another major move that is reportedly shaping up in the organization, is a fight to kill the double billing system. It is understood that Al Lichtman, the company's new sales manager considers the double features the greatest curse of the industry, and is urging all other company toppers to get behind a big campaign to eliminate them.

Production on this lot meantime, has slackened off somewhat with only three pictures shooting during most of the last fortnight, as compared with five and six earlier this year. The three are: "Desert Fox" (James Mason - Jessica Tandy), which has been filming since April 9; "Golden Girl" (Dennis Day - Mitzi Gaynor), which started April 30; and "Let's Make It Legal" (Claudette Colbert - Macdonald Carey), which rolled on May 7.

Two new features—both top-budgeters—will be added this week, however, with the first day's shooting on "Jiva-Zapata" (Marlon Brando and "Mabel" and Me" (Dan Dailey). "Zapata," which is being filmed almost entirely on location in Mexico, and is a Daryl F. Zanuck personal production, directed by Eli Kazan. "Mabel" is a Fred Kohlmar production, directed by Henry Levin.

Joseph L. Mankiewicz, whose term contract as writer-producer-director for the company expires late in August, is negotiating a new pact, calling for his services on a one-picture-per-year non-exclusive basis.

"Mr. Belvedere Rings the Bell" will be the title of Clifton Webb's new one, adaptation of the stage hit, "The Silver Whistle."

**UNITED ARTISTS**

**PRODUCT PILING UP AS HARMONY RETURNS TO UA**

There is a general feeling among the independent producers in Hollywood that United Artists, under its new management, is going to prove the greatest boon to independent production in many a year. Almost without exception, the independents have placed their stamp of approval on the company's plans for sales and exploitation of their product, and harmony appears to be slowly taking over, when once was a war.

This confidence is being reflected in the number of independently produced pictures which Arthur Krim has been lining up for release. Within recent weeks, contracts have been signed for the release of such quality product as Dave Ross's "Saturday Island" (Linda Darnell), directed by Stuart Heisser, which will be filmed in Technicolor on the Island of Jamaica, starting around July 1; Benedict Bogart's "Learn To Live" (Oceans O'Keefe - Evelyn Keyes), to be filmed in Guatemala, Mexico, later this month, and the already completed "Plein Air a Jeep" (Vivica Lindfors - Ralph Meeker) produced in Austria by Leon Weisberger.

Producers are also getting underway on three other features to go out under the UA aegis. The first, "Bouquet," Philip Waxman's production of "The Big Night" John Barrymore, Jr. (Preston Foster) started on May 21 and will be filmed on a 24-day schedule, under Joseph Losey's direction. Next to roll will likely be "Chicago Calling" (Dana Duryea), which Peter Berneis will produce for Joe Justman. This is one of the pictures originally set for ELC release, which has been routed to UA under terms of the recent purchase. The final release starter will be "Fort Defiance" (Dan Clark - Ben Johnson), to be produced by Frank Mellord and directed by John Fawcett. It is to be filmed in color, on location in Arizona.

Krim is also known to have made a fabulous offer, including high percentage returns, to Alan Ladd, in the event that he decides to set up his own production company, rather than with Warner Brothers, as has been reported.

**UNIVERSAL-INTERNATIONAL**

**U-I SHOWING INTEREST IN TV FROM SEVERAL ANGLES**

A new policy has just been announced by the company, whereby all of its contract talent will henceforth be permitted to appear as guests on television shows, provided they get picture plugs.

This new policy, however, is not the only indication that U-I is showing an increased interest in the TV medium. With its new television subsidiary, United World Films, now starting operation on a greatly expanded basis, there are indications that something really big may break in that direction almost any week now.

Universal is capitalizing on Technicolor as a boxoffice asset. At the present time, with six pictures shooting, half that number are getting the tint treatment.

Two new features are rolling during the first week of June. "The Treasure of Francisco" (William Powell - Julia Adams), and "Weekend With Father" (Van Heflin - Patricia Neal). The former, which is one of the trio of Technicolor biggies, is a Leonard Goldstein production, directed by Ted Tetzlaff. "Weekend" is being directed by Douglas Sirk for Ted Richmond.

The remaining Technicolor features before the cameras are: "Flame of Araby" (Maureen O'Hara - Jeff Chandler), which producer Goldstein and director Charles Lamont have been at work on since April 30, and "The Cimarron Kid" (Andre Murphy - Beverly Tyler), started May 16, under the guiding hands of Ted Richmond and director Bud Boetticher. Others still shooting—in black and white—are: "Finders Keepers" (Tom Ewell), "Reunion In Reno" (Mark Stevens - Peggy Dow), and "The Door" (Charles Laughton - Boris Karloff).

Frank Sinatra and his partners are set to costar in "Meet Danny Wilson", which will roll early in July. He's a yarn about the rise of a young singer.

**WARNER BROTHERS**

**REPORT WARNER HAS PUT MILLION CEILING ON FILMS**

Although the company refuses to confirm it, well-placed persons within the Warner Brothers organization say that Jack L. Warner has set $1,000,000 ceiling on all future productions barring, of course, some unusually important productions. As a matter of fact, Warner is known to have given all department heads a big talk, urging that the budgets be held general to the $750,000 to $800,000 level. A million dollars is plenty to spend on a picture, if the prop effort is put into it!

One means by which he hopes to get the greatest production values out of these budgets is to go more and more into the use of exteriors. However, FILM BULLETIN hears, even that can backfire—as in the case of "Distant Drums" which has returned to the lot after seven weeks of filming in Florida. According to the informed sources, the Florida trek proved to be an exceptionally costly one, running the cost 15 over the original budget.

But whatever the budget limitations, it appears that there will be no curtailment in the number of pictures planned. Within the next two months, no less than 10 features are slated to start. "Come Fill the Cup" (James Cagney, started on May 24, Henry Blanke producing, Gordon Douglas directing. The June starters are: "William Cagney's "Biggles in the Afternoon" (Ray Milland - Helen Hall Carrier), "Technicolor with Lou Seiler megging for producer Bry Foy, to roll June 8; Henry Blanke's "Room for One More" (Cary Grant - Betsy Drake); "TI Tanks Are Coming" (Steve Cochran - Eve Miler), a Bryan Foy production; "The W. Rogers Story," a Robert Arthur production tentatively set to star Jimmy Stewart or W. Rogers, Jr., and "Room For One More," in which no assignments have been announced.

"Starlift," the all-star feature based on Hollywood's morale-boating activities for the men in uniform, is already in early production stage, with several members of the cast rehearsing the acts before the Air Force personnel at Travis Air Base in California. Included in this group are: Patricia Wymore, Doris Day, Gordy Maskara, Gene Nelson and Dick Wesson, R. Del Ruth is directing for Robert Arthur.

"Jack and the Beanstalk," Abbott and Costello's first venture in color, is slated to go into production in July, Jean Yarbrough directing and4. Goethe producing. This famous duet will be a musical and plans call for its release next Easter. It's a scoop for Jack Warner.

**INDEPENDENTS**

**JACK BRODER PRODUCTIONS**

Jack Broder Productions, recently organized, have announced a program of 2 exploitation features to be produced this year. The first feature, now completed, is "Two Dollar Bettor" (Steve Brodie - Marie Windsor - John Litel), produced and directed by Edward L. Cahn. Now shooting is "The Basketball Fix" (John Ireland - Marshall Thompson), produced by Edward Leven and directed by Felix Feist.

Officers of the new company are Jack Broder, executive producer, Hank Spitz, associate producer, and Herman Cohen, assistant to Broder and publicity director.

Facilities of the Hal Roach Studio are being used for production and the company has not yet set a distribution deal.
In the Release Chart, "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 1950-51 programs unless otherwise noted. (T) indicates following title and running time denote Technicolor, (C) Cinecolor, (SC) Supercinecolor, (TR) Trucolor, (A) Anscolor.
### UNITED ARTISTS

**1950-51 Features Completed (39) In Production (0)**

**RELEASE CHART — 1950-51**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Rel. No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bad Man’s Gold</td>
<td>Carpenter-Lockwood</td>
<td>4-3</td>
<td></td>
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<tr>
<td>Blue Lagoon</td>
<td>Warner-Haney</td>
<td>3-1</td>
<td></td>
</tr>
<tr>
<td>Calo Road</td>
<td>Pierce-Man</td>
<td>7-4</td>
<td></td>
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<tr>
<td>Circle of Danger</td>
<td>Millard-Roc</td>
<td>3-8</td>
<td></td>
</tr>
<tr>
<td>Cloud Burst</td>
<td>Preston-Sellers</td>
<td>8-3</td>
<td></td>
</tr>
<tr>
<td>Cyranos De Bordeaux</td>
<td>Ferrara-Powers</td>
<td>7-20</td>
<td>Kr. 11-20</td>
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<tr>
<td>Fabiola</td>
<td>Ogden-Jensen</td>
<td>5-11</td>
<td>Sir</td>
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<tr>
<td>Four In A Jeep</td>
<td>Garfield-Winters</td>
<td>7-13</td>
<td>Rev</td>
</tr>
<tr>
<td>Hodlumin, The</td>
<td>Tiernan-Roberts</td>
<td>6-15</td>
<td></td>
</tr>
<tr>
<td>Korea Patrol</td>
<td>Emory-Fong</td>
<td>1-15</td>
<td></td>
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<tr>
<td>Long Dark Hall, The</td>
<td>Harrison-Palmer</td>
<td>4-10</td>
<td>5-7</td>
</tr>
<tr>
<td>Man With My Face</td>
<td>Nelson-Matthews</td>
<td>6-8</td>
<td></td>
</tr>
<tr>
<td>Mr. Drake’s Duck</td>
<td>Fearbanks-Delaney</td>
<td>8-10</td>
<td></td>
</tr>
<tr>
<td>Mr. Universe</td>
<td>Carson-Pal</td>
<td>1-10</td>
<td></td>
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<tr>
<td>Naught Arthur</td>
<td>Neckel-Hughes</td>
<td>5-15</td>
<td>1950</td>
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<tr>
<td>Night Into Anvil</td>
<td>Newman-Quinn</td>
<td>4-5</td>
<td>1950</td>
</tr>
<tr>
<td>On the Prowl</td>
<td>O’Hara-Keel</td>
<td>7-23</td>
<td>Rev</td>
</tr>
<tr>
<td>Queen For A Day</td>
<td>Avery-McGavin</td>
<td>4-13</td>
<td>4-9</td>
</tr>
<tr>
<td>Scout For (1951)</td>
<td>Ireland-McCambridge</td>
<td>4-6</td>
<td>G-C</td>
</tr>
<tr>
<td>UNDERWORLD</td>
<td>LCROSS</td>
<td>3-25</td>
<td></td>
</tr>
</tbody>
</table>

**Details under title: Dungeon, The**

- Second Woman, The | Young-Drape | 2-51 | Pop |
- Simplicity Rosenvale, So Long At The Fair | Breen-Coope | 4-3 | |
- St. Henry, The Boy | Hoey-Haymes | 6-22 | Dan |
- Sun Sets At Dawn, The | Parr-Shaw | 1-22 | 12-19 |
- They Were Not Divided | Underwood-Clanton | 2-7 | |
- Three Steps North | Bridges-Padavani | 6-15 | Wei |
- To Try And Get Me (1951) | Lovejoy-Ryan | 5-4 | 18-12 |
- Two Gals And A Guy | Paice-Jones | 6-29 | 1950 |
- Underworld Story | Durrey-Storm | 7-21 | C-E |
- Wicked City (1951) | Magrani-Brazil | 5-1 | |
- When I Grow Up | Preston-Stout | 4-20 | 1950 |

**WASHINGTON**

**1950-51 Features Completed (37) In Production (4)**

**RELEASE CHART — 1950-51**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Rel. No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Along the Great Divide</td>
<td>Douglas-Mayo</td>
<td>4-2</td>
<td>025</td>
</tr>
<tr>
<td>Captain Heratio Hornblower</td>
<td>O’Connor-Mayo</td>
<td>3-17</td>
<td>1917</td>
</tr>
<tr>
<td>Dawn Is Ours</td>
<td>Hofland-Olson</td>
<td>2-5</td>
<td>1916</td>
</tr>
<tr>
<td>Enforcer, The</td>
<td>Flynn-Davies</td>
<td>3-2</td>
<td>1915</td>
</tr>
<tr>
<td>Goodbye, My Fancy</td>
<td>Crawford-Young</td>
<td>5-9</td>
<td>1913</td>
</tr>
<tr>
<td>Highway 30 (1951)</td>
<td>O’Brien-Arnold</td>
<td>1-13</td>
<td>1950</td>
</tr>
<tr>
<td>Inside Walls Of Folsom Prison</td>
<td>Brian-Cochran</td>
<td>64-16</td>
<td>026</td>
</tr>
</tbody>
</table>

**NEW JERSEY MESSENGER SERVICE**

Member Nat’l Film Carriers

250 N. Juniper St., Phila. 7, Pa. — LOCut 7-4823

### THEATRE MANAGERS and OWNERS

We thank all theatre owners and managers, who cooperate 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

Member National Film Carriers
S.R.O ON THE RIVIERA!

SMASH
Roxy opening for Danny Kaye's "ON THE RIVIERA"
"Best Musical since 1949!" - Time Magazine

FLASH!
Same mob scene at Radio City, Minneapolis as Loretta Young, the gorgeous sleepwalker wakes up Joseph Cotten in "HALF ANGEL"!

Nationwide barrage for "TAKE CARE OF MY LITTLE GIRL" in McCall's, Look, "17", Coronet!

You Bet It's T.N.T TWENTIETH CENTURY-FOX!

And the grosses are booming on "RAWHIDE" "WHOLESALE". "HIGHEST MOUNTAIN". "PARADISE"

LET'S GO!

There's No Business Like 20 Century Fox Business.
Is Gratis Living-Room Entertainment Losing Ground?

FREE TV VS. YOUR THEATRE

Editorial, Page 3

SO YOU THINK ONLY YOUR BUSINESS IS BAD!

Page Five

REVIEWS IN THIS ISSUE

MILLION DOLLAR PURSUIT NO QUESTIONS ASKED TALES OF HOFFMAN STRANGERS ON A TRAIN WARPATH PRINCE WHO WAS A THIEF THE HOODLUM WHEN THE REDSKINS RODE CHINA CORSAIR SIROCCO JIM THORPE—ALL-AMERICAN NEW MEXICO

Pages 7, 8, 9, 10
THE INSPIRATION BEHIND THE UP-BEAT AT BOX-OFFICES IS M-G-M!

PREVIEW SENSATION!

M-G-M's hilarious comedy from the stage hit. Introducing the former star of "South Pacific"

TRADE SHOWS, JUNE 28th. The fans registered a rousing reception at audience Previews, East and West. The enchanted voice and the "Bride-of-the-headlines" Janet Leigh! It's a sure-fire audience hit!

In M-G-M's recent announcement you saw such great hits as: "GREAT CARUSO" (Tech.) • "GO FOR BROKE!" • "SHOW BOAT" (Tech.) • "EXCUSE MY DUST" (Tech.) • "RICH, YOUNG AND PRETTY" (Tech.) • "THE LAW AND THE LADY" • "AN AMERICAN IN PARIS" (Tech.—Fall release) and others.

AND NOW TWO MORE BIG ONES!

RELEASE JULY 6th

"STRICTLY DISHONORABLE"
STARRING
EZIO PINZA • JANET LEIGH

with MILLARD MITCHELL • GALE ROBBINS
Based on the Play by Preston Sturges
Produced on the Stage by Brock Pemberton and Antoinette Perry
Written for the Screen, Produced and Directed by
MELVIN FRANK and NORMAN PANAMA
A Metro-Goldwyn-Mayer Picture

RELEASE AUG. 10

ALL THIS AND TRACY TOO!

Yes, a BIG Spencer Tracy drama has been added to M-G-M's Box-office Summer Parade. It's socko!

"THE PEOPLE AGAINST O'HARA"

Tracy against the force that prey on youth! A thrilling picture from a great novel with a fine co-starring cast, including Pat O'Brien, Diana Lynn and John Hodiak. Filmed in actual New York location
FREE TV VS. YOUR THEATRE

With movie theatre box offices in television-stricken areas depressed as they are, it would be foolhardy to pretend that free home video is not the big bad wolf. Into the gaping maw of the living room TV screen go most of the spare hours of the average citizen, today, allowing little time or thought for the movies in town. This competitor is here and it’s hurting—and badly, right now.

This is a cold fact, and we must face it, but it must not be allowed to cast a pall of gloom over the entire movie industry. Such gloom is to be dreaded almost as much as the baggy man that has created it. If producers, distributors and exhibitors continue to remain in the state of partial or complete paralysis they have shown in recent months, the effects can only be accentuated and the state of our industry’s depression will become more acute.

Therefore, without ignoring or minimizing the immediate competitive potency of free TV, or the potential of paid home television, we think there are a number of encouraging factors in the long-range view, and it is upon the future that we should set our sights. Let us, at least, look at our present competitor with a clear eye and an air of confidence in our own strength.

People in TV will readily admit that sporting events sold more television sets than any other form of entertainment. Boxing, baseball, football, wrestling, roller derbies, basketball, brought the vast male sporting audiences into the living room, and made fans of millions of women who had never seen a fight or a game before. The promoters of all these events were sure that TV would create vast new audiences for them, and it did—but only for free. With the dwindling of ticket sales, the sports people figured that the beer, cigarette, or cereal advertisers could pay enough to take up the slack. But the drop in gate receipts at all televised sporting events has been so precipitous as to bring near panic to that field. It begins to appear that advertisers are not able or willing to pay enough to compensate for the loss of paid admissions and it is now likely that sporting attractions will soon be few and far between on the living room set.

The dominant International Boxing Club passed up an advertiser’s offer of over $60,000 for last week’s Louis-Savold fight to gamble on an experiment with exclusive theatre television, which brought them a far smaller return. The National Collegiate Athletic Association is planning to limit drastically free telecasting of college football games in an effort to stop the decline in attendance and to increase, also perhaps through the TV, the all-important football income of member colleges. In some cities, the night games of the major league baseball teams are no longer being telecast, only the sparsely attended day games being offered to home viewers. The sharp drop in baseball attendance this season may presage a complete cessation of advertising-sponsored baseball in another season or two.

What of the other features offered on TV? Experienced comics dread the medium as a regular diet, observing that it makes a tremendous demand on talent and devours material at a far faster rate than it can be created. While the natural exuberance of a Milton Berle might last years, there are some who expect for certain programming for certain segments to bottom of the barrel and give poor old Joe Miller every conceivable twist after a dozen shows. The usual musical “production” consists of six hastily trained cuties giving a bush league imitation of the Rockettes. Have you noticed how those old dog and tumble acts that helped kill vaudeville are returning in such profusion to pad out the so-called “big shows” of video? Little of the realistic stuff offered in the living room has as much substance and quality as a “Casablanca” or “Does Not Pay” short subject. And how long before all those westerns will begin to look alike even to the most avid TV viewers.

We predict that the “death rate” in TV will be staggering in another year or so. It must take a terrific toll. Consider wrestling and the roller derby. In one case, an old sport, long in disrepute, acquired a vast TV audience and again became a drawing card in arenas throughout the country. In the other, the game of boys and girls roller-skating around in circles became a new national fad, and for a year or so, was a boxoffice wow. But both of these video-nurtured sports appear to have hit the toboggan. So it will be with many novelties on this new medium.

A popular, if loosely used, phrase in connection with TV is that “the shows will get better as time goes on.” Considering the tremendous losses suffered by the video branch of the broadcasting industry (it has been supported by revenue from radio), we are of the opinion that the aim of television broadcasters must be to cut production costs, not increase them. The $30,000 show (and costs are going up at a rapid rate), for which a mediocre vaudeville for the most part, is a steep figure for an advertiser to support, week in and week out. And many of these hastily-contrived, briefly-rehearsed shows are turning out to be pretty bad duds.

From a technical production standpoint, the job of putting together weekly shows is an overwhelming one and no degree of mechanical advances in the medium will lessen that task. Isn’t that why the video people are so eagerly looking to film production as the only solution to their problems. But what can be made on film within the cost limits of the average advertiser? A third-rate 30-minute subject? They won’t get anything much better than that for what they are willing to spend. That is why it’s downright foolishness for anyone to be concerned with the possible conversion of any important Hollywood studios to the production of films for free home TV.

This touches but briefly on the factors that make it appear that the television industry may have at least as much cause to worry about the future as the motion picture industry. Perhaps more.

We ask only that you theatre men put aside your attitude of despair. The guy who’s knocking you all around the ring right now may be pretty punch-drunk himself.

MO WAX
Auto Dealers Moan
Cars Aren't Moving

(Continued from Previous Page)

The story these items tell has a recurrent theme: Warehouse bulge, sales lag. Furniture, autos, clothing, lumber, books, housing, are just a few of the industries that are being squeezed between overproduction and consumer reluctance to buy. Even the lowly potato is beginning to cry its eyes out, as witness the Journal headline: "Maine Growers Suffer After Price-Drop Jag: A Crop Switch Begins; Bank's Crop Loans Halved; Loan to Farmers Report a Sales Tumble." And in the text, the report has it that the spuds that brought $4 a barrel in 1948 have now tumbled to $1.50 and "some worried growers are talking about 50-cent potatoes before the ear is out." And how much has your business declined since 1948, Mr. Exhibitor?

The furniture market? Well, a spokesman for one of Detroit's biggest department stores reports "retail furniture sales have slowed down to a walk" as stocks continue to pile up. A sales representative of one of the country's largest dining room manufacturers, whose product has been on quota to stores since 1940, told this writer that he's "out scratching for business today. The only way anyone in our field can make a sale today," he said, "is to plug, plug, plug."

A salesman for a carpet manufacturer recently had $40,000 worth of orders cancelled in a single week. That's ONE salesman.

The Crest Pacific Co. in Los Angeles reports, "We worked only two full days last week," noting lack of orders despite a 10 per cent price cut. The Morris Furniture Co., a four store chain in Chicago, reported March sales off 20% from last year, with inventories 50% heavier. And Darryl W. Herron, president of Mansion House Furniture Co., says: "We'll begin laying off some employees in 10 days in our finishing and assembling departments. If business doesn't pick up in 30 days, we'll have to start laying off in the mill."

The automobile industry in June is "still looking for spring," the Journal reports in a ten-city check-up. The traditional pick-up in April and May was not forthcoming. The Kaiser-Frazer plant suspended assemblies in the middle of May; Hubon took similar action until the June 11, "in order to adjust inventories to balance with demand."

There were some colorful remarks from auto dealers throughout the country on the state of their industry. "Business stinks," was the way Packard dealer M. J. Schmidt, of Chicago, put it. "We've sold three new cars so far this month," he said near the end of May, "and last month we sold five. Last year we sold 23 in April and May and didn't have as good a car to sell."

A Dallas Ford dealer promised "any model you want in an hour — provided I can get the car washed that fast." A salesman at Raymond Lake Motors, Cleveland Kaiser-Frazer agency, says, "You could have shot a cannon through here during the last three weeks without hitting anyone." Even the Cadillac — steadier sellers through the post-war boom — is looking for buyers, the Journal finds. A Los Angeles used car dealer declares he's selling "late-mod Cads at $200 under the ceiling. They sold a ceiling two weeks ago." A Plymouth agent in Philadelphia reports it's been wholesome — about five new cars a week to a local used car auction "to keep our walls from bulging. And so it goes down the line.

The clothing industry was typical of the pattern (no pun intended). Racks sagged with men's suits, shelves were piled high with haberdashery, and very little of it moved. "Bankruptcy Sale!" signs were plastered over windows in virtually every business block in major cities. And most of the reductions were honest-to-goodness price slashes as the clothing houses frantically endeavored to clear out stocks to make room for previously ordered shipments. The Pittsburgh proprietor's word: "Business is rotten. If I could find a buyer for my store, I'd go out of business," were echoed in many a city.

Although the turnout in Los Angeles' Ambassador Hotel for the style show of women's wares was the largest in history, very few orders were taken. Caution was the keynote as demand scared buyers into remaining mum on commitments. Manufacturer Al Fenald of San Kissed of California, the Journal report summed up his reaction to the show in three quick words: "Business was stinking." Jam Fellows, representing the women's wear firm, Serge of California, dourly announced that if business didn't pick up, his firm would have to shut up shop for two weeks, the first time that has ever happened.

This could go on ad infinitum, but let us turn to the very industry that has given the new business its biggest headache — and the one whose rocket-like early success was watched with wide-eyed fear by film and theatre peep — television.

Here is a new industry, acceded even by bitterest opponents to be firmly established as one of the most important big businesses of the future. But what has happened to it in the past few months?

Look at the April production figures in the chart at the top of this page. They show the sharpest drop in TV industry, about half that March output. The sad news for the set manufacturers was the same as for the other industries, but to a greater degree — over-stock dealers and consumer laxity. The outlook for the foreseeable future was even gloomier.

Bathed in an aura of optimism, the manufacturers went full speed ahead to overcome prospective shortages and, confident that public demand would absorb even their maximum output. Instead, TV sales dropped alarming this Spring. Results: warehouses bulging with (Continued on Page 18)
JIM THORPE — ALL AMERICAN OUTSTANDING SPORTS DRAMA

Warner Bros.

107 minutes


Directed by Michael Curtiz.

"Jim Thorpe—All American," woven from the fabulous life of the nation's greatest athlete, is surefire boxoffice material—a drama whose elements of tragedy, action, and romance combine to form a picture of wide appeal. For his first time at bat as a producer, Everett Freeman performs an exceptionally smooth job. The story, necessarily episodic, is held together by narration which has the good sense not to intrude more than is necessary. Inevitably, the Thorpe story is at its most interesting in the earlier sequences which come to Carlisle College from an Indian reservation and gradually discloses his tremendous athletic prowess. His degeneration in later years tends to the maudlin, but director Michael Curtiz keeps the hook under control and even if these sequences contrast poorly with the dynamic, action-filled sports sequences, they are arresting and compelling. The players are just about perfect in their roles, the Thorpe life makes great material, and with its slick production and top direction the show about adds up to the very best package from the Warner stables this year.

Without Burt Lancaster, "Thorpe" would be only half the show it is. The handsome actor, with his marvelous, all-American, fits the role perfectly; and more, plays it with sensitivity and understanding. Charles Bickford is "Jap" Warner, grand old man of American sport. Bickford presents him straight from the shoulder, likeable and sincere. Steve Cochran figures excellently in the narrative as Thorpe's friendly foe in the sports and romantic arenas. Phyllis Thaxter's moving performance of the wife is lovely, and Dick Wesson supplies much humor as a Brooklyn-born Indian out to become a lawyer.

STORY: The very first sequence in which as a young Indian, Jim runs fifteen miles to beat his father's wagon home, is the tip-off of his future feats. His father insists that he go to school. The boy keeps his promise, and although he finds himself something of a misfit, he persists in his studies at Carlisle. "Pop" Warner soon recognizes him as an amazing athlete, renews his natural ability, and presents him as a one-man track team. Thorpe repeats his success on the gridiron hoping it will lead to a coaching job. None comes. He enters the Olympics and establishes records that remain to this day. When it is discovered that early in his college days he played a summer of baseball for expenses, Thorpe is obliged to return all medals and honors. This is the next step in the disillusionment that climaxes with the death of his only son. Thorpe slips to sandlot professional football, loses his wife, ekes out a living as a dance hall attraction, until he comes to his senses and realizes, in his maturity, that the good breaks outweigh the bad. He takes a job as a truck driver and passes his spare time sharing his knowledge of sports with kids.

HANNA (Hollywood)

'(Syntax error in parsing)

STRANGERS ON A TRAIN' ENGROSSING HITCHCOCK SUSPENSE DRAMA

Warner Bros.

100 minutes


Directed by Alfred Hitchcock.

"Strangers On a Train" is a typical and excellent Alfred Hitchcock suspense drama whose boxoffice fortunes are likely to be more successful in metropolitan first runs, deluxe houses, and spots catering to sophisticated audience. Elsewhere, its effete tone, psychopathic overtones and other subtleties will probably be lost. The finish, however, in which the murderer is chased through the amusement park is superbly staged action stuff, made vivid and exciting by the spectacle of a carousel careening crazily after its operator has been shot. The story itself is even more leisurely than most Hitchcock narratives, but the accomplished hand of the director in charging every sequence with dramatic current more than compensates for this slight flaw. The players are splendid and Hitchcock's production, moving restlessy against widely contrasted locales, supplies a fascinating pictorial background against which the curious story of a murder exchange unfolds.

Farley Granger is splendid as the boy caught up in a grisly murder scheme, and Ruth Roman, regrettably retiring as the Washington deb he wants to marry. Acting honors, however, go to Robert Walker whose superb playing of a maniacal killer is brilliant. Leo G. Carroll scores as an understanding Senator, Miss Roman's father, Laura Elliott, as the victim; Marion Lorne, as Walker's flustered mother; and Jonathan Hale, Walker's father, give exceptionally fine performances.

NEW MEXICO' WHITES vs. INDIANS IN OFF-BEAT WESTERN

United Artists (Irving Allen)

84 minutes


Directed by Irving Reis.

"New Mexico," with its unhappy ending and absence of strong romantic interest, is an upper division western a few steps off the beaten path. It might have bordered on the "arty" side were it not for the restraining influences of director Irving Reis and the adroit performances of a splendid cast. Reis' megaphone highlights all opportunities for solid action values, and even if the romanticism are minimized, he makes much of the presence of pretty Marilyn Maxwell in the cast. Production qualities in the Irving Allen presentation are well handled. and the photography is admirable. This United Artists release should get a fairly good reception in action houses as a top feature. Elsewhere, it should be coupled with a strong musical or comedy feature.

Lew Ayres plays the role of a cavalry officer with his usual reserve. His underplaying is a welcome change of pace from the brash heroes of the usual sagebrush headline. As a burlesque queen, Marilyn Maxwell is splendid, while Andy Devine essays a character role with the skill of the veteran he is, a part played without comedy stress. Robert Hutton, Ted de Corsia and Lloyd Corrigan are good in support.

STORY: Like a number of other deluxe westerns this year, this story deals with conflict between white settlers and Indians—the latter are pictured more sympathetically than in the past. Ayres faces a difficult decision in fighting against the redskins whom he has befriended. The choice is made when the Indians persist in going on the war path. Ayres is among the victims of a massacre.

ANGEL
'Sirocco' Formula Bogart; Should Please His Fans

Rates • • • for action houses; less elsewhere

Columbia (Santana)
98 minutes
Humphrey Bogart, Marta Toren, Lee J. Cobb, Everett Sloane, Gerald Mohr, Zero Mostel, Nick Dennis, Onslow Stevens, Ludwig Donath, David Bond, Vincent Renno, Martha Wilkins, Peter Ortiz, Edward Colmans, Al Eben, Peter Brocco, Kay Novello, Leonard Penn.

Directed by Curtis Bernhardt

Once more the Humphrey Bogart pattern of setting a hard-hitting adventure story against a bizarre background is put to the test, and once more it works. "Sirocco," set in Syria during the French administration of 1925, produces all the tried and true elements. Bogart is the usual renegade American: the women are exotic beauties; the men are all involved in sinister skulduggery such as espionage, black markets, and trading with the enemy. Wrapped up in an atmospheric production by Robert Lord and directed by Curtis Bernhardt in fast-moving, exciting style, the story packs punch and drama right down the line. The dialogue is pungent with some good laughs to break the tension. "Sirocco" will draw strong grosses where there are sufficient Bogart fans; elsewhere it should do well enough.

Humphrey Bogart's performance, as his story, is cut form, He snarls, grimaces, and slugs his way through the narrative with aplomb and resourcefulness. None of the characters is very sympathetic, a factor not altogether in the picture's favor, and the least likeable is the feminine lead of Marta Toren, a selfish unscrupulous woman who uses men with the casualness that she uses her compact. Lee J. Cobb is the most pleasant of the motley crew, but he's such a weak fellow that the impression he leaves is shallow.

Peggy Castle contributes a devastating caricature of a story-book princess.

STORY: Bogart pursues a profitable life in Damascus with his black market operations and supplying ammunition to Syrian tribes that persist in fighting the French. The authorities inevitably discover his activities, but the position of Intelligence Officer Lee Cobb is made difficult by the fact that Bogart has been making time with Cobb's mistress, Miss Toren. Cobb agrees to give Bogart his freedom on condition that he lead to Syrian headquarters in order to negotiate a brief armistice. Bogart accepts the reprieve, but he knows Cobb's life is in real danger. So do the other French officers when they learn of his single-handed mission. They prevail upon Bogart to bring them to the hide-out in order to bargain for Cobb's life. Bogart sacrifices his own to help them.

'Hana' (Hollywood)

'Prince Who Was a Thief' Colorful Adventure Satire

Rates • • • as dualler generally

Universal-International
85 minutes
Tony Curtis, Piper Laurie, Everett Sloane, Jeff Corey, Betty Garde, Marvin Miller, Peggy Castle, Donald Randolph, Nita Bleier, Milada Miladova, Hayden Rorke, Midge, Carol Varga.

Directed by Rudolph Mate.

"The Prince Who Was a Thief" is a tongue-in-cheek version of the "bosom and Sahara" pictures that have emanated from U-L for the past several years with conspicuous success. Freely transcribed from the Theodore Dreiser novel, the lavish and spectacular Technicolor adventure is wonderfully silly, incredibly heroic, and packed with the action of a good Western. The dialogue is deliberately florid; Rudolph Mate's direction, consciously broad. Mate pokes fun at sultry heroines with bare midriffs, wicked grand vixens, thieves, philosophers and poets. And it adds up to rousing good fun—a movie that will enchant juveniles, amuse adolescents and give oldsters the feeling of recalling their "Arabian Nights" days.

Tony Curtis, no great shakes of an actor, doesn't need to rely on hisoriastic ability in this clowning portrait of a swashbuckling portrayal of a prince who is a thief. His looks and natural athletic ability do the trick of making him convincing and likeable. Piper Laurie, as agile as a monkey and twice as mischievous, reveals herself a charming light comedienne in the part of a youngster who knows no life but that of a thief. Everett Sloane and Betty Garde are splendid as respected citizens of the half-world. Jeff Corey's vixen is amusing, and Marvin Miller makes much of his moments as the pretender.

STORY: Curtis is stolen from his royal cradle at birth and reared by thieves Sloane and Garde. By the time he is a strapping young man he is quite the best in his profession. He and his foster-father dream of robbing the royal treasury. The problem is how to enter it. An answer appears in the person of Piper Laurie, a lass possessed of acrobatic powers enabling her to pass through the narrowest bars. But Piper is a girl of ambition; she wants her full share of the take and not the petty baubles Curtis offers her. She falls in love with him, but Tony is enamored of the Princess. Piper saves his from the Princess' plot to capture him; his royal identity is disclosed. Curtis assumes the throne with Piper at his side; the Prince banished from the kingdom.

'Hana' (Hollywood)

'Warpath' Indians, the Cavalry and Technicolor

Rates • • • generally; more in action houses

Paramount (Nat Holt
95 minutes

Directed by Byron Haskin.

"Warpath" combines many elements that insure its reception as a strong entry in the upper division of the Technicolor westerns league. The story is an engrossing saga of revenge set against the intriguing background of life in the Seventh Cavalry of pioneer days, in the days when Custer made his famous last stand. The screenplay develops the plot intelligently and convincingly. Producer Nat Holt turns some breathtaking scenery loose on the screen to give pictorial values to a production consequently excellent in the story and acting departments. Byron Haskin's direction brings the character's vividly to life and punctuates the affair with an incisive sense of action values.

Edmond O'Brien, for all his girth, is an agile, impressive hero. Dean Jagger's heavy is subtly played, and Forrest Tucker provides effective contrast as the baddie cut to the melodramatic mold. Harry Carey, Jr. brings dignity and sensitivity to his part of a captain of the Rough Riders. Polly Bergen has little to do in the feminine lead but look pleasing, and this she accomplishes admirably. James Millican is outstanding as a garrulous General Custer, and Wallace Ford's old-timer is amusing.

STORY: O'Brien is found pursuing a lost quest for the three murderers of his sweet heart who was killed during a bank hold-up. O'Brien has always been on with others have changed their names—once is the Seventh Cavalry; the other operates store; O'Brien enlists and finds himself in the squad of tough Sergeant Forrest Tucker. Some time elapses before O'Brien realizes that Tucker and Dean Jagger are the men for whom he is looking and while, he has fallen in love with Jagger's daughter. In a melee involving Indians; scores are settled; O'Brien seeks the fulffi of revenge.

'Hana' (Hollywood)
THE HOODLUM ABOVE-PAR GANGSTER MELODRAMA
Rates • • + for action houses; OK dualler elsewhere

United Artists (Jack Schwartz)
30 minutes
Directed by Maurice Kosloff

Thanks to a more intelligently written script than the usual gangster saga, Jack Schwartz's 'The Hoodlum' comes over as an engrossing crime fare. This melodrama about a social misfit has action qualities and personal complications which are presented realistically and logically. The narrative unfolds at a fast clip under the direction of Maurice Kosloff, the physical production doesn't show its cheapness at the seams, and the players turn in topflight performances.

Lawrence Tierney, a smart hand at playing tough guys, has no trouble with the title characterization, Allene Roberts, plain but attractive, makes the most of a sympathetic part of a girl who foolishly falls for Tierney. Marjorie Riordan is first-rate as the other woman, and the story smartly keeps her an innocent tool in Tierney's schemes. Edward Tierney is oké as the brother who chooses to walk the straight and narrow.

STORY: The yarn is an account of an unregenerate criminal, Tierney. Paroled from prison at the earliest intercession of his mother, he returns home, but finds it quite impossible to turn straight. He steals his brother's girl friend, and then conspires to pull a gigantic bank robbery—using another girl as an instrument for working out the details. Of course, the cops catch up with him in time.

JAMES

CHINA CORSAIR DULL LADY PIRATE DUALLER
Rates • • on lower half of action bills

Columbia
78 minutes
Jon Hall, Lisa Ferraday, Ron Randall, Douglas Kennedy, Ernest Borgnine, John Dehner, Marya Marco, Philip Ahn, Peter Makokos, Weaver Levy.
Directed by Ray Nazarro.

"China Corsair" is low grade action stuff—made so by the familiar, unimaginative story, the quickie production of Rudolph Flothow and negligible directorial work by Ray Nazarro. Suspense and vigorous action are totally missing; the story points are all telegraphed far in advance of accomplishment. The principal characters lack sympathy, and when they settle down to the business of making humans of themselves, it amounts to nothing more than bok. The physical production is nothing—literally all the action occurs against one or two interiors and a drag back-drop supposed to convey the illusion of a misty sea. It adds up to a shabby B. Indeed.

Jon Hall and Lisa Ferraday, given characters in which neither could possibly be interested, come through with listless, indifferent performances. Ron Randall, seen briefly in the opening, does the best possible with a heavy who makes his evil-doings by pitching woo at Miss Ferraday. Douglas Ken-

NEW YORK TIMES
DAYS OF OUR LIVES

rarily holds his own as a sea captain who is disposed of early in the proceedings.

STORY: Lisa Ferraday, a gal of easy virtue, decides to do one decent thing—help her uncle dispose of a fortune in antiques to help the Chinese people. Randall kills the uncle and makes off with the valuables. Ferraday follows him in another ship. Hall, an adventur-er, helps her in the mission. When it appears that Ferraday will lose their heirlooms to a band of brigands, Hall conveniently blows up the vessel. Ferraday expires in his arms, happy in the knowledge that at least the treasures have not fallen into crooked hands. ANGEL.

'WHEN THE REDSKINS RODE' HOKEY PERIOD WESTERN
Rates • • as supporting dualler in action houses

Columbia
78 minutes
Directed by Lew Landers.

With fair action values and some good scenery to compensate, "When the Redskins Rode" is weighted down by its hokey, contrived dialogue and story that more often than not is stiffly written. This imposes something of a handicap on the actors—most of whom are action players accustomed to saying simply "yep" and "nope." And so much
time need not have been spent in establishing the premise of this narrative of three-way fighting among the Indians, French, and English. The finale action scene and one or two others, with the physical encounters are capably realized in the direction of Lew Landers, and they give the seekers of celluloid adventure the film's few thrills. The Columbia release will get its only play from the action houses—elsewhere it rates merely as an over-length dualler.

Hall, a competent hand at heroic exploits, makes his characterization as believable as possible. Mary Castle is splendid in the feminine lead, and pretty Sherry Moreland does a good job as an Indian maiden. Supporting players are just average.

STORY: Jon Hall, an educated Indian, becomes the pawn between two women—Mary Castle, who wants to enlist him and his people on the side of the French against the British during the period of early American colonization. Sherry Moreland is the Indian gal he is supposed to marry. Hall discovers Miss Castle's scheme, which is to use the redskins as trouble makers, thus interfering with the aims of the colonials under General Washington. In a free-for-all, with all sides taking part, Hall is the hero who saves the day. JAMES.

'MILLION DOLLAR PURSUIT' FAIR CRIME DUALLER
Rates • • as dualler for action houses; less elsewhere

Republic
60 minutes
Directed by R. C. Springsteen.

"Million Dollar Pursuit" is fair entertainment in its crime classification. The plot and treatment borrow generously from "The Asphalt Jungle"—and its pretty fair borrowing. The script injects quite a few moments
'NO QUESTIONS ASKED' ROUTINE MYSTERY DRAMA
Rates • • as droller generally

82 minutes

Directed by Harold F. Kress

"No Questions Asked," lacking both top names and a well drawn story, is a mystery melodrama that most exhibitors will use on the lower half of double bills. The premise of a go-between for crooks and insurance companies has some originality, but the gimmick is not sufficiently developed in the script or production. Once the groundwork is laid, the narrative veers to the familiar cops-and-robbers - betrayal angle, consequently loses effectiveness. Nicholas Nayfack's mod- est production is atmospheric, and the direction of Harold F. Kress, more often than not, is responsible for putting some zing into the verbose screenplay.

Barry Sullivan's playing of the heel is cut to the pattern of such characterizations, snarling, tough, and worried. Arlene Dahl is pretty as the ambitious girl who rejects him. George Murphy's police inspector is a routine portrayal. Jean Hagen comes off quite the best of the company in her part of the gal who picks up Sullivan on the rebound.

STORY: Sullivan, a worker in an insurance company, discovers the road of easy money when he finds out how to arrange for the return of stolen goods to insurance companies. Within a few months he's become a rich young fellow. Officer George Murphy inspires the insurance companies to stop doing business with him; since operating within the law, they refuse. On the heels of an especially big job, Sullivan tries to bow out of the racket, but the "boys" won't let him. Miss Dahl, with whom he has his romance, betrays him, putting him in a spot where he is forced to shoot it out.

ANGEL

'TALES OF HOFFMAN' TOP SHOW FOR ART CIRCUIT
Rates • • • in art houses

Lopert (London Films)
120 minutes
Moira Shearer, Leonide Massine, Robert Helpmann, Pamela Brown, Ann Ayers, Robert Rounseville.

Directed by Michael Powell and Emeric Pressburger

The critic, both here and in England, have taken pot shots at "Tales Of Hoffman" on grounds that it is a hybrid, neither opera nor ballet. Their disapproval, however, has had little effect on boxoffice grosses in the situations in which it has played in the U.S. Its Los Angeles engagement bids fair to duplicate the remarkable success of "Red Shoes." The Michael Powell and Emeric Pressburger hit of two years ago. And the exhibitor interested in booking the import can best judge its possibilities on the basis of his audience's reaction to "Red Shoes."

"Tales Of Hoffman" is enchantingly imaginative — a glowing tapestry of color against which the Offenbach opera is played, sung, and danced. Actually, there is so much movement that it frequently distracts from the musical portions. But this is minor carping at a brave and beautiful movie transcription of an opera. The loose story threads that have been tightened in an off-hand manner that ought to bring blushes to opera impresarios who've wondered for years what to do with the unnecessary epilogue. The sound track contains some beautiful singing, and as always the "Dr. Miracle" episode is the most compelling of the trio of episodes recounting the romantic misadventures of Hoffman.

Moira Shearer, well publicized ballet dancer, is something of a name among art and music patrons, and her performance will leave none disappointed. Leonide Massine, Robert Helpmann, Pamela Brown, and Robert Rounseville stand out in the large and elegant cast.

STORY: As in the opera, "Tales Of Hoffman" is divided into three episodes — each recounting Hoffman's loves. The first with a doll; the second with a beautiful courtesan; and the third, with a lovely singer who has fallen prey to the machinations of Dr. Miracle. All end in tragedy for Hoffman, and in the new version of the epilogue, even his present em Beau is taken away by the insidious force that works against his happiness.

HANNA (Hollywood)

So You Think Only Your Business Is Bad!

(Continued from Page 6)

undelivered sets, kept off the dealers' floors because every available inch was covered with unsold receivers. Adding to their woes was the Government's credit curb, biting deeply into prospective customers' purchasing potential.

Layoffs followed in several of the major TV manufacturers' production help. RCA, Philco, Admiral, among others, released thousands of workers as production slowed down to a limp. Among the smaller manufacturers, hardest hit by the slump, there were complete halts in production. Trad Television Corp. of New Jersey, loaded with 300 unsold sets, ground to a solid stop. Ansley Radio & Television Inc. of Meriden, Conn., has given up set manufacture for good. The Freed Radio Corp. of New York has been marking time for several months, waiting to get rid of its surplus stock, some of it a year old.

The set sellers have been trying vainly to ease the credit rules. The Radio-Television Manufacturers Ass'n, reports that "the insistent warnings by dealers that many of them are facing bankruptcy have grown to alarming proportions." RCA reported that four Philadelphia dealers went out of business in one week.

In New York, one dealer coped with the overstocking by auctioning off a backlog of 10,000 sets it had piled up. Its normal capacity was 2,000. The receivers found a ready market as thousands flocked to the auction — and bought at prices approximating or below cost. A $65 Philco console brought $59; a $50 Motorola went for $29, and so on.

Television's rocket seems to have exploded almost simultaneously upon reaching its zenith. It has started its plunge. Possibly, even probably, new TV rockets will streak through the financial and economic structure, just as they have in the movie business, but it will take a new set of circumstances to do it.

Undoubtedly, there are, and will continue to be, men in exhibition who will be tempted to latch on to these new rockets. One exhibitor, John Smylycky, of Colver, Pa., after 21 years in the business, has converted his theatre into a television receiver salesroom after watching his attendance drop from 1,700 weekly to 700. Mr. Smylycky, of course, is entitled to make whatever disposition he wishes of his theatre property and his method of earning a livelihood. It is open to conjecture, however, whether he has hatched on to the bright, rising rocket or, as seems current evident, the empty, plunging stick.

No brother movie man, you aren't alone in your business troubles. You've got lots of company. And remember, it can be a lot hotter in the fire than in the frying pan.

FILM BULLETIN
THEATRE TV GETS OPENING GUN WITH RIGHT EXCLUSIVE

Movie history was made last week when theatre audiences in six cities saw an exclusive elec-tast of an important boxing bout. The Joe Louis-Lee Savold fight was scheduled to be aired via coaxial cable directly to nine Paramount and Leavenworth RKO and Fabian circuit houses in Cleveland, Washington, Chicago, Albany, Baltimore and Pittsburgh. It was not available to home televiewers.

The exclusive deal by the theatre circuits, represented by Nathan Halpern, was seen as a milestone in film history, compared by some as important as the advent of the talking picture. The theatre of the future, it was said, will be a combination of Hollywood films and exclusive large-screen telecasts, and the Louis-Savold fight was considered the ice-breaker. The deal, Halpern revealed, included rights to cover additional outdoor bouts to be held this summer.

Telecasting and video manufacturers were quick to intensify their campaigning for the development of a system of subscription television to offset the loss of revenue in video advertising and the sale of TV sets.

Zenith president E. F. McDonald, whose company has been testing pheonvision for some time, called on other TV manufacturers and network heads to combat the probability that "allirable sports and special events programs, even those now available to television, may soon become exclusive features for theatres." McDonald suggested the establishment of a broadcasting boxoffice similar to his company's television as the only solution to the problem.

FOX CONSENT AGREEMENT LEAVES M-G-M SOLE HOLDOUT

Metro-Goldwyn-Mayer was left as the lone production - distribution - exhibition survivor among the majors as 20th Century-Fox took the leap into divorcement and divestiture via the consent agreement course.

The step, announced by Attorney General J. Howard McGrath, will mean the separation of 21st-Fox from its 430-theatre subsidiary, National Theatres Corp. The latter will be required to divest itself of approximately 100 theatres or limit its bookings to 60 per cent of the product released by the eight majors. In another 15 localities, NT will be required to rid itself of theatres, if, over a period of time, the chain operates more than a designated number of theatres on specified runs.

As with the other consent decree signatories, stockholder approval of the judgment must be obtained within 90 days. The two companies must therefore operate totally independently of each other and be subject to injunctions in the District Court judgment of Feb. 8.

The proposed judgment also prohibits Fox from expanding its theatre holdings during the two year period allowed for carrying out the decree. The new theatre company may acquire additional theatres, thereafter, only with court approval.

There will be no objection to continued operation of National by George Skouras, while brother Spyros maintains the presidency of the film company.

ROSS Raymond Schweinhardt

Film Bulletin
Volume 19, Number 13
June 18, 1951

News and Opinion

PARAMOUNT'S BALABAN

Next Half Looks Good

SALESMEN'S 'DUTY' TO AID THEATRES' SELLING-LICHTMAN

"No longer can we, as representatives of the production-distribution end of this business, slosh off on the exhibitors the job of selling our pictures. Henceforth, it will be the duty of every division and branch, salesman and hooker, to offer every assistance to the individual theatremen in selling our product. Before any picture opens in a given area, we intend to see to it that the picture has been pre-sold through saturation advertising and exploitation, including talent personal appearances. Moreover, the cooperation will be extended on equal levels to the largest and smallest exhibitor alike."

It was Al Lichtman, distribution chief of 20th Century-Fox, speaking before the company's national sales convention in Los Angeles.

On sales policy, Lichtman declared that Fox would continue to use the sliding scale, and in areas where it has been discontinued, reinstate it, provided fair and equitable deals can be consummated."

President Spyros Skouras, in the keynote address at the opening session of the five-day concerts, promised that the company "will make the best showing in its history, despite the first quarter."

EASTERN PA. ALLIED UNIT SUSPENDED BY NATIONAL BODY

The rumors of dissatisfaction between National Allied and its Eastern Penna. unit, burst into the open last week with the terse announcement by the national organization that the regional 'has been suspended as a member of Allied, as of June 1, for non-payment of dues."

The action was taken by its board of directors at the Kansas City meeting a few weeks ago, the announcement revealed.

Sidney E. Samuelson, general manager of the PA. unit, said he had "no comment to make" pending a meeting of the regional's board. No date has been set for the meeting, he added.

DISTRIBUTORS WARM TO JUBILEE, RUND-TABLE AGENDA SET

Encouraged by a favorable reception from film company presidents on the proposed Theatre Jubilee program next Fall, Arthur L. Mayer, COMPO executive vice-president, was set to huddle with sales and advertising heads last week to speed up preparations for the plan.

Mayer also revealed that arrangements for the exhibition-producer round-table discussions in Hollywood next month were completed after an all-day meeting of COMPO and exhibitor organization heads in New York. Dates for the round table sessions were fixed as July 23-26, with a meeting of the COMPO Executive Board set for the night of the 23rd.

Representation at the round table will include two delegates from each of the ten charter mem-
News and Opinion

KIRSCH CLAPS, SNAPER
SNAPS AT LICHTMAN POLICY

The pronouncement by Al Lichtman, 20th Century-Fox’s director of distribution, that his company would do its utmost to help distressed exhibitors, was greeted with opposite reactions by the heads of two Allied organizations.

Jack Kirsch, president of Allied of Illinois, applauded the statement in a letter to Lichtman, in which he wrote:

“Exhibitors the country over can take encouragement from this article . . . wherein you were reported as stating that 20th Century Fox Film Corporation will give sympathetic attention to all theatres in trouble and that if a plea for a renal cut would help a distressed exhibitor and was found justified your company would not turn a deaf ear . . . I take this opportunity of congratulating you and your company.”

On the other side of the fence, Allied of New Jersey president Wilbur Snaper lashed out at Fox’s sales policy in a bulletin to his membership.

In chastising Lichtman for the distribution policy of Fox’s New York exchange, Snaper wrote: “Fox certainly should realize the error of its ways in demanding more money at a time like this from a territory that is suffering terribly at the boxo, etc.”

He admitted that Lichtman might mean “what he says in the confines of his own office when speaking to the press but can his representatives put into action what he says in words. He speaks of distressed theatres threatened with closing. If there is a more distressed area than New Jersey, it would be difficult to find.”

GINSBERG WITH NBC

Just what course Henry Ginsberg, former studio chief at Paramount Studios, would pursue following his resignation from that post, has been partially determined as a result of his appointment as a general consultant to the National Broadcasting Company.

NBC’s president Joseph H. McConnell, who announced the appointment, said Ginsberg would be free to operate in the motion picture industry, since the deal was not on an exclusive basis. Ginsberg’s activities will be linked with those of John West, vice-president in charge of NBC’s western headquarters.

French End Dollar Curb,
Film Quota Removal Seen

John G. McCarty, MPAA vice-president, returned from abroad with the good news that France has agreed to end restrictions on earnings by American film companies and will permit full conversion of francs into dollars.

McCarty said negotiations were also under way whereby the French would remove limitations on the number of Hollywood films permitted to be shown in France. The present quota is 121 pictures a year.

Although the agreement with France will probably boost industry earnings about $4,000,000, the gain from the ending of curbs will be negligible due to the negotiations six months ago which permitted the bulk of American funds to be withdrawn.

SWG URGES SCRIPITORS TO FIGHT 20TH-FOX PAY SLASH

Members of the Screen Writers Guild were advised by their board of directors not to accept the proposal made recently by 20th Century-Fox that all Fox employees receiving more than $500 per week take a voluntary cut in pay.

A telegram sent to 27 guild members employed by Fox said in part: “Your board is meeting with the boards of other talent guilds for the purpose of translating into action our unalterable opposition to this cut.”

Copies of the wire were sent to guild members in other Hollywood studios.

WARNER 6-MONTH NET DIPS
$2,000,000 TO $3,827,000

Warner Brothers disclosed a dip of more than $2,000,000 in net profits in its financial statement for the six months ending February 24, 1951. The company recorded a net of $3,827,000 for the more recent fiscal period, as compared to a net of $5,897,000 for the corresponding period in 1950.

U-I ON HOT WEATHER WAGON
WITH BIG ONES IN JULY-AUG.

Universal-International joined the spearhead of film companies determined to break the customary “summer slump” with release of their top product during the hot weather months. U-I sales chief Alfred E. Daff, in a special announcement, named six films selected for release in July and August, and the pre-release engagement of one special.

“There is nothing seasonable about the motion picture business when strong and outstanding product is released at an even flow the year around as is our policy at Universal, Daff declared. “In order to sustain public interest in theatre-going throughout the year, it is essential that a steady flow of strong product be made available on a month to month basis rather than spot particular pictures for a specific period. In this way we are helping exhibitors to get an audience and hold them with a steady supply of commercial pictures that appeal to a mass audience.”

REPUBLIC, MONOGRAM SIGN
AFM VIDEO AGREEMENTS

The pattern set by the Lippert television deal with the American Federation of Musicians, was followed by two more motion picture companies, Republic and Monogram, AFM president James C. Petrillo revealed at the union’s annual convention.

Set for three years, the agreements call for the film companies to turn over to the union five percent of all receipts from sale of television rights to their productions. On the old films the deal calls for re-scoring by members of AFM before exhibition on TV screens. Approximately $2,000,000 was estimated by Petrillo to go into the union’s trust fund from video exhibition of films.

Republic president Herbert J. Yates declare that the company is “studying the revenue possibilities and we will put the best man on the job that the operation is profitable.” Decision on plans for releasing some old product for TV use should be forthcoming in about a week or so Yates added.

M. A. ROSENBERG, 53

The second Allied leader to die within weeks saddened the industry. M. A. Rosenberg, a former president of National Allied and a long-time president and board chairman of Western Pa. Allied, succumbed June 4, shortly after the death of Pete Wood. Rosenberg, 53, had operated the Parkway and Colony Theatres in McKees Rocks, Pa. He retained an active interest in exhibitor organization affairs as long as his health would permit, retiring from Allied’s board of directors only a few weeks ago. He has been in the exhibition field since the end of World War I.
Fabulous Fabiola

...Goddess Of Love In A City Of Sin!
MOST MAGNIFICENT SCREEN SPECTACLE EVER MADE!

Fabulous

abiola

...Goddess Of Love
In A City Of Sin!

FABULOUS BUSINESS!
FABULOUS HOLDOVERS!

Following the greatest opening in the history of the Joy Theatre, New Orleans, it's SMASH! SAN FRANCISCO GREAT! BOSTON SOCK! BALTIMORE WOW! WASHINGTON TOPS! CINCINNATI

And in NEW YORK, at the Victoria Theatre, following "Born Yesterday",

A SMASHING NEW HIGH!
THIS IS THE ONE FOR '51!

MICHEL SIMON

Screenplay & Directed by Alessandro Blasetti
English Language Adaptation by Marc Connelly & Fred Pressburger
Based on the novel "Fabiola" by Nicholas Wiseman

Released thru UNITED ARTISTS
NEVER HAS THE SCREEN BROUGHT YOU SUCH LAVISH SPECTACLE...SUCH TREMENDOUS EXCITEMENT!

NEVER SUCH TRADE RAVES!

"Tremendous spectacle. Most elaborate, enormous scope!" — DAILY VARIETY

"Impressive, sumptuous production, for strong patronage!" — FILM DAILY

"Amazing. Spectacular mob scenes, climax of vast scope and action!" — SHOWMEN'S

"Lush spectacle. Impressive the massacres before thousands of screaming extras!" — VARIETY

"Opulent, visually exciting, engrossing, spectacular!" — MP DAILY

"Great theme, powerfully dealt with on the grand scale, never before equalled on the screen!" — MP HERALD

"Lavish, thrilling, amazing, action aplenty!" — BOXOFFICE

NEVER HAS THE EXHIBITOR HAD SUCH OPPORTUNITY FOR SENSATIONAL GROSSES!

SEE The barbarous splendor, the colossal pageantry, the lusty grandeur, the unleashed emotions of wicked, sinful, pagan Rome!

SEE A cast of 50,000...hordes of victims led to their doom in the Colosseum...history's most agonizing moments of terror!

SEE Ferocious beasts attack helpless human sacrifices...in the most merciless massacre the world has ever known!

SEE Giant gladiators fight to the death...in the screen's most savage scenes of mortal combat!
STUDIO SIZE-UPS
Behind the Scenes of Film Production

Exclusive Film BULLETIN Feature

Lipton has also turned down a lucrative offer to sell an interest in his production-distribution company to Official Films, a New York television syndicate which recently gained control of Jerry Fairbanks, Inc.

"313 Girl" (starring Cesar Romero, George Brent-Audrey Totter) is the lone feature that has been shooting for the company the past two weeks. William Berke doubles on the production and directorial chores.

METRO-GOLDYN-MAYER
SCHENCK ASSURES STUDIO TOPPERS NO SALARY CUTS

Upper echelon executives and production talent are breathing easier at MGM following an announcement by Nicholas M. Schenck, president of Loew's, Inc., that there will be no wholesale salary slashes at this time, as had been feared by many following 20th Century-Fox's recent cutbacks. Instead, Donen, Mayer's production chief, has called his producer staff into session and placed the responsibility for cutting operating overhead directly in their laps. It was inferred that unless the various producers, directors and department heads are able to effect sizeable savings in the future, a more similar to that instituted by Fox may have to be forthcoming.

One point, which Schenck stressed particularly in his meeting, was the necessity for maintaining the same high level in the quality of the company's product. The production chief also outlined his company's summer production plans, which include 15 features in the high budget bracket. Three of the pictures in this group will roll this month, two of them in Technicolor. This week, producer Arthur Freed will start the cameras rolling on "Belle of New York" (Fred Astair-Vera Ellen), a million-plus musical, with Chuck Walters directing. At about the same time, another Freed production, "Singing in the Rain" (Gene Kelly-Debbie Reynolds), will begin shooting on a neighboring soundstage, with Stanley Donen and Kelly doubling on the megging. June sticker will be "Just This Once" (Janet Leigh-Peter Lawford), with Don Weiss directing for Pandro S. Berman. In addition, producer Stephen Ames and director Andre de Marton have resumed shooting on "The North Country," Stewart Grainger starrer which started three months ago on location at Sun Valley and was shelved until this time.

If there is any truth to studio scuttlebutt—and there's every reason to believe there is—Louns I'd like his anticipated resignation should be forthcoming before the end of the month. Mayer has still not announced any future affiliation, but he has been holding conferences with several important industry leaders away from the Metro lot.

(Continued on Page 18)
STUDIO SIZE-UPS
(Continued from Page 17)
MONOGRAM - AA
PROFIT STATEMENT SHOWS BLACK, MONO-AA OPTIMISTIC

What with the company's operations moving into the profit column for the first time in more than a year, and considerable more revenue expected to come from the projected sale of much of the library of old films to television, a healthy air of optimism is beginning to pervade Monogram and its subsidiary, Allied Artists.

According to a statement recently released has racked up earnings of $258,118 during by Mono prezvey Steve Brody, the company the 39-week period just past. And, if the sale of old films to television goes through within the current 39-week frame, there is every indication that the profits may double even those of the last period.

Brody has also disclosed that his company is taking over the very lucrative Bowery Boys series from producer Jan Grippo, who leaves the lot this month. The deal included the star contracts of Leo Gorcey and Huntz Hall, held personally by Grippo, and which have three years yet to run. The independent producer retains all of his rights to the 23 "Bowery" pictures which he has made over the six-year period he's been making them for Mono release.

Production-wide, the past two weeks have been equally impressive ones. One new Allied Artists and one new Monogram feature have started, two more productions are in the final stages of preparation for filming later this month, and one Allied Artists and one Monogram picture have just been turned over to the editing department for final shipping.

The new AA feature is "My Wife Is Mine" (Rod Cameron-Florence Marly) launched by producer S. R. Dunlap on June 11. The new Monogram entry is "The Longhorn," first Wild Bill Elliott starrer under his new long term pact, directed by Lewis Collins and produced by Vincent M. Fennelly.

Scheduled to roll later this month are: "Rodan," a Cinecolor feature starring Jane Nich, directed by William Beaudine for Walter Mirisch, and "Joe Palooka in Hitch Hike Killer" (Joe Kirkwood - Cathy Owens), a Hal Chester production.

PAR. INKS 2-YEAR PACT FOR EIGHT BY PINE-THOMAS

All upper strata personnel at Paramount have been notified that they need have no fear of salary cuts. One reason for this, as it is understood, has been the long-time effort of the company to hold salaries at a sensible level, even at a time when other studios were skyrocketing salaries of their key personnel.

Pine-Thomas, within the past fortnight, inked a new two-year deal with Paramount for production of a minimum of eight pictures, three of which are already in prepara-

tion. The new contract goes into effect next year and involves close to $10,000,000. This does not necessarily mean that the budgets on the eight pictures will consume that amount of money, but merely that the sum will be available for production costs and expenditures on television prints, should the situation demand it.

Pine-Thomas must still deliver four pictures to Paramount under the old contract, which has a year to run. Two of these "Cross-winds" and "Hong Kong," both in Technicolor, are already completed. Coming up are "The Lumberjack and the Lady," and "Carib Gold," both to be filmed in Technicolor.

Cecil B. De Mille has won his epic circus picture, "The Greatest Show On Earth," after 83 days of sporadic shooting. He will spend the next two months editing and dubbing the multi-million dollar Technicolor feature, which is slated for a 1952 release.

Only one new picture has started since FILM BULLETIN last went to press, leaving the number of pictures shooting at four.

The new starter is the Technicolor outdoor epic, "Warbontel" (Charlton Heston - Peter Hanson). George Marshall is directing for producer Mel Epstein. Others still before the cameras are: "My Son John" (Helen Hayes), produced and directed by Leo McCarey; "Aaron Slick From Punkin' Crick" (Dinah Shore - Alan Young - Robert Merrill), a Perlgbe-Seaton Technicolor musical, and "Rage of the Vulture" (Deborah Kerr - Alan Ladd), which was called back before the cameras for additional scenes, after producer Everett Riskin and director Charles Vidor had once called it completed.

Two additional pictures are set to roll later this month. They are: Nat Holt's "The Denver and Rio Grande" (Edmond O'Brien - Sterling Hayden), Technicolor outdoor drama directed by Byron Haskin, and "Anything Can Happen," a new Perlgbe-Seaton comedy starring Jose Ferrer and Kurt Krasner.

REPUBLIC
REP. MAKES DEAL WITH AFM, RESCORE OLDIES FOR TV

After two years of negotiations with the American Federation of Musicians, Republic has finally completed a deal making it possible to dispose of the company's vast library of old films to television. A group of the old pictures are currently being rescored in accordance with the agreement, and proxy Herbert Yates is momentarily expected to announce a sale of some of the film properties.

Yates has declined to comment on the number of films which will be offered to television, pending a study of the cost involved in the resoring. However, he did indicate that there will be a continuous flow of Republic properties into the television field if the venture does prove to be profitable.

The company has also relaxed its stand against contract stars appearing on live television shows, at least as far as Roy Rogers is concerned. However, even this concession has not lessened the western star back into the Republic corral following the termination of his old contract a few weeks ago. As a matter of fact, it seems evident that Yates had anticipated trouble on renewing the Rogers pact as long ago as last summer, when he signed Rex Allen to a termer and started giving him a big build-up. At the present time, the publicity department at the studio is referring to Allen as "the king of the cowboys."

Production has slowed down somewhat this month, albeit filming has gotten underway on one of the highest budget features to be released by the company this year. On June 4, John Ford started the cameras rolling in Ireland on his million dollar production, "The Quiet Man" (John Wayne - Maureen O'Hara - Barry Fitzgerald), Three days later, director Phil Ford and producer Mel Tucker launched production on the new Rex Allen starrer, "Utah Wagons Trail."

One picture, "Flight From Fury" (Penny Edwards - Robert Clark), reported last issue, has been completed.

RKO
ONE FILM ROLLING AS RKO STEPS UP RELEASE SCHEDULE

Only one picture, "The Las Vegas Story" (Jane Russell - Victor Mature) has been shot at RKO during the first part of June. The tentatively-titled, "They Sell Sailors Elephants," co-starring Groucho Marx and Marie Wilson, was to have started on June 11, but is held up pending Miss Wilson's recovery from a recent bout with blood-poisoning. Irving Allen, however, had his "Slaughter Trail" (Brian Donley - Gig Young) back before the cameras for a few days to add some new scenes in an effort to give it added production value.

The only new starter slated for the remainder of the month is the Wald-Krasna comedy, "High Heels," which Harriet Parsons will produce. No director or cast has yet been announced.

Samuel Goldwyn starts filming his next feature, "I Want You" (Farley Granger - Dana Andrews - Dorothy McGuire), on June 18. Mark Robson will direct.

RKO's backlog of pictures, probably the largest in the company's history, will be somewhat depleted following Howard Hughes' announcement that RKO's distribution schedule is to be stepped up, starting with the release of a total of 33 films during the balance of 1951.

20th CENTURY-FOX
BIG PRODUCTION PLANS CHEER WORRIED FOX EXECs

News from the home office in New York that Fox has allocated a production budget of $58,400,000 for 36 films to be turned out for release during 1952, plus the announcement that the company is amending its original salary reduction plan to allow those affected to recoup their entire cuts have combined to create an atmosphere of enthusiasm on the Westwood lot, where, only a couple of weeks ago, there was a general feeling of fear and trepidation.

(Continued on Page 20)
Yes, sir! Four hundred theatres in the Kansas City, Salt Lake, Oklahoma City and Denver Exchange territories grouped for mid-June and early July to launch RKO's sensational saga of hot lead and cold courage!... Happy showtime excitement and ballyhoo sweeping like wildfire across the prairies to the mountains, for the one big show as glorious as the West it pictures!

RKO presents

BEST OF THE BADMEN

COLOR BY
TECHNICOLOR

starring

ROBERT RYAN • CLAIRE TREVOR
JACK BUETEL • ROBERT PRESTON

with WALTER BRENNAN
JOHN ARCHER
LAWRENCE TIERNEY

Directed by WILLIAM D. RUSSELL • Screenplay by ROBERT HARDY ANDREWS and JOHN TWIST
Under the amended salary reduction plan, employees may be able to regain the salary lost on an accumulative basis out of the profits for the entire two-and-one-half year period. All of the 130 top employees who have been asked to participate in the stabilization plan will share in 50 percent of the profits of the company, up to the point where their original salary will be restored. This, Krin said, would mean that the Screen Producer's Guild and the Screen Writer's Guild are being unnecessarily difficult in urging their members not to accept the voluntary reductions until a special committee has been appointed to thoroughly investigate the matter.

Further evidence that production chief Darryl F. Zanuck intends to operate the company along firm business lines, was the suspension of Tyrone Power for refusing to play an assigned role. This suspension, on the heels of the one recently netted out to Betty Grable, should serve notice to other stars on the Fox roster that these are times when expenses must be cut to studio orders without the usual Hollywood bickering.

Zanuck wasted no time in replacing Power for the starring role in "Lydia Bailey," so that the big Technicolor feature would not be delayed in starting on schedule, June 11. Newcomer Dale Robertson took over the role, under the direction of Jean Negulesco. Zanuck released the producer. The only other new picture to go before the cameras since the first of the month is "The Marriage Broker" (Jeanne Crain - Thelma Ritter), budgeted in the million dollar class, and directed by George Cukor for producer Charles Brackett. Three other features are still shooting, following earlier starts: "Golden Girl" (George Jessel's Technicolor musical starring Dennis Day and Mitzi Gaynor; "Let's Make It Legal" (Caldwilde Colbert - MacDonald Carey), Robert Bassler producing, and "Viva Zapata" (Marlon Brando - Jean Peters), which Elia Kazan is directing for Mr. Zanuck in "Let's Make It Legal," incidentally, is something of an experiment in short -schedule shooting for Fox, having been set for only three weeks of camera work.

Two additional productions will roll this week. They are: "Mabel And Me," a Dan Dailey comedy, produced by Fred Kohmhar and directed by Henry Levin, and "The Jane Froman Story" (Susan Hayward - Rory Calhoun - David Wayne), with Walter Lang megging for Lamarr Trotti.

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**UNIVERSAL-INTERNATIONAL**

20 IN I-N BACKLOG, TO START 17 MORE BY SEPT.

Universal-International is in second place among Hollywood studios in the number of films slated for production during the normally lethargic summer season. According to the most recent revisions in the production slate, studio topdog Bill Goetz will greenlight a total of 17 pictures-most of them above the medium budget range-between now and September. And with a backlog of 20 completed and unreleased films in the vaults, U-I is in one of the strongest positions in many years, product-wise.

Within the past fortnight, the company has finished shooting on three pictures and launched four new ones. "Finder's Keepers" (Tom Ewell - Julia Adams), and "Reunion in Reno" (Mark Stevens - Peggy Dow - Gig Perreau), wound on June 6. Both were produced by Leonard Goldstein, with Frederick de Cordova directing the former, and Kurt Neumann the latter, "The Door" (Charles Laughton - Boris Karloff - Sally Forrest), finished their shooting following, Joseph Pevney having directed the latter out of Richmond.

First of the new pictures to roll was "The Treasure of Franchard" (William Powell - Julia Adams), Technicolor production which went into the works on location at Burney, California, June 7, with Ted Tetzlaff directing and Leonard Goldstein producing. "Weekend With Father" (Van Heffin - Patrick Neal - Richard Denning - Gig Perreau), started on June 11, directed by Douglas Sirk, with Leonard Goldstein again producing. "Meet Danny Wilson" (Shelley Winters - Frank Sinatra), which Joseph Pevney directs for producer Goldstein, and "Here Come the Nelsos" (Ozzie and Harriet Nelson), directed by Frederick de Cordova and produced by Aaron Rosenberg, both roll this week. One other picture, "The Cimarron Kid," Technicolor western starring Audie Murphy, continues before the cameras, having started May 16.

**WARNER BROTHERS**

WARNERS ON SPREE WITH HEAVIEST POSTWAR PROGRAM

Jack L. Warner has launched his company on one of the heaviest production sprees since the war. In a meeting with the press earlier this month, the studio chieftain disclosed that he has completed a long-range production program covering 52 pictures of which 14 are already underway or are set to start within the next 90 days. In addition, 38 other properties are in various stages of story preparation, indicating that there is likely little truth to the persistent rumors that the three brothers are still negotiating for sale of their holdings.

Warner's new pictures started this month - Cagney Production's Technicolor feature "Bugsle in the Afternoon" (Ray Milland - Forrest Tucker - Hugh Marlowe - Helena Carter), and "The Tanks Are Coming" (Steve Cochran - Eve Miller). Roy Rowland is directing the former, with William Cagney personally handling the production chores.

Two new films started this month - Lew Seiler directs the latter, which went before the cameras at Fort Knox, Ky., under the production of Bryan Foy. Starting last month but still filming are: "Starlift" (James Cagney - Virginia Mayo - Doris Day - Ruth Roman - Gordon MacRae), and "Come Fill My Cup" (James Cagney - Phyllis Thaxter), which is currently the only one of the four set for filming within the next 90 days, the following are nearing the camera -work stage: "The Will Rogers Story," "The Gus Kahn Story," "Room For One More," "Where's Charley," and "Bugsle in the Afternoon." Late summer starters will include: "Mug's Country," "The Big Trees," "Miss America," "Springfield Rifle," "Mara Maru," and "A Lion Is in the Streets." Of no little interest is the Warner disclosure that his company has now perfected its own color system, and will unveil it in the near future with a Gordon Hollingshead short. The first feature production earmarked for the new color system will be "San Francisco Story" (Joel McCrea). Shooting will start about August 1, with a new one starting forty days over a 21-month period. Howard Welsch will be in charge of production.


**Short Subjects**

**MGM ADVERTISING** manager Si Seadler, who has a way with words, puts the movie industry's case in neat, concise form in an article, "Speak Up, Movie Folk! It's Your Industry They're Knocking!" which is being distributed by COMPO to all branches of the business. "Whether you're an usher or a vice-president, a studio worker or a film salesman, you earn you're living in the film business, it's high time you answered in gossip FACTS," says Seadler. "It's your livelihood that's being torn down. Next time you hear someone attack your business, fight back!" He goes on to list some sample answers to the garden variety of irresponsible statements that are heard every day by industryites—and, too often left unanswered, thus assuming the standing of fact. You know these carards: Pictures are lousy, "Hollywood's a den of iniquity," "The movie business is full of Communists," "Movies breed juvenile delinquency," and all the other slurs on a great industry. But do you know what to say when you hear them, or do you just sit glumly by and give your tacit agreement by not showing up the statements with logical, irrefutable facts? You'll be doing yourself and the industry that puts the bread in your mouth a good turn if you get hold of the Seadler pamphlet and speak up when your industry is being knocked.

**THE NEW YORK** Sunday News of June 17 is going to look like a fan magazine. The front page has a full-page photo of U. S. Navy frogmen crawling on a beach near the Naval Amphibious Base at Little Creek, Va., taken during the recent press junket held by 20th Century-Fox at the base. Inside, on pages 14-15, is a picture spread on the rigors of training for the hardy tadpoles who would emerge as full-fledged frogmen, and a plug for the Fox film on the subject, "The Frogmen."

In the roto section of the same page, also in both the local and national editions, will be a spread featuring the old-time circus ballyhoo which has put United Artists' "Fabiola" among the current top-growers. The spread features the Lucullan feast staged in New Orleans for the world premiere, executed by Murray Roman of exploitation head Mori Krushen's staff. The banquet, simulating the feast shown in the film, held in the celebrated New Orleans restaurant, Arnaud's, has all the trimmings of the ancient orgies, with beautiful "slave girls," "gladiators," lion cubs, etc. Included are shots of Mayor of New Orleans mayor, the llamas, and producer Jules Levy decked out in togas.

**SLEEPWALKERS** of the world, awake! Somnambulism is finally going to pay off. Anybody who walks in his (or her) sleep will get a pass from 20th Century-Fox to a special showing of "Half Angel," at the Roxy. It seems that Loretta Young, who is co-starred in the film with Joseph Cotten, gets into all sorts of romantic complications because of her "proclivity for somnambulism," says it in the Fox release (showofs!); and the stunt has just enough schmaltz to get a neat bit of publicity. To get the Annie Oakley, all you have to do is get a note from your doctor testifying that you walk in your sleep. Upon receipt of the testimonial, 20th-Fox will supply the afflicted one with a free ducat for the special showing. The thought occurs that Fox must be doggone sure of the entertainment value of the film. Some of these characters could go into their act at the showing and wouldn't a lot of faces be red if a few members of the audience started to parade through the aisles and (heaven forbid!) walked out of the theatre.

**THE SUCCESS** which greeted the initial "Look Forward-Go Forward" showings of Warner Bros. four top productions in New York on May 31-June 1, was duplicated last week when some 2500 theatre owners, managers and bookers in each exchange city turned out for the two-day showings. It was a heartwarming reaction for sales vice-president Ben Kalmen- son, ad-publicity c.p. Mort Blumentock and the rest of the WB staff who have received a welcome shot-in-the-arm with the company's expanded plans after some jittery days.

**METRO'S SEADLER**

Shoe-Slugger

**UNITED ARTISTS** is going all out to sell "Cynano de Bergerac" for its "mass appeal". A circular that is covering every active theatre in the country is being distributed through each of UA's local exchange representatives in the opening gun in the campaign. Half a million copies of a comic book telling the Rostand story have already been sold. "This means," says the circular, "that millions have already thrilled to the high adventure, the brilliant sword play, the thrilling action and the swashbuckling romance of this magnificently written tale, a story of a noble and noble-minded woman level represented by the comic-reading public." Additionally, the pamphlet stresses the millions who have head the Rostand original, and of course, star Jose Ferrer's Oscar-winning performance.

**THE OLD SOD** is going to get a Variety Tent. Application for the newest member of the famed show business organization was received by International Chief Barker Marc J. Wolf, and a harmless unseemly competition will be known as Tent #41 of Ireland. The eleven men—as required by the VC constitution—who applied for the Charter, who will be the first crew and officers, are all members of the motion picture industry: Louis Elliman, Odeon Ireland Ltd.; C. B. Sheridan, Adelphi Dun-laghaire; A. Elliman, Odeon Ireland; Patrick Fair, Capitol & Allied Cinemas Ltd.; J. Lyons, M-G-M; B. T. Britten, 20th Century-Fox; M. Baum, Roxy, Forum and other cinemas; N. Barfield, Paramount Film Service Ltd.; D. O'Keefe, Carlton Cinema; Peter Farrell, Capitol & Allied Cinemas Ltd.; V. Garland, Republic Pictures Ltd. Clubrooms for the new Ireland Tent will be in Dublin's Shelbourne Hotel. Interest is so widespread, it is reported, that more than a hundred applications for membership have already been received despite the fact that International Canavassmen have not yet voted on the Charter for the applicant.

**OF MEN AND THINGS:** Paramount's Al Schwalberg did a Jessel at the Harry Feinstien's International Bingo Variety Tent #1 last Tuesday (12th) to bombed out New Warner Theatres New England Zone manager. Other execs who paid tribute to Feinstein were WB sales head Ben Kalmenson, WB Theatres general manager Harry Kalmine, Universals Maurice Bergman, Paramount's Ted O'Shea, Lippert's Arthur Greenblatt and WB division manager Jules Lapides.... Francis S. Harmon's resignation as a vice-president of the MPAA due to ill health was accepted with which and wences of praise for the valuable services rendered the industry since 1937 when Harmon joined the Asin as executive assistant to the president. Joyce O'Hara was named a vice-president of the MPAE at a board meeting at which all incumbent officers were reelected... The appointment of Moe Levy as Mid-Western division manager for 20th-Fox moves the headquarters for that division to Minneapolis... Peter Myers up from 20th-Fox Toronto branch manager to the Canadian division. Phil Sherman takes over Myers' branch spot... H. L. Frost, former MGM circuit sales manager in Milwaukee and Chicago becomes Monogram-A's Kansas City branch manager today (18th).

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**JUNE 18, 1951**

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EXPLOITATION PICTURE

OSCAR - WINNER WILDER HAS 'ACE'

"Ace in the Hole" Has Strong, Novel Tale

The sharp-pointed pen and directorial genius of Billy Wilder has rarely failed to manufacture top quality merchandise. In "Ace in the Hole", the eminent writer-director (and, in this case, producer), seems to have the makings of another screen drama, characterized by the unusual themes and twists that have marked Wilder's previous efforts like "Lost Weekend" and "Sunset Boulevard." On this count alone, "Ace in the Hole" bears a potent exploitation potential.

There are others, however, just as important. The story has angles that are more often found in real life drama than on the screen. The despair of a cave-in victim while he awaits rescue; the great crowds that converge on the disaster scene and the parasitic concessionaires who turn it into a macabre carnival; newspapermen who act like members of the press rather than the Hildy Johnson caricature of the fourth-estaters. For dramatic pace and suspense, Wilder has centered the camera on a reporter, who, envisioning fame in his profession deliberately keeps the imprisoned man from rescue while he builds nationwide fame as the "exclusive" source for the dramatic bulletins. His romance with the dying man's trolley wife and his death at her hands are additional punch-packers, along with the ironic ending, wherein the dying reporter's attempts to tell the truth and gain a real scoop meets dismal failure.

All of this is strong exploitation meat. Just as flavorful are the stars. Kirk Douglas has developed into a top-flight attraction ever since "Champion" put him into stellar ranks. In this film, as the tough newspaperman, Douglas has the build and the powerful personality to bring him the same "tough guy" magnetism that endeared Cagney and Bogart to movie audiences. His slapping around of co-star Jan Sterling is a thing of beauty and is very likely going to have the unpredictable fair sex sighing. Paramount, incidentally, has some special material available, entitled "How to Behave With The Ladies..." which should give this angle some high-powered publicity in newspaper plants. It shows Douglas strangling the fair Sterling with a fur scarf, as well as some other scenes from earlier films depicting the gals being manhandled by other screen "he-men."

The blond Miss Sterling, too, has plenty to offer for ballyhoo purposes. One of the fastest-rising stars, Jan's physical attributes are nothing to dismiss easily. On top of that, she gives as good as she takes, dashing her pinking shears into the rugged Douglas abdomen. In conjunction with this, Paramount has concocted a layout showing this scene along with others where the "weaker" sex gives the poor male victim what-for.

The newspaper ads, too, are in the sock category. Those shown below can give a fair idea of the points mentioned above.

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FILM BULLETIN
Billy Wilder, who, with Charles Brackett, has been responsible for a high quota of Hollywood's off-the-beaten-track films — "Lost Weekend" and "Sunset Boulevard" were theirs — that have garnered multiple Oscars, adds another unusual drama to the distinguished list. Doubling as producer-director and also collaborating on the screenplay, Wilder has etched a powerful study of an unscrupulous, discredited newspaperman who attempts to get back in the big time via the exclusive coverage of a man trapped in a New Mexican Indian rock-dwelling. With a canny regard for the news and dramatic value of such a situation, (remember how the entire nation hung on the news of a small girl trapped in unused oil well, or the similar plight of a man from Brooklyn who stayed alive for 68 hours while rescue workers attempted his removal), Wilder has combined human interest with irony, compassion and suspense. "Ace in the Hole" is powerful entertainment that may offend some, but will undoubtedly cause the kind of talk that sells seats.
BAD PRINTS

Motion picture contracts are filled with every conceivable clause for the protection of the distributor, but it is certainly also a part of that agreement that after an exhibitor contracts for all prints he is to receive a copy of a print "suitable for exhibition." Suitable for exhibition does not mean that after the theatre projectionist has done a certain amount of preparatory work at the theatre. At present, exhibitors are receiving their prints in every sort of way—heads out, tails out, emulsion up and emulsion down. The reason for this is that some "efficiency expert" has figured out that the film companies could cut down on the number of people employed in the inspection rooms if reels were never rewind more than once in the inspection process.

Making projectionists do exchange work is creating a complicated problem with many theatre owners. Some prints have to be rewound twice and the automatic rewind can not be used for the job, and it is building up both overtime and adding to ever mounting and uncontrollable theatre expenses.

Certainly, an exhibitor is entitled to receive his prints in a uniform condition without regard to how some earlier run exhibitor may have returned it to the exchange (the film companies explain it is shipped out just the opposite of how it is received because they can only re wind once). All film should be shipped to exhibitors heads out and ready to run and the theatre should stop being forced to assume part of the inspection job that is the responsibility of the film exchange.

BUSINESS SUICIDE

(Ed. Note: The following item is part of the last bulletin issued by P. J. Wood, shortly before his death.)

Did you ever pick up the paper and read of someone who, because of frustrations peculiar to mankind, had taken his life by one means or another?

If you have had this unfortunate and disturbing experience, you must have wondered why he chose the particular means he did to accomplish his end. Whatever means he chose to commit suicide is hard for you to understand and you probably vowed never to let your problems get you into such a mood.

Yet, with your seemingly healthy mind, you are committing business suicide with a fountain pen with every film contract you sign that calls for more money than you gave previously for a comparable picture.

Specifically, we are concerned with the film companies' present policies on current releases, and we do not think that the companies are being fair or even intelligent in expecting more than they have gotten for previous top pictures.

Nevertheless, they are asking higher percentage terms with extended playing time or increased buy offs in the small flat rental situations.

With grosses in an unending gradual downward, and each exhibitor actually struggling to remain in business, we feel that these new policies are unreasonable, unfair and extortionate.

In view of increased Distributor's profits over last year, we should expect some consideration as their customers, we who are now struggling to keep our doors open, but apparently, as evidenced by the new policies, they feel that what's yours is theirs and what's theirs is their own.

Get wise! Learn self preservation and don't commit business suicide with our fountain pen!

As one indication of what is happening at the box office, let us take the figures just released by the city of Chicago covering theatre tax collections in that city for the three months ending March 31, 1951 and 1950. For the month of March, 1951 the collections amounted to $94,212 as against $148,157 for March 1950, a drop of 36 percent. For the three months period of 1951 the collections were $285,000 as against $367,000 for 1950, a drop of only 22 percent.

With figures like these before them how much longer will the greedy and heartless distributors impose their extortionate terms upon exhibitors?

Perhaps Messrs. Kefauver, Tohey et al. should investigate a racket which is maintaining a great many producing-distributing executives in an exotic way of life at the expense of many hundreds of exhibitors who are barely making an existence.

NEW TITLES: OLD MOVIES

ATO Gulf States

Bad judgment on the part of distributors re-titling "oldies" for current release is another example of the lack of thinking which goes into the policies of film companies. It smacks of trickery in the salesmanship of product to the public which is beginning to flare up in more bad publicity for Hollywood. The latest is from Columnist Dorothy Kilgallen who says:

"Have the motion picture bosses convinced themselves that it's playing fair to the customers to reissue an old (and usually bad) movie under a new title? The trick is becoming more and more prevalent. For example, there's one being released called 'Sinner's Holiday,' starring George Raft, Randolph Scott and Joan Blondell. Actually it's a thing called "Christmas Eve," which was slaughtered by the critics when it was first issued three years ago. A fine way of encouraging Joe Public to go to the movies more often!"

GIVE IT A TRIAL

ATO Indiana

What reaction there has been to our suggestion of substituting percentage deals with a plan charging a flat per admission basis appears to be almost unanimously favorable. The single objection seems to be that the exhibitor who through one device or another builds his business above the normal potential of the situation can afford to pay a higher percentage of his gross for film rental. This has no more logic than a similar demand by a manufacturer on any other business man who works and invests to expand his business that he pay a higher unit cost on each item he sells only for the reason that he can afford to do so.

The retreat to "this business is different" no sensible reason for not giving this idea trial unless there are specific arguments against it.

REVIVE SHOWMANSHIP

Allied of Iowa.

TV manufacturers and dealers are groaning and moaning about their poor business, but we will have to admit that they are doing something about it—advertising campaign ballyhoo, cutting prices, raising h--- in general. Are we going to sit back and let TV beat us at our own game?

Yes, things look much brighter in this business, now that TV is being tamed and a new novelty of TV, the "parlor peep-show" went off. But not to a point where we can again go sloppy about our business. Far from that! As I look into the future, I see nothing short of a wide spread war that will lessen our competition for the public's entertainment dollar. The high cost of living will be with us in any event. Rather, with the possible exception of TV, think our competition will increase. And there is but one answer to that—Buy and book carefully, then get off the old fancy and get to work with showmanship—or fall by the wayside. Incidentally—Now is the time to clean up. Paint up, Repair and/or Replace. We can't expect people to come in and enjoy, or return to a dirty, ill kept theatre.

CBS RATE CUT

North Central Allied

The Columbia Broadcasting System has cut its rates by 10-15% and, in doing so, is taking the position that it is "facing reality" and that the reductions is simply the "readjustment of radio to the new economy".

There is no doubt that the impact of television has something to do with this realistic move on the part of CBS, but other factors are involved since the rate cut applies to non-TV as well as TV areas.

These bulletins in recent months have harped on the sharp contrast between the declining box office on the one hand and increased film rentals and film company profits on the other.

In many ways, CBS can be compared to the motion picture producer-distributor; the baby of time compared to the exhibitor who passes entertainment on to the customers. The mere fact that the return to the time-buyer is not exactly measurable because his customer gets his entertainment free, does not upset the analogy. The time-buyer buys his time at a profit of increased sales.

We think the producer-distributors could well take a lead from radio's book. The declining box office is no secret to the distributors. If they are realistic they will want to do like CBS and "adjust to the new economy." If they do so, they will make this a better and sounder industry for all of us. They will do what CBS says it is trying to do, "solidify the medium's structure."

CBS in making its drastic and revolutionary step said that when "surgery is required, it must be done regardless of the pain involved."
### 1950-51 Features Completed (44) In Production (2)

**PARAMOUNT**

**RELEASE CHART**

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**REPUBLIC**

**1950-51 Features Completed (20) In Production (1)**

**Serials Completed (1)**

**1950-51 Features Completed (10) In Production (0)**

**RELEASE CHART**

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**20TH CENTURY-FOX**

**1951 Features Completed (50) In Production (1)**

**RELEASE CHART**

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<td>A WAC in His Life</td>
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<td>An Angel in My Life</td>
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**1950-51 Features Completed (39) In Production (4)**

**RELEASE CHART**

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### UNITED ARTISTS

**1950-51 Features Completed (39) In Production (1)**

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<td>Red Man's Gold</td>
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<tr>
<td>Blue Lamp (84)</td>
<td>Eric Power</td>
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<td>Circle of Danger (86)</td>
<td>Preston-Sellers</td>
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<td>Canyon Of Berenec (112)</td>
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<td>First Legion</td>
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<td>Man From Planet X (70)</td>
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<td>Man With My Face (76)</td>
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<td>Mr. Drake's Duck</td>
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<td>My Fellow Brother (61)</td>
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<td>New Mexico (Ans)</td>
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<td>Ireland-McCready</td>
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<td>Abbott &amp; Costello Meet The Invisible Man</td>
<td>Abbott &amp; Costello</td>
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<td>Apache Drums (17)</td>
<td>McNally-Russell</td>
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<tr>
<td>Arrow In The Sun (83)</td>
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<tr>
<td>Bright Victory</td>
<td>Reagan-Lynn</td>
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<td>McCallum-Green</td>
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<tr>
<td>Eveready &amp; Company</td>
<td>Rogers-Red</td>
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<tr>
<td>Face To Face (86)</td>
<td>Abbott &amp; Costello-Stevy</td>
<td>July</td>
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<tr>
<td>Golden Harvest (74)</td>
<td>Whitlock-White</td>
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<tr>
<td>Groom Wore Spurs (80)</td>
<td>Rogers-Carson</td>
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### WARNER BROTHERS

**1950-51 Features Completed (38) In Production (4)**

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### UNIVERSAL INTERNATIONAL

**1950-51 Features Completed (44) In Production (2)**

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Your Service — Our Responsibility

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers

250 N. Juniper St., Phila. 7, Pa. — LOcust 4-7823

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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
Get them out of their Hot Houses ... into your COOL Theatre ... with showmanship-packed, NSS COOL TRAILERS!

Impress upon your patrons, the COOL comfort ... and fine entertainment ... offered by your AIR-CONDITIONED theatre ... and show them how to beat-the-heat ... by GOING TO A MOVIE!

NSS has created a large variety of beautifully produced COOL TRAILERS ... for every type of COOLING system ... and every theatre ... to fill all your needs! Ask your NSS salesman about them ... or get full details from your local NSS exchange ... and then ... buy several ... and rotate them throughout the Summer months!

Use patron-pulling STANDEES

... the colorful DISPLAYS ... with the beautiful Fluorescent-lighted base ... that SELL ... in your Lobby, Foyer and out-front ... or away-from theatre ... in hotel Lobby or bank ... or terminal or store window! ASK Your NSS Salesman.

Get the most out of your AIR-CONDITIONING system ... by selling COOL COMFORT with NSS COOL TRAILERS!
THEATRE TELEVISION ON ITS WAY!

EDITORIAL by MO WAX, Page 3

- WHY NOT HAVE MOVIE 'BARGAIN' DAYS?

Exclusive Article, Page 5

REVIEWS IN THIS ISSUE

CAPTAIN HORATIO HORNBLOWER • COMIN' ROUND THE MOUNTAIN
ALONG THE GREAT DIVIDE • ACCORDING TO MRS. HOYLE
SHOWBOAT • ACE IN THE HOLE • KIND LADY
PEKING EXPRESS • THAT'S MY BOY

Pages 19, 20, 21
POEM FOR SHOWMEN

For easy sailing, please take note
Of Leo’s Hits! “Don’t miss the boat!”
“The Great Caruso’s”* noble voice
Makes M-G-M the nation’s choice,
There’s “Go For Broke!”, “Excuse My Dust”*
“Rich, Young and Pretty”* is a must
The asterisks* convey to you
Those films with Technicolor, too!
You need the best at summertime
So here are more (without a rhyme):

“Strictly Dishonorable,” “The People Against O’Hara,” “The Law and the Lady,”
“Teresa,” “The Tall Target,” “The Strip,” “Angels in the Outfield”—and “An
American in Paris,”* “Pandora and the Flying Dutchman”* (both Fall releases), etc.

P.S.
And let us not forget this Fall
“QUO VADIS” comes to top them all!
THEATRE TV ON ITS WAY!

The sell-out, turnaway crowds that have poured out for the first two boxing matches sent over closed channels to theatres equipped with large screen television offer enthusiastic proof that the exhibition business stands on the threshold of a bright new era. Theatre television is not the whole answer to the problems we face, but it does seem to offer a golden opportunity to bring back millions of people who have forsaken the movie theatre.

Many in our industry have watched theatre television with a great deal of skepticism, and there are still those who ask, "Can we survive on a few important fights a year?" That is a shortsighted view; the horizon is as broad as the whole field of entertainment.

First of all, there will be many more good fights staged, for this new wonder of the big TV screen in the theatre offers succor to the badly battered boxing game, too. Their boxoffice virtually wrecked by free home television, promoters have been reluctant to stage matches for the small revenue they have been realizing for the past two years, while outstanding fighters have been shying away from the minute purses. Madison Square Garden, which used to sell out practically every Friday night, was staging some thirty or more top notch fights each seasons. Then, during the summer months there were a dozen outstanding fights arranged in the open-air stadiums. When the fight game was flourishing, there was no dearth of attractions to entice the crowds. That will be the case again when a boxoffice of several thousand theatres is established for this popular sport. We can see the likelihood of at least one important, crowd-drawing match every week in the year. And won't this sport have a wider audience than ever before as a result of millions of new fans created in the living rooms of America these past few years? Truly, the fight game stands once again on the verge of the "million-dollar gate" it knew in the days of Tex Rickard. Let no one overlook the tremendous boon to theatres in confining these events to the closed theatre channel, thereby freeing a vast audience for movie going.

But the prospects and the promises of theatre television go far beyond boxing matches. Pause and reflect the measure of the revenue that can be realized from a mere two thousand theatres with large screen television. Let's not be too bold, but consider this conservatively. Let's envision a situation that might exist one year from today.

The producers of a stage play like "South Pacific", having enjoyed a lucrative two-year run on Broadway, might negotiate a deal with a theatre television network covering these two thousand houses. What could they pay for the rights to the great Broadway hit? We'll guess one million dollars. That may make you gasp until you take out your pencil and figure that the two thousand theatres actually would be paying only an average of $500 for a sock attraction like "South Pacific." Let's not concern ourselves, for the moment, whether that would be for one show or for a week's engagement.

The second showing might then go to another two thousand "second-run" theatres, paying an average of $200 for the show, and that's another $400,000 in revenue. And so forth.

Are we talking about eliminating the motion picture? Of course not. We're talking about supplementing it by creating a logical, profitable boxoffice for every kind of entertainment and sport the public wishes to patronize. We're talking about making the movie theatre the all-around entertainment center of the community.

Great credit is due the men who have envisioned the potential of theatre television and who have worked to develop it. The Fabians, the Skourases, the Halperns, the Balabans, the Raibourns, among others, have opened this wide new vista of prosperity for our industry. Others will enter the field, capitalize on their vision and exploit this new medium. That is inevitable. But we must remember who these pioneers are and express our gratitude to them. That is small enough payment for the new hope they have brought to this troubled industry. MO WAX.
Look forward! Go forward! With Warner Bros.
How about a "bargain day" at your movie theatre?

Now don’t get excited, gentlemen. We’re not talking about a wholesale slash in admission prices. As anyone even remotely connected with the movie industry knows, the exhibitor today is operating on the narrowest margin of profit in history, what with greatly increased operating costs and attendance way down to there.

The general cost of living rise, according to U. S. Bureau of Labor Statistics, has more than tripled that of the movie ticket since 1945, the consumer price index moving up to 38.7 percent as of last December, and movie admissions showing only a rise of 11.3 per cent. The contrast grows even sharper when matched with the increase in food, 55.2 per cent. Even Federally-controlled rents have doubled the ticket increase.

Obviously, movies are already a consumer’s best bargain. Why, then, it may be asked, the suggestion of “bargain days” at motion picture theatres?

Before plunging into the well of controversy with the answers, consider what the movie “bargain day” might mean. What would be the effect if a theatre publicized the fact that one day a week (normally the weakest for that house), or at other intervals, movie patrons can see the entire regular show at a cut price, both matinee and evening? The amount of the slash would, of course, depend on the regular admission charge, but it should be substantial enough to command the bargain-hunter’s attention.

One shibboleth we must erase is the assumption that a reduction in admission prices will be interpreted by the public as an indication of a lessening of quality. Many products of highest standard are offered to buyers at bargain prices on occasion, and that in no way deteriorates their established value. The movies should not be regarded as being above this kind of merchandising, which is in effect, a facet of basic showmanship.

The January “white sales” and the February furniture sales are regular events that stimulate buying at a period of dull in these fields. So are the Spring fur sales. And all the seasonal clearances are designed to empty the shelves of products that would gather dust for months to come.

All retail merchandising uses the sale as a time-honored device to boost business when it is expected to be below par. No one regards the cut price as a reflection on the merchandise so offered.

Basically, of course, the idea of movie bargains is not new. The advent of the double feature was an attempt at giving something extra for the price of admission. Dishes, bingo, amateur shows and all the other stimulants utilized by theatres in past years to hypo the boxoffice on off days fall into the same category. Yet the seemingly logical idea of offering
WHY NOT MOVIE "BARGAINS"?

(Continued from Page 5)

patrons a marked-down admission ticket appears to have been overlooked by theatremen. There were a few half-hearted attempts in some houses to liven the early evening by extending matinee prices up to sixty-three or seven p. m., or to boost matinee trade by a special "early bird" price, but these did not represent any "special bargain" because they were really "regular" prices.

Public Shopping

For Bargains, Values

There can be no doubt that today the consumer's eye is focussed squarely on the dollar. The great pinch on the pocketbook, impaled on the high cost of living, has made the public more price-conscious than at any time since the early thirties. There is money to spend, but it is being scrupulously apportioned to only the absolute necessities and the best values. We are in a shoppers' market.

That the public will fork over for an established value when the price is cut was underlined most dramatically by the recent price wars which had New York on its ear and eventually spread to other cities throughout the country. The tremendous crowds that jammed Macy's, Gimbel's, Abraham & Straus, and other stores that engaged in the price-cutting jamboree, literally tore down the doors to hand over their money for the bargains. Overstocked shelves were cleaned out by the hungry shoppers, and the stores' volume of sales was fantastic in these times of business doldrums.

Court Decision

Opens Price War

Television sets, a drug on the market, remained on retailers' floors despite "premium" offers that included electric washing machines, ironers, vacuum cleaners, etc., as an added inducement to buy. Yet when the price was slashed, the sets were gobbled up by the public. One TV dealer, loaded with 8200 standard receivers, ran an auction sale that cleared his stock out at the rate of 100 sets per hour.

The price war was instigated by Macy's, less than two weeks after the U. S. Supreme Court decision exempting "non-signers" of State fair trade agreements from maintaining prices stipulated by the manufacturers. The huge stores of the bargain sales encouraged other stores throughout the country to slash their rates with similar results. Even as far as Sitka, Alaska, the Stites Variety Store lowered price tags on fair-trade items from 10 to 15 per cent.

While the theatremen has the Supreme Court's blessing on setting his own admission price (one of the fruits of the industry anti-trust decision), heaven knows he could not afford to engage in a price war. Such a policy could only hasten the movie theatre's day of doom, just as the prolongation and extension of the merchandise price war would close down even mighty Macy's. The idea being projected here is akin to the retail field's offer of a "loss leader," the item that is sold below actual cost to attract patronage. The purpose of a "leader" is to bring customers into the store so that other items will be sold, so that salespeople will not remain idle, so that the customer will see something on display and be tempted to buy, so that the overhead and other fixed costs, which continue whether the establishment is full or empty, will be capitalized to the utmost.

Bargain Admissions

Like "Loss Leaders"

The movie industry is unique in many ways, but it is also founded on some basic tenets. The bargain admission day, featuring a first-class film, can be compared with the retailer's "leader" practice. We recommend a first-class film advisedly, because the "leader" can be effective as a sales stimulant only if the customer feels he is receiving good value for his money. Obviously, if the quality does not measure up, it will be difficult to entice him with boxoffice bargains in the future.

Once a theatre establishes a reputation for offering a bona fide "buy" on the bargain days and the public's faith is won, it is not inconceivable that the bargain days will become a lively community event with an overflow audience responding. The exhibitor's gross, then, could far surpass the normal boxoffice for that day, without any increase in costs (with the exception of film rental if the feature is played on a percentage basis). Those who might grasp at this as an argument for a general admission price slash miss the point. The idea would be useful only as a means of exciting the bargain-hunting instincts of the public. A store that holds a "sale" every day in the year soon finds that the reduced price tag comes to be taken for granted as no more than the established value.

Advertising, Candy Opportunities

Big

Need any exhibitor be told the advantages of a full house? There they will be, the captive audience, to absorb the potent seat-selling advertising in the form of trailers and accessories for coming attractions. Business at the candy and refreshment stands will boom and return an added profit. Many of the nickels and dimes saved at the boxoffice on bargain day will go for candy, popcorn and soft drinks.

Other benefits: Don't fail to count the value of the word-of-mouth that will accrue to a worthy attraction. Don't overlook the asset of audience contagion that can make or break many a picture. We know what can happen to a good comedy in an empty house. The first few laughs that echo hollowly are soon smothered in embarrassed silence, the mood is lost. And isn't there something infectious about a busy boxoffice? People do follow the crowd and a queue at the ticket booth is bound to quicken the interest of the passersby.

Can Re-Instill

Movie-going Habit

All of these are important factors to consider in thinking of bargain day at the movies. But one consideration outweighs them all—the fact that it offers an opportunity to revitalize the movie-going habit.

Offering outstanding "buys" in film entertainment at a time when John and Jane Doe are watching every penny and grabbing at bargains, might very well bring a rush to the boxoffice, dragging the living-room dwellers away from their television sets. The bargain day may be the gimmick to win back many of our long lost patrons. Since this type of merchandising has been employed with such success in other fields, it should be explored, at least, by the movie industry.

FILM BULLETIN
AND NOW
TWENTIETH CENTURY-FOX
PASSES THE AMMUNITION!
"I’VE SEEN WHAT WE’VE AMMUNITION! POWER THE INDUSTRY’S SHOW WORLD MOVIES ARE ONCE AGAIN TREMENDOUS BARRAGE HOW THAT MADE SHO BIGGEST OFFENSIVE IS ON! LET’S ATTACK TOGETHER!"
T — AND BROTHER, WE’VE GOT THE
BY THE LEADERSHIP THAT SET OFF
MANSHIP CRUSADE . . . AND TOLD THE
GREATEST OF ALL ENTERTAINMENT!
IES THROUGH FOR YOU WITH A
OF HITS—SUPPORTED BY THE KNOW-
MANSHIP FAMOUS! THE INDUSTRY’S
WE’VE GOT EVERYTHING YOU PUBLIC WANTS!

Unusual Stories — Tremendous star power — Technicolor glory — Spectacle attractions — Exploitation pictures to make a showman’s mouth water.

A SENSATIONAL BEST-SELLER! A SENSATIONAL MOTION PICTURE!

Take Care of my Little Girl

starring
JEANNE CRAIN
YOUR MARGIE GALL!

CO-STARRING

DALE
ROBERTSON • GAYNOR • PETERS

Jeffrey Hunter • Betty Lynn • Helen Westcott

Directed by
JEAN NEGULESCO • JULIAN BLAUSTEIN

Produced by
SAMUEL G. ENGEL

Screen Play by JULIUS J.
and PHILIP G. EPSTEIN
Based on the Novel by
Peggy Goodin

THE NATIONAL
MAGAZINES ARE
SHOUTING ABOUT IT!

THE STORY OF UNCLE SAM UNDERWATER COMMAND

Most unusual and stirring service picture ever made on land, air or under the seas!

THE FROGMAN

starring

WIDMARK
DANA
ANDREWS

RICHARD
GARY
MERRILL

Produced by
SAMUEL G. ENGEL

Directed by
LLOYD BACON

Screen Play by John Tucker Battle • Story by Oscar Millard
A wonderful story for the whole family—about the kind of guy that everybody knows ... and loves

THE GUY WHO CAME BACK

starring
PAUL DOUGLAS
JOAN BENNETT
LINDA DARNELL

Produced by JULIAN BLAUSTEIN
Directed by JOSEPH NEWMAN
Screen Play by Allan Scott
Based on a Story in the Sat. Eve. Post by William Fay

It's gonna be a great 20th summer!

THE MOST UNUSUAL TRUE STORY
IN THE ANNALS OF THE WEST!
6 women against the Desperados!

This is a Big One!

starring
GLENN FORD • TIERNEY
ETHEL BARRYMORE • SCOTT
ZACHARY

with ANN DVOçAK • BARBARA BATES
Produced by FRANK P. ROSENCERG • MICHAEL GORDON
Directed by
Screen Play by Oscar Saul
Adaptation by Victor Trias • Fram a Story by
Anna Hunger and Jack Pallexen

Put muscles in your boxoffice!

FLASH!

JUST PREVIEWED "NO HIGHWAY IN THE SKY"! AUDIENCE CHEERS RINGING! JAMES STEWART EQUALS "BROKEN ARROW" TRIUMPH!
MARLENE DIETRICH NEVER MORE FASCINATING! GLYNIS JOHNS, JACK HAWKINS, JANETTE-SCOTT SUPERB! PRODUCER LOUIS D. LIGHTON RATES BIG BOW! DIRECTOR HENRY KOSTER THROWS SUSPENSE HAYMAKER! SCREEN PLAY BY R. C. SHERIFF, OSCAR MILLARD, ALEC COPEN MAKES NEVIL SHUTE'S ACTION-PACKED BEST-SELLER KIND OF ENTERTAINMENT EVERYONE'S WAITING FOR!
"WE WILL PRODUCE A GREATER QUANTITY OF QUALITY PICTURES WHICH WILL SERVE AS A GREAT TONIC FOR OUR INDUSTRY AND ANSWER THE DEMAND OF THE MOVIE-GOING PUBLIC....."

Bound to be the talk of the Year!
From the year’s top best-seller—already read by 3½ million people.

**THE DESERT FOX**

Starring

JAMES MASON

with CEDRIC HARDWICKE
JESSICA TANDY • LUTHER ADLER

Written for the Screen and Produced by NUNNALLY JOHNSON

Directed by HENRY HATHAWAY • From the Book by DESMOND YOUNG

Belvedere is back in stride in a Big Broadway Stage Hit!

CLIFTON WEBB in

Mr. Belvedere Rings the Bell

with
JOANNE DRU
HUGH MARLOWE
ZERO MOSTEL

Produced by ANDRE HAKIM
Directed by HENRY KOSTER
Screen Play by RANALD MacDOUGALL
Based on a Play by ROBERT E. McENROE
Presented on the Stage by The Theatre Guild

"YOU'RE IN THIS PICTURE!"

Keep ringing the bell with 20th!
From the men who gave you "ALL ABOUT EVE"
THE DARRYL F. ZANUCK-JOSEPH L. MANKIEWICZ PICTURE OF 1951!

CARY GRANT
JEANNE CRAIN

PEOPLE WILL TALK

produced by DARRYL F. ZANUCK • Written for the Screen and Directed by JOSEPH L. MANKIEWICZ

JUNE
WAVER
WILLIAM
INDIGAN
FRANK
FAY
MARILYN MONROE

From the Play "Dr. Praetorius" by CURT GOETZ

FINLAY CURRIE • HUME CRONYN

20 - the King of Musical-Makers

BETTY GRABLE
the "Box-office Queen"

MACDONALD CAREY

MEET ME AFTER THE SHOW

RORY CALHOUN
EDDIE ALBERT • FRED CLARK
Directed by
GEORGE JESSEL • RICHARD SALE

October

A fresh modern romance of a guy who married his landlord!

A WAC IN HIS LIFE

(Temporary Title)

Produced by
JULES BUCK • JOSEPH NEWMAN
Screen Play by I. A. L. DIAMOND
Based on a Novel by Scott Corbett

The big ones keep booming!
YOU BET YOU'RE PART OF THE 20th PICTURE!

October

Life Magazine kicks off greatest advance sale of the most outstanding science-fiction picture of them all!

November

CLAUDETTE COLBERT
MACDONALD CAREY
ZACHARY SCOTT

LET'S MAKE IT LEGAL

with Barbara Bates • Robert Wagner • Marilyn Monroe • Produced by ROBERT BASSLER • Directed by RICHARD SALE • Screen Play by F. HUGH HERBERT and I. A. L. DIAMOND • Based on a Story by MORTIMER BRAUS

The Day The Earth Stood Still

starring

MICHAEL RENNIE
PATRICIA NEAL

with Hugh Marlowe
Sam Jaffe • Billy Gray
Produced by JULIAN BLAUSTEIN
Directed by ROBERT WISE
Screen Play by EDMUND H. NORTH
Based on a Story by HARRY BATES

November

It's Terrific! From Friendly G.I.'s! Friendly Hula Gals

WILLIAM LUNDIGAN • JANE GREER • MITZI GAYNO
DAVID WAYNE • GLORIA DE HAVEN

"Let's get friendly!"

with Gene Lockhart • Produced by FRED KOHLMAR
Directed by EDMUND GOULDING • Screen Play by CLAUDE BINYON, ALBERT LEWIN and BURT STYLER • Based on a Story by Edward Hope

THOUSANDS of awards
ANOTHER Technicolor success!
A strong, prosperous exhibition means a strong, prosperous Twentieth Century-Fox! And every associate in our organization is dedicated to serving you—our partners!

Anne of the Indies

Color by TECHNICOLOR

Starring

JEAN PETERS • LOUIS JOURDAN • DEBRA PAGET

with HERBERT MARSHALL • THOMAS GOMEZ • JAMES ROBERTSON JUSTICE

Produced by GEORGE JESSEL • Directed by JACQUES TOURNEUR

Screen Play by PHILIP DUNNE and ARTHUR CAESAR

Based on a Story by Herbert Ravenel Sass

You'll feel like a millionaire when the crowds start pouring in for this hilarious romance of a modern gold-digger!

What Is My Sin?

A BERNHARD PRODUCTIONS Presentation

Starring STERLING HAYDEN

VIVECA LINDFORS • THOMAS MITCHELL

Directed by STUART HEISLER • Produced by JOSEPH BERNHARD • Co-Producer ANSON BOND

Original Screen Story by Anson Bond • Screenplay by Stephanie Nordli and Irving Shulman

Released by 20th Century-Fox
Available for Special Engagements SEPTEMBER

DAVID AND BATHSHEBA

starring
GREGORY PECK

SUSAN HAYWARD

Color by TECHNICOLOR

Greatest box-office picture in our history! National ad campaign will hit 1 Billion Readers! 3 nation-spanning tours all summer! Tremendous point-of-sale appropriation! They've never come Bigger—or Better pre-sold!

Raymond Massey • Moore
and a cast of many thousands!

Produced by Darryl F. Zanuck • King
Directed by Henry

Written for the Screen by Philip Dunne

"WE ARE DETERMINED EXHIBITOR FRIEND RESOURCE AT O
From the widely hailed Best-Seller, winner of the coveted Christopher Award, comes a tremendous achievement in motion picture making—destined for real greatness—at the box-office and in the Screen's Hall of Fame!

Have you ever felt better in your life!
Just look at your 20th future! Here are only a few samples of pictures already rolling to guarantee your fortunes in '52!

"I'LL NEVER FORGET YOU"
TECHNICOLOR (Temporary Title)
The great love story of the year—
with an amazing science-fiction angle!
Starring TYRONE POWER and ANN BLYTH.

"ELOPEMENT"
That Belvedere Man, CLIFTON WEBB,
running away with the year's funniest hit!

"KANGAROO"
TECHNICOLOR
A whopping big outdoor spectacle
from the director of "Halls of Montezuma"
starring PETER LAWFORD, MAUREEN O'HARA!

"GOLDEN GIRL"
TECHNICOLOR
A lavish musical with a novel gold-rush twist!
MITZI GAYNOR, DENNIS DAY, DALE ROBERTSON
supply the Dance, Songs, Laughs and Romance!

"RETURN OF THE TEXAN"
All the canvas and action of the Great Texas Plains!
Starring GARY COOPER as all America
knows him best—wants him most!

"YOU AND THE NIGHT AND THE MUSIC"
TECHNICOLOR
The song and heart-filled Jane Froman story
starring SUSAN HAYWARD, THELMA RITTER,
RORY CALHOUN, DAVID WAYNE!

"VIVA ZAPATA"
A big, rousing, colorful action spectacle from
John Steinbeck's story—directed by Elia Kazan—
starring MARLON BRANDO, JEAN PETERS and MARGO

"RED SKIES OF MONTANA"
TECHNICOLOR
The exciting, outdoor drama of the fire fighters!
Starring RICHARD WIDMARK, CONSTANCE SMITH, JEFFREY HUNER.

"BELLES ON THEIR TOES"
TECHNICOLOR
A new book sensation by the same authors and about
the same wonderful family as "Cheaper By the Dozen".
Starring JEANNE CRAIN

"LYDIA BAILEY"
TECHNICOLOR
All the scope—and tremendous action of the acclaimed
best-seller now comes to the screen!

THE INDUSTRY'S BIGGEST OFFENSIVE IS ON!...

LET'S ATTACK TOGETHER!

THERE'S NO BUSINESS LIKE 20th BUSINESS
'SHOWBOAT' ANOTHER SUPER-MUSICAL A LA 'ANNIE'

Rates ⋆ ⋆ ⋆ except in action houses

MGM
107 minutes

Directed by George Sidney.

The wonderful music, singing and dancing, the gay, scenic splendor enhanced by eye-filling Technicolor photography, the humor and pathos and happiness and heartache in Edna Ferber's original novel—all blend perfectly to make this MGM version of the classic musical, "Showboat," a superlatite movie entertainment. Just the title in itself on the marquee will mean more profits for the theatreman, but this latest effort boasts such fine talent picking in with such grand performances that exhibitors in every situation are certain to find it a boxoffice bonanza.

Produced and directed by the team that turned out the smash "Annie Get Your Gun," this latest Arthur Freed - George Sidney extravaganza is an enviable follow-up to that worthy show. As long as Hollywood can turn out pictures of this caliber and Metro and others have proven time and again that it can be done—the industry cannot lose hope for its future in the entertainment world.

Listening to Kathryn Grayson and Howard Keel singing the beloved Jerome Kern - Oscar Hammerstein II - Charles Harris melodies—songs that are as well known and as popular as "Showboat" itself—it is with the price of admission alone. Ava Gardner is actually sensational as the blues-singing Julie. Whether it is her voice or a dubbed one, the treatment given "Bill" and "Can't Help Lovin' Dat Man" is the way those immortal tunes were meant to be sung. Newcomer William Warfield's "Ol' Man River" established him as a bright star in the movie horizon, and in the charming persona of Marge and Gower Champion, and eye-filling, twinkle-toed dance team are brought to the screen.

Joe E. Brown, whose return to the movies should bring back pleasant memories to many fans, contributes a warm, sympathetic portrayal of Cap'n Andy.

STORY: Ava Gardner and her husband Robert Sterling, are run out of town for having committed miscegenation, leaving Cap'n Andy (Joe E. Brown) and his Showboat without leading players. The captain's daughter, Kathryn Grayson, and Howard Keel, a riverboat gambler, fill in in the emergency, fall in love and marry. They leave the Showboat, go to Chicago, where Keel's standard of living fluctuates with his luck with cards. After a long streak of bad luck, they quarrel and Keel leaves Kathryn. For a job in a night club, unknowingly filling in once again for Miss Gardner, who is pining away for her man, with the aid of old man Barleywine. Cap'n Andy is in the audience when Kathryn makes her debut, finds out she's pregnant and takes her back to the Showboat. Miss Gardner, now completely degenerated, meets Keel on a river boat, tells him Kathryn and their baby are back on the Showboat. Keel and Kathryn are reunited and the Showboat, like old man river, keeps rolling along.

JACKSON

'ACE IN THE HOLE' POWERFUL DRAMA SHOULD CLICK BIG

Rates ⋆ ⋆ ⋆ ⋆ generally

Paramount
112 minutes

Directed by Billy Wilder.

A rough, tough novel drama that hits with puledriver force, "Ace in the Hole," seems destined for a gladsome reception at the boxoffice. Properly exploited for initial returns and sure to build on word-of-mouth, this Billy Wilder production is likely to emerge one of the big grossers of the year. Wilder, who also directed and collaborated on the script with Lesser Samuels and Walter Newman, has proved his worth with such previous off-the beaten track films as "Lost Weekend" and "Sunset Boulevard." Now he turns to a newspaper-story melodrama and gives it the same terse treatment that lifted the others above the average Hollywood product. He wrings every ounce of suspense and drama from the story of an unscrupulous big city reporter who stumbles on a man entombed in a New Mexico Indian cliff dwelling and attempts to turn it into a scoop that will bring him back to the big time.

Top-notch are the performances by Kirk Douglas as the reporter, Jan Sterling as the entombed man's opportunistic, wanont wife, Richard Benedict as the victim of the cave-in, Ray Teal as a crooked sheriff and Frank Jaquet as the rescue engineer. Charles Lang's photography is strictly A-grade.

STORY: Ace reporter Kirk Douglas, blackballed from big town dailies, is taken on by Albuquerque newspaper publisher Porter Hall. When Richard Benedict, operator of a roadside curio shop is trapped inside an ancient Indian cliff dwelling by a roof cave-in, Douglas crawls in to aid him, then realizes that a quick rescue would nullify the news value. He makes a deal with the sheriff and a rescue engineer to make the rescue the hard way and aims to keep Benedict alive for the week or so necessary to get him out. The resultant newspaper stories of the trapped man, which Douglas hands out to other reporters, brings huge crowds to the scene, and food vendors and a carnival move in to take advantage of the crowds. Benedict's wife, Jan Sterling, played up in Douglas' stories as the suffering spouse, sees in Douglas a way to get away from the small town, and plays up to him. Realizing that the man will die before he can be rescued, Douglas relentlessly tries to get him out the easy way, but cannot bring himself to regard for his husband enranges him, he shot her and she stabs him. Fatally wounded, he returns to the cliff only to see the trapped man die. In a last attempt to cash in, he tries to sell the true story, confessing Benedict's murder, but the story is laughed off as a fake, and he dies, the real scoop of his life disbelived. YORK

'PEKING EXPRESS' EXPLOITABLE, TIMELY DRAMA

Rates ⋆ ⋆ ⋆ where sold, more in action houses

Paramount (Wallis)
85 minutes
Joseph Cotten, Corinne Calvet, Edmund Gwenn, Marvin Miller, Benson Fong, Soo Young, Robert W. Lee.

Directed by William Dieterle.

"Peking Express" is timely and exploitable even if its shallow story is somewhat obvious. As compensating factors Hal Wallis offers an atmospheric, authentic-looking production, good performances by an average cast, and some pretty vivid moments of action. Woven as these elements are into an Oriental tale of intrigue with topical overtones, the show comes through as entertainment despite itself. The dialogue is a bit overripe with verbose political discourses. In the action sequences director William Dieterle stars much better—and others have inserting quite a few shock scenes into the drama and building the finale excitingly. Exploited properly, the timely angle plus the Cotten-Calvet-Gwenn marquee draw should make this a satisfactory attraction generally action spots, of course, will fare best.

Joseph Cotten is likeable and easy going as the United Nations health inspector caught up in a gerrilla attack. Corinne Calvet is sufficiently exotic to pose as a convincing woman of adventure, and Edmund Gwenn plays a kindly priest with quiet dignity. Marven Miller, Benson Fong, Soo Young, and Robert W. Lee have their innings as not so inscrutable Chinese protagonists.

The action begins as a train to Peking. Cotten meets an old flame Calvet leaves her, Miller is another passenger, turns out to be a Communist guerrilla fighter who seizes the train and holds Cotten and the others as hostages. His purpose is to get back his son who has deserted him to play ball with the Nationalists. The boy is Calvet's son, but in order to keep his word Calvet offers herself in exchange for Cotten's life. Fate in the hands of Miller's wife who kills him spares the lady this unhappy fate. Cotten and the passengers battle their way out of the situation.
'CAPTAIN HORATIO HORNBLOWER' ACTIONFUL TECHNICOLOR SEA EXTRAVAGANZA

Rates • • • generally

Warner Bros.
117 minutes
Directed by Raoul Walsh.

“Captain Horatio Hornblower” is a sea-going tale of epic proportions that should bring the masses out of their living-rooms and into theatres in droves. This Warner Brothers’ attraction, beautifully tinted by Technicolor, offers some breathtaking footage of sea warfare, early 19th century style. The action and spectacle, plus the stellar boxoffice names of Gregory Peck and Virginia Mayo, is a happy combination that should do much to help bolster sagging grosses in movie houses. The script, based upon the escapades of the popular fictional British Naval hero created by C. S. Forester, has crammed into its almost two-hour running time enough devil-may-care adventure and colorful, blood-curdling battle scenes to completely fascinate the action fans, perhaps even to the point where they will overlook the romantic nonsense tossed in as a sop to the Peck femine contingent.

Gregory Peck turns in another excellent performance as the British naval officer whose all-around ability as a sailor and a fighter make him the idol of his crew, the navy and the people of the British Isles. If there had to be a woman involved, the choice of Virginia Mayo is a happy one. Credit for the expertly-photographed battle scenes at sea and the interesting presentation of the Hornblower episodes go to director Raoul Walsh. The screen play is by Ivan Goff, Ben Roberts and Aeneas MacKenzie.

STORY: Gregory Peck (Captain Horatio Hornblower) sails from England to an island on the Pacific side of Latin America, where he delivers his cargo of guns and ammunition to a mad dictator who has promised to help Britain fight the Spanish. Not knowing that his country has made peace with Spain and is now at war with France, Peck and his crew capture a Spanish galoon and give it to his bloodthirsty “ally.” When the news arrives that Spain and England are allied, the galoon and the dictator are destroyed in a blazing battle. During the long trip home, a romance buds between Peck and Virginia Mayo, an unwelcome passenger who is returning to England to marry a member of the Spanish royalty. The affair fizzles because Peck is married. Back home, his wife dead of child-birth, Peck is given command of a ship in a squadron headed by Virginia’s husband, helps to bottle up a good portion of the French fleet, is captured, escapes, returns to England a hero and, in true fairy tale style, finds a widowed Virginia awaiting him, her husband having conveniently been killed in the battle with the French. JACKSON

'THAT'S MY BOY' GOOD FUN

Rates • • • on comics' draw

Paramount-Hal Wallis
98 minutes
Directed by Hal Walker.

Jerry Lewis, racy half of the Lewis-Martin team, goes easy on the slapstick highjinks in this latest comedy featuring that popular pair. Consequently, “That’s My Boy” emerges on screen as a good enough comedy, but one which will probably prove a bit disappointing to the comics’ fans. The popularity of the team, which has grown by leaps and bounds as a result of their previous Hal Wallis vehicles and their current TV and night club successes, should insure good grosses wherever this college farce plays, but the suppression of the usual side-splitting Lewis antics won’t sit well with their followers and word of this may detract from business in subsequent runs. The principle blame for these shortcomings falls on screenplay writer Cy Howard, whose script is corny and contrived, and burdened with psychoanalytical situations. The plot might not have been too important, had director Hal Walker given Martin and Lewis freer rein, but their restraint leaves the story with its slip exposed.

Jerry Lewis, as the shy, fumbling introvert suffering from his father’s popularity as a college football hero, is his happy, mugging self on too few occasions, shining brightly only when he can do a pratfall, dance a couple of wacky steps or utter that goofy laugh that always fractures his fans. His partner, Dean Martin, fares better since he is always the straight man, and his pleasing delivery of a couple of old pop tunes are high spots of the film. Newcomer Eddie Mayehoff makes the best of an obvious satire on college football stars who want their kids to follow in their glorious footsteps, Polly Bergen and Marion Marshall are attractive ornaments as the feminine interests, and Ruth Hussey is okay as Jerry’s domineering mama.

STORY: Ex-football star Eddie Mayehoff agrees to send All-American prospect Dean Martin to his college alma mater, providing Mayehoff’s own sickly son, Jerry Lewis, makes the football team and is befriended by Dean. At college, Marion Marshall, psychology major who is working her way through school by working men’s haberdashery, tries to help Jerry by building up his confidence in himself. Jerry falls for her, but she and Dean are secretly in love. In the first game, Mayehoff’s influence gets Jerry into the game, but he immediately scores a touchdown for the opposition, making himself and his father a laughingstock. Dean, now sincerely anxious to help Jerry, tutors Jerry in football during their off-time. Just before the homecoming game, Dean is expelled for getting drunk after a misunderstanding with Marion. Jerry is sent into the game in desperation, scores the winning field goal after running for a touchdown and is automatically cured of all of his neuroses. JACKSON

'COMIN' ROUND THE MOUNTAIN' BELOW PAR ABBOTT AND COSTELLO

Rates • • • where the comics draw

Universal-International
77 minutes
Bud Abbott, Lou Costello, Dorothy Shay, Kirby Grant, Shaye Cogan, Joe Sawyer, Glenn Strange, Ida Moore, Guy Wilkerson, Bob Easton, Slats Taylor, Margaret Hamilton, Russell Simpson.
Directed by Charles Lamont.

“Comin’ Round the Mountain” is only fair for Abbott and Costello. The boys seem to be letting down in this one, and the nutty comedy and dialogue sequences that usually punctuate their efforts are missing. “Comin’ Round the Mountain” has too much plot and too many characters for them to have time to really get going. The story, though, is amusing and the boys, inevitably, generate quite a few laughs as two Broadwayites who head for the back hills in a quest for buried treasure, Howard Christie’s production blandly spoofs the hillbilly world by using a cast of specialized actors, all of whom might have come straight from the cartoon pages of Esquire. Charles Lamont’s direction is brisk and to the point. The comics’ draw will make this a fair dualler in the sticks and lesser naborhoods, but they can hardly hope to win new friends with this one.

The acting news of “Comin’ Round the Mountain” is supplied by Dorothy Shay, the Park Avenue Hillbilly gal. Miss Shay, likeable of personality and an excellent singer, accomplishes a most successful celluloid debut. The yarn allows her to balance an competent acting job with splendid renditions of her saucy backwoods ditties. Abbott and Costello do the best possible with the slight material, Kirby Grant is okeh in the romantic lead, and Shaye Cogan’s would-be child bride is amusing.

STORY: When Lou Costello turns out to be a possible heir to his grandpa’s hidden fortune, Dorothy Shay and Bud Abbott accompany him to the mountains. His arrival sparks an old feud between his and another family. Worried that there may not be an heir if Costello does find the fortune, his grandnaw insists that he get married. After Dorothy Shay rejects him, the family comes up with Shaye Cogan, all of 14. There is a catch in laying claim to the fortune—it turns out to be buried at Fort Knox. ANGEL
'KIND LADY' TALKY BUT ENGROSSING MELODRAMA
Rates • • + as dualler; more in class houses

MG M
75 minutes
Ethel Barrymore, Maurice Evans, Angela Lansbury, Keenan Wynn, Betsy Blair, John Williams, Doris Lloyd.
Directed by John Sturges.

"Kind Lady" is an engrossing melodrama that manages to create an unusual amount of suspense and excitement despite a lack of action, an abundance of dialogue and Victorian atmosphere. This Metro offering should draw moderately well as a dualler in most situations, with the outstanding cast headed by the illustrious Ethel Barrymore - Maurice Evans names being effective primarily in class houses. The principle shortcomings of this well-made, excellently-acted chiller is its over-dependence upon talk in the development of the plot, which may cause a great deal of squirming and fidgeting among the more rabid action fans. Although there is no mystery involved in this tale of a kindly old woman whose home is invaded and plundered by a scheming, murderous artist, director John Sturges capably builds the tension to a cracking, heart-topping crescendo, with the villain's fantastic scheme foiled at the last moment.

Ethel Barrymore, as the lady whose kindness results in a horrible experience, turns in an exceedingly fine performance, while Shakespearean actor Maurice Evans handles his assignment of the role of an unscrupulous scoundrel with the skill that has gained him the reputation as one of the stage's greats. Angela Lansbury and Keenan Wynn deliver the goods as Evans' confederates. Produced by Armand Deutsch, the screen play was written by Jerry Davis, Edward Chodorov and Charles Bennett, based on a play by Chodorov adapted from a story by Hugh Walpole.

STORY: Ethel Barrymore, a kindly lady living alone with her servants, is taken in by the wiles of Maurice Evans, a scheming artist. Before Miss Barrymore realizes what has happened, the man she has befriended moves his family into her home, imprisons Miss Barrymore and her maid, Doris Lloyd, and proceeds to sell all the antiques and priceless paintings in the house, thus answering all questions about Miss Barrymore by explaining that she is insane. The ruse works until John Williams, a banker who handles Miss Barrymore's affairs, becomes suspicious. Meanwhile, Miss Barrymore bribes Angela Lansbury, one of Evans' confederates, to release Miss Barrymore. Wynn, Angela's murderous husband, catches Miss Lloyd as she is about to escape and strangles her. Eased on by Evans, Wynn pushes the body out of the window, thinking it is Miss Barrymore. Williams arrives with the police and the murderous trio is taken into custody, outwitted by the kindly old lady. JACKSON

'ALONG THE GREAT DIVIDE'
SLOW PACED WESTERN
Rates • • generally
Warner Bros.
88 minutes
Directed by Raoul Walsh.

Despite a strong cast and capable performances, "Along the Great Divide" fails to come off either as western fish or dramatic fowl. The story, filled with enough dialogue and psychological struggle to take it out of the usual Western pattern, is below the standards required to maintain its dramatic attraction on its own. Consequently, the sacrifice of action for verbocity and mental aberration is hardly worthwhile, since it will be too slow for the action and western fan, and too obvious for the more discriminating moviegoer. Its greatest asset is the name value, with Kirk Douglas, Virginia Mayo, John Agar and Walter Brennan registering more than average marquee potency for this type of film.

Occasional excitement is injected from time to time, and a certain amount of suspense is engendered by situations, but the inevitable outcome and the stylized plot dissipates much of this. The story, which has a law enforcement agent attempting to administer justice with an iron hand to overcome his own past, may be new for the horse opera, but it is certainly old stuff on the screen. The result is a combination of screen fare that won't satisfy anyone. The names may bring above average grosses in some spots, but audiences generally will be disappointed.

Kirk Douglas, stymied by an unconvinced role and the trite story, works hard, but rarely successfully, to put heart and drama into the proceedings. Virginia Mayo and Walter Brennan, called upon for less, are also competent but ineffectual. John Agar, Ray Teal and James Anderson are purely routine in their typed roles. The photography is impressive in the desert shots, but much of it seems to be snipped from dozens of other such films.

STORY: Kirk Douglas, a U. S Marshal and his two deputies, John Agar and Ray Teal, interrupt an attempted lynching of Walter Brennan headed by Morris Ankrum and his son, James Anderson. Ankrum claims that Brennan has just killed his cattle, but Douglas takes Brennan in order to bring him to trial at Santa Loma. When Douglas learns that Ankrum is organizing men in order to stop him, they leave immediately, taking a short cut through the desert. Brennan's daughter, Virginia Mayo, joins the group. When Ankrum does attack, Agar is killed but Douglas captures him and taken along for the trial. During the trip, Douglas falls in love with Mayo, Teal is killed, and their horses lost. When the remaining party reaches Santa Loma, Brennan is convicted of murder and sentenced to hang. Just before the hanging, Douglas discovers Anderson is the real murderer and kills him after a chase.

'ACCORDING TO MRS. HOYLE' STICKY, SENTIMENTAL COMEDY
Rates • • as dualler
Monogram
60 minutes
Spring Byington, Anthony Caruso, Brett King, Tanis Chandler, Stephen Chase.
Directed by Jean Yarbrough.

"According to Mrs. Hoyle" is a sticky, sentimental comedy that will please only a small segment of the family trade. The story is the old-hat account of the sweet old lady who charms a gang of thugs and precipitates their reform. As written and as directed by Jean Yarbrough, the action and dialogue are frequently embarrassing. Barney Gerard's production is most presentable and considering the fine quality of actors involved it is more the pity that the effort is wasted on such an unentertaining yarn.

Spring Byington plays the title role with expected charm, but even in her capable hands the character gets out of control. Anthony Caruso is excellent as the hard-boiled racketeer who goes "legit." Of the company, Brett King comes off best thanks to a part that is more believable than the others.

STORY: When Anthony Caruso takes over a hotel he is faced with the task of executing Spring Byington, a retired school teacher who has lived in the second rate hostel for years. Caruso wants to renovate and set himself and his boys up in a straight business. They all agree that Byington can stay. Two of the gang pull a job on their own. Both Caruso and the school marm are involved. Eventually, a confession clears her of complicity and she learns that one of the hoodlums is her son whom she has not seen for years. And the husband who deserted her, now dead, turns out to have been a second story man of considerable notoriety. She and the son prepare for a better life. JAMES

JULY, 2, 1951

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Short Subjects

FILM super-publicist, Francis Realart’s "Goliath" in the forthcoming 20th-Fox production, "David and Bathsheba", and the trailer, a rolling museum of costumes, props, jewelry, etc., used in the film. The Quaker City stunt was the first in a series of stops that will display "Goliath" in some 60 cities spread over an itinerary covering 8,000 miles. The giant ballyho is in the tradition of the sensational circus-type promotions, tours and junkets that were fathered by Charles Einfeld all through his career as a super-publicist, first with Warners and then with Fox. It is the first of a three-prong promotion angled at all segments of the movie-going public. The "Goliath" stunt for the youngsters (of all ages): Francis X. Bushman for the more mature groups, and a third angle, still tentative, which will attempt to find kindred descendants of Bathsheba.

THE RENAMING of the famous Broadway Strand Theatre to the Warner Theatre has a timing which could hardly have been planned, yet is amazing in its significance. A quarter of a century ago, the first talking picture revolutionized the movie industry and sound, as pioneered by Harry, Jack, Albert and Sam Warner, began a new era in the entertainment world. A few weeks ago, the Strand, first of the modern Broadway movie palaces, was closed down for some prettying up and installation of RCA direct television projection equipment. Before it reopened, the first exclusive theatre television broadcast was received in several theatres in six cities. When it reopens on July 4 as the Warner, in honor of the late Sam, it will mark not only the 25th anniversary of modern talking pictures, but the beginning of another new era in movie history, the large-screen TV show. There will be a special premiere on the evening of July 3 of "Strangers on a Train" combined with a historic re-showing of scenes from the first "talkies". Civic leaders and other bigwigs, including many of those who witnessed the historic 1926 premiere are due to be on hand for the event.

ONE OF the most colorful and attractive ballyhoos ever launched by M-G-M’s Howard Dietz, who has created some of the best, is the "Show Boat" on wheels, currently on tour. Over 30 feet long and standing 18 feet from deck to understack, the traveling ballyhoo is a replica of the vessel used in the film. It’s so big that special arrangements have to be made with local licensing officials to pull the giant truck and trailer down Main Street, thus grabbing special attention even before hitting town. Fitted out with flying pennants, a moving paddle wheel that turns with water splashing effects, steamboat bell and whistle, and all the other trimmings, including a real dock on which town bigwigs make the welcoming address, "Live lovelies in "Show Boat" costume cavort with the bally in each of the locales, promoted locally from stations and model agencies on route. The itinerary, beginning with New York City June 29-21, will take the impressive display through Pennsylvania, Ohio, Kentucky, Indiana, Illinois, Minnesota and Wisconsin during July. The traveling "Show Boat" is another prime example of the old-time ballyhoo this industry needs so badly. "Show Boat" will also get the "Closer to Home" theatre screenings treatment originated by sales chief William F. Rodgers. Some 50 such showings have been set, in addition to the regular key city screenings, so that Busy theatre operators won’t have to make long trips to view the Technicolor musical.

WISE SELECTION of films for video advertising has been shown by 20th Century-Fox in its initial use of film clips for a major TV time-buy on every TV station in the New York metropolitan area. The video campaign to kick off the program heralded the world premiere of "The Frogmen" at the Roxy on June 29. The strange and striking underwater action sequences, which will be featured in the TV trailers, are ideal for visual attention-grabbers. Surrounding programs with youngster, teenage and mass audience appeal were given careful consideration during the campaign, and results will be closely watched by company executives as an indication of the value of this kind of advertising in key cities.

UT IS expanding its video promotion on its film product with a new package designed to plug not only the new pictures, but even more importantly from a long-range stand, its new stars. Entitled "Movie Star Album", the new service is set up on a bi-weekly basis, with each five-minute program devoted entirely to the life of a star. The show consists of 20 stills, a transcription of the star’s voice and prepared script to enable individual station announcers to “interview” the personality. Newcomer Tony Curtis, debuting as a star in "The Prince Who Was a Thief", will lead off the "Album", which, with "Hollywood Picture Flashes", gives the company two regular TV promotions. The latter series, which, two years ago, marked the initial attempt by a major studio to use TV for promotion of its pictures, is now being used regularly by 63 video outlets.

COMPO’s BOXOFFICE drive this Fall is getting up a head of steam that should see the campaign off to a flying start, considering the caliber of the men who have been designated to lay the groundwork. At the recent meeting of the MPAA’s ad-publicity directors’ committee, Loew’s Howard Dietz was named temporary chairman of an advertising committee which will sift ad campaign ideas to be submitted by the film companies, and Charles Simonelli, U-I Eastern ad-publicity manager, will be temporarily head of the exploitation and publicity committee. Two sales toppers and three ad-publicity-exploitation chiefs make up the committee to work with the Exhibitors of Greater New York on the local public relations campaign: Paramount’s Al Schwalberg and Jerry Pickman; 20th-Fox’s Charles Einfeld, Warner’s Mort Blumenstock and U-I’s Charles Feldman.

STAR-MAKER Walter Wanger is on the threshold of a new player development program. The six producer who launched the screen careers of such stars as Hedy Lamarr, Susan Hayward, Claudette Colbert, the late Walter Huston, the Marx Bros. and a host of others, revealed plans in Hollywood to contract and develop a "minimum of four young and now unknown players." Wanger’s announcement came in conjunction with the disclosure that he plans to form a "foundation" stock company of players, writers, directors, designers and key production associates preliminary to launching his new program of filmmaking for Allied Artists release.

OF MEN AND THINGS: Tootie Carle has been named Paramount studio publicity manager by chief Jerry Pickman. A member of the studio publicity department for the last 11 years, Carle replaces Norman Siegel, resigned... Realar’s Carroll Puciatto was elected a vice-president of the company at the company’s recent Board meeting. Re-elected were Jack Broder, president and Board chairman; Budd Rogers, executive vice-president, and Simon Lipson, Secretary-Treasurer... Arthur Greenfield moves over to Portland, Ore., as U-I branch manager, replacing James S. Hommel, resigned. Carl F. Reardon, Pittsburgh salesman, takes over Greenfield’s former post as New Haven branch manager... The third anniversary of the National Television Film Council, founded by Melvin L. Gold, Ad-publicity director for National Screen was marked June 27 with a day-long meeting and special luncheon.
Universal-International proudly presents the most spectacular new young star discoveries of the year!!

(ask your 'teen agers)

Tony Curtis
Piper Laurie

in a magnificent Technicolor production...
These are the ones for '51

TONY CURTIS
RUGGED! ROMANTIC! TERRIFIC!

PIPER LAUREL
EXCITEMENT GIRL OF THE YEAR
co-starred in answer
to the public's
overwhelming
demand

THEODORE DREISER'S
The PRINCE who was
a THIEF
COLOR BY Technicolor

with EVERETT SLOANE • JEFF COREY • PEGGIE CASTLE

Screenplay by GERALD DRAYSON ADAMS and AENEAS MacKENZIE • Directed by RUDOLPH MATÉ • Produced by LEONARD GOLDSTYN

Based Upon The Story by Theodore Dreiser • A Universal-International Picture

UI makes the pictures with the BUILT-IN PROFIT!
SECOND THEATRE TV BOUT PLAYS TO TURNAWAY CROWDS

The tremendously successful bow of exclusive theatre television with the recent Louis-Savold fight was multiplied last week when 10 theatres in 8 cities offered the TV exclusive on the Jake LaMotta-Bob Murphy scrap on their large screens to turnaway audiences.

Typical of the reaction was one exhibitor’s statement: “We could have sold 10,000 tickets if we had the seating capacity.”

The turnout at Philadelphia’s Warner circuit Stanley Theater was the most impressive. The 3000 seats plus standing room were sold out at $1.25 within an hour, and left thousands disappointed outside the theatre.

Long lines formed prior to the boxoffice opening, and the management announced that at least 2000 persons were turned away.

In Washington, the RKO Keith reported a “wonderful” reaction with a sellout audience. Management’s Loew’s Century, said the house was sold out five minutes earlier than for the Louis-Savold bout. The Tivoli and State Lake Theatres in Chicago claimed capacity crowds, with many turned away. In Richmond, the management of the National Theatre said the theatre was jammed. All seats were reserved at the Fulton Theatre in Pittsburgh and many were turned away. Cleveland’s Palace Theatre sold out all seats with some standing room, and the Palace in Albany reported a packed house, with about 2000 turned away.

Only Washington’s Lincoln Theatre failed to report a sellout. The fight was shown to a two-thirds full house, which the manager said compared favorably with regular Wednesday night business.

Meanwhile, plans for equipping other houses in Chicago and southern Illinois were made public by the Balaban & Katz and Great Lakes circuits, who announced they have ordered 12 large screen TV installations for that area.

Another development arising from the exclusive theatre showings of the Louis-Savold and LaMotta-Murphy fights was the protest against theatre or boxoffice TV by a group of New York lawyers. The attorneys, who have formed a Fair Television Practices Committee, have vowed to make an all-out fight for the right to receive free television of all events in homes.

MPA BLASTS CHARGE OF ‘SKYROCKETING’ ADMISSIONS

In a letter to the Wage Stabilization Board, the Motion Picture Association gave the lie to the suggestion made by a labor union representative before Congress that admissions to motion pictures had “skyrocketed.”

MAYER AND METRO PART AFTER 27-YEAR ASSOCIATION

It was no less news FILM BULLETIN reported conclusively months ago that Louis B. Mayer would sever his more-than-a-quarter-century association with Metro-Goldwyn-Mayer, and, despite a closed-mouthed attitude by both Mayer and the studio, it had become well known to industries that the parting was inevitable.

Last Tuesday (26th) it became fact through the medium of simultaneous statements from the parties.

In New York City, Nicholas M. Schenck, president of Loew’s, Inc., said:

“Mr. Mayer has, since 1924, been the head of studio operations at Metro-Goldwyn-Mayer, the production branch of Loew’s, Inc. During that period many of the great motion pictures which helped set the pattern for the entire world were produced at our studios. Mr. Mayer has given our industry leadership and inspiration, and now in parting, his associates at Loew’s wish him success and happiness in his future activities.”

From Hollywood, came Mr. Mayer’s statement:

“It has been my great honor to have served as head of the M-G-M studio activities since the birth of the company in 1924. I have great pride in its accomplishments and am grateful to and proud of the fine men and women of the organization who have established the studio in a high position it has always held.

Naturally I regret severing ties of relationship that have been complete for many years, but I leave with my very best wishes to the organization and to those who will succeed him with it and for the future prosperity and success.

Although Mayer did not disclose what his plans are for the future, he indicated that when he does resume production activities, he will try to produce “decent, wholesome pictures” that will appeal to the American public and to people throughout the world.

It was announced that Mayer will retain a 10 per cent interest in all films produced from the time he first became head of the studio in 1924 until August 31, when his resignation takes effect.

SKOURAS REAFFIRMS FAITH IN FILMS-TV COOPERATION

Spyros P. Skouras’ prophecy that television will become a valuable adjunct to Hollywood film fare on theatre screens, rather than a threat to the industry’s existence was reiterated even more convincingly at the closing session of the 20th-Century-Fox’s convention in Hollywood.

The recent Louis-Savold, LaMotta-Murphy theatre telescasts pointed up the

R. A. MAYER

Leaves Leo

L. B. MAYER

Recent figures compiled by COMPO, from Labor Department statistics, which show the average rise in cost of a movie ticket from September, 1945, to December, 1951, were quoted in the MPAA letter to the WBB (See chart, page 6). Government figures, said the letter, showed an admissions price rise of 11.3 per cent, considerably less than the general cost of living rise during that period of 38.7 per cent.

UNIVERSAL 26-WEEK NET OVER DOUBLE LAST YEAR’S

Universal and subsidiary companies more than doubled their net profit for the 26 weeks ended April 28, 1951, as compared with the profit for the corresponding period of the previous fiscal year.

For the current half year, a net profit of $608,565 was reported, after taxes and costs of pending litigation, while the reported profit for the same period a year ago was $272,271, an increase of $336,294.

Provision for pending litigation costs came to $200,000. Federal taxes, it was estimated, will run $800,000.

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News and Opinion

(Continued from Page 25)

prophecy with their overflow crowds, the likes of which had not been seen since the halcyon days of World War II.

Telling his audience that “good showmen never surrender, but fight continuously on a high level until their goal is achieved,” the president of 20th Century-Fox repeated his conviction that quality pictures can continue to be made in spite of economies effected by cutting production costs and inflated salaries.

Skouras scoffed at the cries of those who have lost confidence in the industry, saying “we have nothing to fear from competitive entertainment” if everyone in the industry handles the product properly.

Hughes Denies Sale

Rumors which had Howard Hughes selling his stock in RKO were denied with emphasis in a personal statement: “Occasionally rumors make their appearance which are damaging to all concerned and I feel it my duty to reply. Therefore, let me say I am not negotiating with any one whomesoever for the sale of my stock in RKO Radio Pictures Inc. I have no intention of selling my stock. I do not care to entertain or consider any offers for the same.”

Five More UA Features

Up 9-Mos. Program to 43

United Artists’ release program for the first nine months of 1951 was expanded to 43 with the addition of five new releases, it was announced by William J. Heineman, vice-president in charge of distribution.


The initial showing of “The River” will be on a roadshow basis, starting with its world premiere in New York in September.

Spyros P. Skouras

“We Have Nothing To Fear”

Western Stars Seek Ban on TV Showings of Oldies

Another obstacle was placed in the path of the film companies considering release of old movies for use on television, this time by the two top film western stars.

Roy Rogers filed suit in Hollywood asking for an injunction to restrain Republic Pictures and its subsidiary, Hollywood Television Service, from selling or licensing his old films for video transmission on the grounds that commercial sponsorship would involve the “name or likeness of Roy Rogers and his horse, Trigger,” in commercial advertising.

Following on the heels of Rogers’ action came the announcement by Gene Autry, also an ex-Republic star, that he too would seek legal prevention of the showing of his films on TV. Autry is at present producing films for video.

The Rogers and Autry suits, if successful, can set a precedent that would prove a serious blow to film companies who had counted on TV sales for a source of substantial revenue. In any case, there is little doubt that all film player contractors hereafter will carry definitive clauses regarding the actors’ rights as to TV presentation.

Top Promotion Set By U-I for Summer Releases

A record number of personal appearances, territorial saturation openings and special advertising campaigns will comprise the promotional program for Universal-International releases during the summer months, according to David A. Lipton, vice-president in charge of advertising and publicity for that company.

Lipton told Universal home office executives of plans for promotion of “Francis Goes to the Races,” “Mark of the Renegade” and “Bright Victory,” all of which will receive the full ballyhoo treatment during June, July and August.

In addition, Lipton said, U-I “will maintain a fluid policy on the use of its contract players on television for promotional purposes in connection with specific pictures.”

Arthur L. Mayer

“TV Helpmeet, Not Nemesis”

Movies Yet In Infancy TV Opens New Era - Mayer

Words of hope, and faith in the future of the motion picture industry were voiced by COMPO executive vice president Arthur L. Mayer in a speech before the convention of the Motion Picture Theatre Owners Association of Virginia in Richmond.

Speaking of the industry as being “still in its infancy,” Mayer declared it “will grow to an importance and magnitude far beyond its present stature.”

The COMPO official expressed his impatience with “those who see in our present difficulties the end of a business which has been and still is the principal source of entertainment for millions of people.”

Comparing TV to the advent of sound and its effect on movies, Mayer said, “Just as sound increased the scope of the motion picture, so will television be used to enlarge the movie theatre’s horizons. Television will be the helpmeet of the movies, not its nemesis.”

Plans for the forthcoming COMPO industry advertising campaign were outlined by Mayer, who also told the convention of the progress made for the producer-exhibitor round table discussion in Hollywood this month.

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David Lipton

Summer Bally Spree

FilM Bulletin
The Trade Papers are unanimous:

"FRANCIS GOES TO THE RACES" is **BETTER** than the original **FRANCIS**

"**BETTER** than the first FRANCIS . . .
more laughs, more comic situations, more
values to satisfy the general public!"  F**ILM BULLETIN

"**TOPS** the initial FRANCIS . . . just the
ticket for the current season!"  F**ILM DAILY

"**FUNNIER** than the original . . . will be
right there among the winners in this
year's boxoffice sweepstakes!"  M**OTION PICTURE DAILY

"**MUCH MORE HILARIOUS** than the first FRANCIS . . .
an out and out wonderful show!"  H**OLLYWOOD REPORTER

"**FRANCIS** DOES IT AGAIN... Universal and the
ehibitor have a sure-fire winner in the talking mule!"  M**OTION PICTURE HERALD

**UNIVERSAL-INTERNATIONAL** presents

"**FRANCIS GOES** TO THE RACES"

Starring

DONALD O'CONNOR • PIPER LAURIE

and FRANCIS the Talking Mule

with CECIL KELAWAY • JESSE WHITE • Based on the character "Francis" created by David Stern

Screenplay by OSCAR BROOKET and DAVID STERN • Produced by LEONARD GOLDSTEIN • Directed by ARTHUR LUBIN
EXPLOITATION PICTURE

‘FROGMEN’ NOVEL WAR THRILLER

“Never Anything Like It” Bally Line

20th Century-Fox's “The Frogmen” disproves the belief that every war picture has been done before. Tackling a facet of armed services operations entirely new to the screen, the Underwater Demolition Teams, known as the Frogmen, producer Samuel G. Engel and director Lloyd Bacon have unearthed a thriller that is as fascinating as it is exciting, according to trade reports on the film.

The “paddlefoot commandos” who spearheaded every Allied invasion from Sicily to Okinawa, clearing the underwater channels of natural and man-made barriers so that our troops could hit the beachheads, are the real heroes of “The Frogmen” which unveils tactics never before released by the Navy. The manner in which these are depicted; a strong, all-male cast headed by Richard Widmark, Dana Andrews and Gary Merrill; the suspense, humor and human aspects of the story, and the unearthly appearance of these underwater heroes, are all angles for the showman to plug in his exploitation campaign.

The Marine Maneuvers of the Frogmen alone will have the spectator wide-eyed. The initial toughening, the swimming, diving and subsurface conditioning, the dangers involved in learning the vagaries of high explosives, and all the other obstacles the frogmen must meet and overcome if they are to stay in the elite group — alive — are engrossing film material. The pace is stepped up to a gallop when the men slither into a net-enclosed enemy submarine pen and seems guaranteed to give the edge of your theatre seats quite a workout before the explosive climax.

In Widmark, Andrews and Merrill, the showman has some high-powered marquee names for this type of film—Widmark for the action fans, Andrews and Merrill (who scored in “All About Eve”) for the general audiences, including the ladies, of course.

The big angle, however, is the novel and unorthodox theme with its thrilling action and out-of-the-world aspects.

DISPLAYS

The weird garb of the Frogmen is a natural for eye-catching displays that will go far in selling the film, both advance and during run. For your lobby, the peculiar attire and implements of the Frogman should be set up with large blow-ups of stills as backgrounds. Helmets, goggles, fins, sheath knives and flippers can be obtained from Navy headquarters, ex-servicemen and sporting goods stores.

A lobby “peep hole” display is another natural for “The Frogmen.” This would consist of a tank built along lines of a gold fish bowl, with cut-out from “Frogmen” paper at rear of tank and goldfish or tropical fish in the bowl. Label the display, “See what THE FROGMEN see.”

TIE-INS

Navy headquarters or the Navy League, powerful civilian association with a branch in most major cities and towns, will be happy to help in co-op campaigns because the film can be a powerful stimulus to recruiting.

There should be a screening for Navy officers and Navy League officials in advance to kick off the campaign. Underwater Demolition Team men in your community should be specially honored on stage. Offer your lobby for a recruiting and information booth, staffed with USN and NL representatives. The latter can organize parades to the theatre, plug the film on recruiting posters and booths, and generally puff up the ballyhoo to real proportions that would hit virtually every citizen.

Swimming, diving and water games can be arranged with local YMCA, boys clubs, public pools, with free passes to winners.

Co-op merchandising tie-ins with swim apparel dealers are also indicated.

NEWSPAPER ADS

Below, the striking and provocative newspaper ads. Teasers are at right and bottom.
Looking like a creature from another world, a husky Frogman sets out on his mission of danger.

**THE FROGMEN**

Navy's Underwater Demolition Teams is shown in "The Frogmen". guarantees audience attention, suspense and entertainment beyond the average war film. Working in close cooperation with the Navy, producer Sam Engel and director Lloyd Bacon, have fashioned an unusual and engrossing screen attraction. The story line itself is routine; Richard Widmark, new head of a UDT team, earns the hearty hatred of his men by his cold disregard and rigid discipline, then, proves he has heart as well as guts after a series of exploits that finally sees the team and their captain in harmony. Director Bacon, however, has used some sure-fire entertainment elements in the individual sequences that more than overcome any deficiencies in plot. The scene in which a torpedo crashes into the destroyer's sick bay, fails to explode and Widmark and Dana Andrews attempt to remove the firing mechanism, is a heart-stopper that will have the audience breathless. And, of course, the underwater shots in which the Frogmen go through their rugged and dangerous paces, are alone worth the price of admission. Also featured in important roles are Gary Merrill as the skipper, Jeffrey Hunter, Warren Stevens and Harvey Lembeck. Not a single female, however, ever makes an appearance.
The brilliant versatility of Danny Kaye came in for a rousing round of applause as the New York newspaper critics greeted 20th-Fox's Technicolor extravaganza, "On The Riviera," with mixed notices that ranged from "mostly disappointing" to most fascinating.

Leading those who raved about its "merry spirit of tongue-in-cheek happiness," the World Telegram's Alton Cook found it "all in gaily bright color, buoyant with good humor and full of the most fascinating Danny Kaye you ever saw."

Seymour Peck, in the Compass, points out that Kaye's dual role provides "a good chance that his army of admirers will love him twice as much," the picture representing a "careful and happy effort to get back to the formula that made Danny's early movies so popular and gay." The great virtue of the movie, writes Peck, "is that it is a field day for Kaye and his followers."

"The gayest, brightest musical to hit the screen in some time," says Rose Pelswick, in the Journal American, praising it as a film which "sparkles with laughs, songs, dances and lavish Technicolor trappings ... You'll find it grand fun."

In the Times, Bosley Crowther describes it as "a limp comedy of errors," complaining that "something better could certainly have been found for this brilliant comedian's performance than this hackneyed and unexciting tale."

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"The great Caruso" M-G-M

"Most enjoyable light concert ever to come out of Hollywood."—Cook, N. Y. World Telegram.

"Lanza ... may be accepted and enjoyed just as much as Lanza in a Lanza concert ... Sort of musical art gallery."—Guernsey, N. Y. Herald Tribune.

"Perhaps the most elaborate 'pop's' concert ever played upon the screen ... All of the silliest, sappiest cliches of musical biography have been written into the script ... A lot for your money."—Crowther, N. Y. Times.

"Does not pretend to be the life of the singer ... (resembling) a long detailed montage more than it does a biography."—Wisten, N. Y. Post.

"Musical entertainment right out of the top drawer ... Highly enjoyable ... You'll want to see—and, especially hear."—Pelswick, N. Y. Journal American.

"Music is almost always worthwhile ... Bound to please a great, great many people."—Peck, N. Y. Compass.

'Along the Great Divide' WARNER BROS.

"Solemn, sagebrush saga ... Routine western, second grade."—Crowther, N. Y. Times.

"Pedestrian melodrama of the wide open spaces ... Events and characters are hardly even romantically believable."—Guernsey, N. Y. Herald Tribune.

What the Newspaper Critics Say About New Films

"Guaranteed the thirstiest movie of 1951 ... Very grim and slow and exhausting ... As for plot, good, red-blooded action, there isn't really much."—Peck, N. Y. Compass.

"Cumulative effect, mainly a guess of relief that the picture is finally over."—Cook, N. Y. World Telegram.

"Too conversational! and leisurely pace to provide much excitement for the outdoor action fans.—Pelswick, N. Y. Journal American.

'Appointment with Danger' PARAMOUNT

"Loose-jointed, long-winded script ... that looks like a grabbag of leftovers and retreads from the studio's story department ... None of it makes much sense."—Barstow, N. Y. Herald Tribune.

"Basically a cops-and-robbers tale, tautly written ... Not only proves that crime does not pay but that it can be interesting to observe."—R. W., N. Y. Times.

"Formula picture for a formula audience (Age 14)."—Wisten, N. Y. Times.

"Melodrama of death and greed ... Heart-stopping thriller ... should please both Alan Ladd fans and the Post Office Department."—Creedman, N. Y. World Telegram.

"Lively cops-and-robbers melodrama ... finds Ladd in a role made to order for him."—Pelswick, N. Y. Journal American.

"Quotes"

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'More... with Lippert!' NOW IN RELEASES!

"The Yale's Own SABU SAVAGE DRUMS LITA BROWN"

"The Steel Helmet"

"Lost Continent"

"Cesar Romero"

Now Shooting!

Cesar Romero • George Brent • Audrey Totter
in Rupert Hughes' "FBI GIRL"

in Rupert Hughes' "FBI GIRL"

NOW IN RELEASES!

"The Yale's Own SABU SAVAGE DRUMS LITA BROWN"

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"The Yale's Own SABU SAVAGE DRUMS LITA BROWN"
1950-51 Features Completed (37) In Production (4) Serials Completed (3) In Production (0) Westerns Completed (12) In Production (1)

**RELEASE CHART — 1950-51**

**In Production**

<table>
<thead>
<tr>
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<tbody>
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<tr>
<td>Gala Way West Thataway</td>
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<tr>
<td>Gabie-Gardner</td>
<td>5-7</td>
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<td>Midge</td>
<td>6-18</td>
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<td>The Eat</td>
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<td>The Two</td>
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<td>Man into a Crap</td>
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**Completed**

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<tr>
<td>Mr. Maloney</td>
<td>1-12</td>
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<td>pictures of a Heart</td>
<td>6-18</td>
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<tr>
<td>Pictures of a Heart</td>
<td>5-71</td>
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<tr>
<td>It's a Wonderful Life</td>
<td>6-18</td>
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<tr>
<td>The Jolly Little Family</td>
<td>6-18</td>
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<tr>
<td>The Jolly Little Family</td>
<td>5-71</td>
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**Metro-Goldwyn-Mayer**

1950-51 Features Completed (55) In Production (3)

**RELEASE CHART — 1950-51**

**In Production**

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<tbody>
<tr>
<td>Bante-Hodjak</td>
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<td>Angels and the Pirates</td>
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<td>The White Angel</td>
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<td>The True Story</td>
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<td>My Three Sons</td>
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<td>The Little Princess</td>
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<td>The Little Princess</td>
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<td>No Questions Asked</td>
<td>5-71</td>
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<td>The Big Country</td>
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**COLUMBIA**

1950-51 Features Completed (22) In Production (0)

**RELEASE CHART — 1950-51**

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**LIPPERT**

1950-51 Features Completed (22) In Production (0)

**RELEASE CHART — 1950-51**

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<table>
<thead>
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</tr>
<tr>
<td>The Jolly Little Family</td>
<td>5-71</td>
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**MONOGRAM - ALLIED ARTISTS**

1950-51 Features Completed (25) In Production (0) Westerns Completed (6) In Production (0)

**RELEASE CHART — 1950-51**

**Completed**

<table>
<thead>
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<tr>
<td>According to Mrs. Hoyle</td>
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<tr>
<td>Blazing Bullets</td>
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<td>Bowery Battle</td>
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<td>Case Hanged</td>
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<td>Cavalry Scout (C)</td>
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<td>Commercial Appeal</td>
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<td>Father Takes the Air</td>
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<td>Fletch-Wright</td>
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<td>Ghost Hatters</td>
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<td>Highwayman, the (C)</td>
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**In Production**

<table>
<thead>
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<tr>
<td>Billy the Kid: The Saga of the Outlaws</td>
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**July, 2, 1951**
1950-51 Features Complete (44) In Production (2)

RELEASE CHART — 1950-51 —

Las Vegas Story, The

Alice in Wonderland (1)

V. Maurer-J. Russell

Disney Cartoons

Marilyn Monroe

Tedja

RKO RADIO

1950-51 Features Complete (50) In Production (1)

RELEASE CHART — 1950-51 —

Las Vegas Story, The

V. Maurer-J. Russell

1950 Features Complete (39) In Production (4)

RELEASE CHART — 1950-51 —

Let’s Make It Legal

Colbert-Carey

Maria Begina

Men of My Choice

Coburn

1920-21 Century—Fox

1951 Features Complete (50) In Production (1)

RELEASE CHART — 1950-51 —

Let’s Make It Legal

Colbert-Carey

Maria Begina

Men of My Choice

Coburn

1920-21 Century—Fox

1951 Features Complete (39) In Production (4)

RELEASE CHART — 1950-51 —

Let’s Make It Legal

Colbert-Carey

Maria Begina

Men of My Choice

Coburn

1920-21 Century—Fox
For the first time in film history, a picture is launched with an "Oscar" prior to general release!

More than $1,000,000 worth of advance public penetration achieved in not one but FIVE pre-selling campaigns in advertising, publicity and promotion!

Immediately following the special selected roadshow exhibition playdates, "CYRANO" is now ready for general release and FOR THE FIRST TIME AT POPULAR PRICES!

He was three musketeers in one — and one lover in a million!

The screen’s greatest swordsman, romantic, poet and leader!

STANLEY KRAMER'S production

HE WAS THREE MUSKETEERS IN ONE — AND ONE LOVER IN A MILLION!

The screen's greatest swordsman, romantic, poet and leader!

CYRANO

JOSE FERRER

MALAR POWERS

Ralph Clanton - Produced by Stanley Kramer

Directed by Michael Gordon - Screenplay by Carl Foreman

Associate Producer George Glass - Music by Dimitri Tiomkin
From Distributors
To Exhibitors:

"LET'S-GO TO-THE-MOVIES" ADVERTISING CAMPAIGN

in this issue

REVIEWS IN THIS ISSUE
RICH, YOUNG AND PRETTY
ALICE IN WONDERLAND
NEVER TRUST A GAMBLER
ST. BENNY THE DIP
HE RAN ALL THE WAY
LAW AND THE LADY
MASK OF THE AVENGER
GYPSY FURY
SILVER CANYON
IRON MAN

Pages 17, 18, 20
To 23

"THE TRUTH"

AND NO PASSES

PEOPLE WILL TALK

The Zanuck-Mankiewicz picture of 1951 tops their "All About"
Starring Cary Grant and Jeanne

TAKE CARE OF
MY LITTLE GIRL
Color by TECHNICOLOR
Sorority life, U. S. A.—Starring
Crain! Dale Robertson clicks! A
book is now a sensational picture

THE FROGMEN
The top-secret story of Uncle
Underwater Commandos!... Starring
Richard Widmark, Dana Andrews,
Gary Merrill! Full Navy Ser
Studio That Produced GREATEST NUMBER OF PICTURES IN 1950!" – The Exhibitor

THE GOOD-WILL COMPANY AMMUNITION FOR 1951!

DECISION
BEFORE DAWN
(Special Engagements Only)
It's tremendous! Anatole Litvak's first
time "Snake Pit"—and bigger! The
motion picture achievement of the year!

MR. BELVEDERE RINGS THE BELL
It Belvedere Laugh-Time all over the
world as Clifton Webb rings up another
triumph! Joanne Dru, Hugh Marlowe!

THE DESERT FOX
A great best-seller! A fabulous Legend!
A true story! Out of the Great African
Desert... comes the saga of Rommel!

DAVID AND BATHSHEBA
Color by TECHNICOLOR
(Special Engagements Only)
Gregory Peck and Susan Hayward in
the most awaited of all motion pictures
... backed by a billion-reader campaign!

THE SECRET OF CONVICT LAKE
Watch the smash All-West openings!
Great performances by Glenn Ford, Gene
Tierney, Ethel Barrymore, Zachary Scott!

NO HIGHWAY IN THE SKY
James Stewart and Marlene Dietrich
...with all the suspense and adventure
of Nevil Shute's powerful best-seller!
### Paramount Starts Your Goldt Boxoffice Autumn in September with These More Better, Bigger Pictures!

The Tremendous Money-Show We've Added For November:
**William Wyler's "DETECTIVE STORY"**
Kirk Douglas, Eleanor Parker, William Bendix
The stage play that staged the biggest thrills on Broadway for two years...

**PLEASE NOTE**
HERE COMES THE GROOM

A hang-up musical romance celebrates

Paramount Week Sept. 2-8

ROBERT KEITH and introducing ANNA MARIA ALBERGHETTI
Produced and Directed by FRANK CAPRA • Associate Producer
IRVING ASHER • Screenplay by VIRGINIA VAN UPP, LIAM O'BRIEN
and MILES CONNOLLY • Story by ROBERT RISKIN and LIAM O'BRIEN

MONTGOMERY CLIFT
ELIZABETH TAYLOR
SHELLEY WINTERS

in

PLACE IN THE SUN

KEEFE BRASSELLE • Produced and Directed by GEORGE STEVENS • Screenplay by Michael Wilson and Harry Brown • Based on the novel, An American Tragedy, by THEODORE DREISER and the Patrick Kearney play adapted from the novel

RHUBARB

Funniest comedy in nine lifetimes—about a cat who inherits $40,000,000 and a major league ballteam

RAY MILLAND
JAN STERLING

with GENE LOCKHART and RHUBARB
Directed by ARTHUR LUBIN • Screenplay by DOROTHY REID and FRANCIS COCKRELL
Based on the Novel by H. Allen Smith
NOTHING WRONG WITH THE MOVIES THAT AN M-G-M MUSICAL CAN'T CURE!

M-G-M's TECHNICOLOR MUSICAL PARADE MARCHES ON!


M-G-M presents "RICH, YOUNG AND PRETTY" starring JANE POWELL • DANIELLE DARIEUX • WENDELL COREY • FERNANDO LAMAS • with Marcel Dalio • Una Merkel • Richard Anderson • Joan Marsh
And Introducing VIC DAMONE • Color by TECHNICOLOR
Screen Play by Dorothy Cooper and Sidney Sheldon
Story by Dorothy Cooper • Directed by Norman Taurog
Produced by Joe Pasternak • An M-G-M Picture

* * *

And just wait till he opens his mouth!

Extra! Unheralded, unannounced, twosome Previews of M-G-M's famed "QUO VADIS" to thunderous ovations at Berkeley and Frisco, Cal. Truly the opening sign of a Fame to be heard 'round the world (See LOOK, out July 17th, for "Quo Vadis" section, biggest ever given a motion picture).
DISTRIBUTORS CONTRIBUTE
THEATRE INSTITUTIONAL IDEAS

An awareness has been growing throughout the industry that there is a great need for a concerted program of advertising the movie theatre as a foremost community institution and promoting movie-going as a desirable and exciting experience. Plans are afoot to realize these ends via several methods. This fall will see an industrywide, nationwide promotional campaign sponsored by COMPO, as well as numerous business-building drives by various local groups of theatremen. In addition, many of the individual theatre circuits will be staging their own institutional campaigns. All this adds up to the good of the entire industry.

To fill the needs of thousands of rank-and-file exhibitors who lack the personnel or the wherewithal to prepare an adequate institutional campaign, FILM BULLETIN called upon each of the major distributors to contribute one idea, one layout, which could be utilized by theatremen to spark a "Let's Go To The Movies" drive. Without exception, the advertising executives of the film companies responded, readily and heartily. For our part, we happily provided the engravings and the space.

As the result, you have presented on the following nine pages a group of fine institutional ads which should prove beneficial to those exhibitors who wish to get started immediately on a campaign to stimulate enthusiasm for movie-going among the people in their communities. Use of these ads might prove a means of "steaming up" the public in advance of the high-powered COMPO campaign that is on its way, or the various territorial drives that are in contemplation for the coming season.

There is no copyright on these advertisements, nor do we place any limitations on your adaptation of them to your particular needs. The creators of the ads and FILM BULLETIN, alike, desire only that theatremen utilize them to improve their business. They are yours.

The advertisements, in their order of appearance were prepared by the following distributors:

Page Eight, Paramount
Page Nine, Metro-Goldwyn-Mayer
Page Ten, Universal-International
Page Eleven, 20th Century-Fox
Page Twelve, Republic
Page Thirteen, United Artists
Page Fourteen, RKO
Page Fifteen, Columbia
Page Sixteen Warner Bros.

To the members of the advertising departments of these film companies, we acknowledge with thanks their contributions to a better movie business.
Americans are happy people who love to “go out”. And it’s the most fun to go to the movies. Nobody wants to be a stay-at-home when today Hollywood is lavishing all its resources and talents as never before on pictures that no other medium can match.

Only the big theatre-screen can give you the biggest entertainment in the world. Just look at these pictures we’re proud to present soon...
"There's nothing wrong with you that a good picture won't cure."

"ARE YOU SUFFERING FROM 'HOME-I-TIS'?"

When did you go to the movies last?
Sure there's no place like home, but let's not overdo it. Go out and meet the people. Go to the movies more often. It's the best way to relax.

MOVIE-GOING [RX] IS GOOD FOR YOU!

If you haven't visited us recently you've missed such wonderful, talked-about pictures as:

(List some outstanding recent pictures that played your theatre)

WE'VE GOT GOOD NEWS FOR YOU!

The best pictures in a long time are coming your way. Watch for these:

(List some coming attractions)

POPULAR THEATRE
Whatever your pleasure there’s a MOVIE you’ll treasure ... tonight!

It takes all kinds of people to make a world—and it takes all kinds of entertainment to satisfy them. That’s why moving pictures are the favorite entertainment of 80,000,000 Americans; for no matter what you like, comedies, dramas, westerns, mysteries or musicals, one of your local theatres will have a movie for you.

"Let’s go to the movies" has become a part of the language—everyone knows what it means; getting out of the house, away from the chores, the tensions, the confusions; sitting in a comfortable seat with other citizens like yourself, relaxing and enjoying the entertainment you have selected for yourself.

Take a look at this list of current attractions and make a date to see your favorite—the way you enjoy it most; at your local motion picture theatre.
50,000,000
Movie-Going
Americans
Can't Be Wrong!

Last week 50,000,000
Americans went to the movies!
The week before that 50,000,000
Americans went to the movies!
Yes, each week one-third of the nation
finds the enjoyment that only the greatest of
all entertainment mediums can offer!

Today the Exhibitors of America want to thank you
—for your part in showing us the way ahead.
Your attendance, your comments, your letters have told us
—and Hollywood—the kind of pictures you really want.
More "All About Eves" . . . more "Born Yesterdays" . . . more
"Halls of Montezumas" . . . more "Samson and Delilahs" . . .
more "On the Rivieras" . . . more "Great Carusos"!
And more and more Hollywood is coming through—thanks to you and
the millions like you. Now look at the big ones coming up!

LIST PICTURES HERE

The motion picture industry is searching new horizons, probing new techniques . . .
as each week 50,000,000 Americans happily go to the movies!

Movies Are America's Great Entertainment!
Let's get away from it all!

Let's make it a movie...

Time for a change?

Let's go to a movie tonight
ENTERtainment!

The ticket that buys you anything your heart desires!

A small price to pay for a trip to an island paradise or your dream of a European jaunt... to the time of Caesar or Napoleon's wars... a journey into outer space or into a man's heart... to all the joys, the laughter, the tender pangs of love or the depths of any great emotional experience... all or any one of them

FOR THE PRICE OF ADMISSION!

TRONIZE YOUR LOCAL MOTION PICTURE THEATRE! The Great American Entertainment!
The Movies...

magic magnet for millions—and still America's most popular form of entertainment!...

This season's wonderful new shows make it smarter than ever to say:

"LET'S GO TO THE MOVIES TONIGHT!"
Think back! Remember the red-letter birthday when you got that shining new bicycle? The morning you graduated? That hayride? The evening you got engaged?

Run through your list of days and nights that even now bring a smile to your lips, a thrill to your heart, a look of wonder to your eyes.

Among your treasured souvenirs, there are many memories of movies...memories of the silver screen that even now stand out as high spots in your life.

Yes, movies make wonderful souvenirs. The movie you see today you may well remember with delight through all the years to come.
HOW TO COMBINE INSTITUTIONAL COPY WITH DISPLAY ADS

As constant reminders of the desirability to "get out for a good time" a technique similar to this was used effectively by Norris Hadaway, manager of the Alabama Theatre in Birmingham. Warner Bros., in recognizing the value of this kind of institutional promotion, are providing copy such as shown here regularly in their pressbooks. A different message and illustration on this theme is regularly included in the ad sections of the Warner pressbooks. They are designed to go either at the top or bottom of regular display ads; adjustment can be made to fit in theatre name and policy. Hadaway reports success with this device in his territory and the Warner material is getting considerable play around the country. They are prepared for reproduction directly from the pressbook.

Got those stay-at-home blues? Want that goin'-out lift?

HEAD FOR HAPPINESS WITH A PICTURE LIKE THIS!

WANNA LIFT? WANNA LEAVE THE BLUES BEHIND?

Get out and see a Get-Happy Picture like this!

To get away from the cares of the home and the cares of the day SEE A MOVIE LIKE THIS!

This use of theatre copy is recommended for those theatres where budget limitations prevent large institutional displays. Technique allows for full use of specific picture merchandising, and as a "plus" emphasizes the theatre as a community institution.

The size and proportions to be divided between the picture and the institutional message can be adapted to most budgets.

We've got a walloping big screen... and some darn good entertainment to go with it. We've got a nice comfortable seat—just for you—where you can relax and enjoy yourself without interruption. You won't be jumping up to strangle a squawking phone—there's no reminder here of all the cleaning-up-afterward chores. Just pleasure and fun—and lots of it! You'd be surprised how good it is for you to get away for this little while from the cares of the home and the cares of the day.

So, c'mon over to our house!

The Management
RICH, YOUNG AND PRETTY'

LIVELY, ENTERTAINING TECHNOLORIC MUSICAL

Reviewed by DONALD DUKES

Perfected by
d By Roberta
d By Sony

He Ran All the Way'

Off-Beat Exploitable Suspense Meller

The Iron Man' Hokey but Actionful Ring Saga

JULY 16, 1951
Rates • • + on names; less in subsequents and action spots

Metro-Goldwyn-Mayer
104 minutes
Greer Garson, Michael Wilding, Fernandez Lamas, Marjorie Main, Hayden Rorke, Maragalo Gilmore, Ralph Dumke, Rhys Williams.
Directed by Edwin H. Knopf.

"The Law and the Lady" is, it is to be hoped, the very last of Mrs. Chneyet, if it can't be better than this version of the lifting of Frederick Lonsdale comedy of gay thievery among high society. It would seem to be one plot worthy of remarking, if such a paucity of original stories exists that Hollywood studios must continually delve into the stockpile. However, as in many "new versions," the very qualities which made the original a hit are thrown out; the very opposite becomes the approach. Lonsdale's sophistication and elegant backgrounds are missing, while Mrs. Cheaney, now called Lady Loversly, plies her dubious trade on San Francisco's Nob Hill and in the rancho of one of its wealthier and coarser inhabitants. The victim, broadly and effectively played by Marjorie Main, is a constant delight, but she is much more at home in the "Kettle" films than in a story like "Mrs. Cheaney." At least, though, Miss Main's rasping diction is clearer than that of Greer Garson, Michael Wilding, and Fernandez Lamas—all of whom sound as though they were articulating through the fuzz of an alka seltzer. The script is verbose; the action, uninteresting; the comedy, only spottily effective. Early runs may find the names a factor in eking out fair grosses, but word-of-mouth will do it no good in the subsequents. Action fans, of course, will find it a squirmmer.

Greer Garson, disguised in an unbecoming black wig, plays the elegantly-mannered thief with the poise of a tramp who has just read the closing notice correctly but without animation. Michael Wilding, as her conspirator, is rarely understandable as he totes out his best English drawing room manner and tries unsuccessfully to make it look like a zestful performance. Fernandez Lamas fits into the picture as a one-time Mexican landowner reduced to rancho-style peonage. It's a pretty grim character; s is Mr. Lamas.

STORY: Miss Garson is a lady's man when Wilding meets her. Quick to sense his unique possibilities as a thief and phone aristocrat he palms her off as a lady and they set forth on a tour of the world. In each city they are invited by the police to leave. In San Francisco they hit gold on the person of Marjorie Main, rascal Nob Hill matron, who has packed away sizeable fortune in property and jewels the result of the gold rush. One diamond necklace is all they need to set themselves on easy street. But Miss Main's cordial and Greer's growing affection for Lamas produce qualms in the lady's conscience. After her exposure and a "surprise" arrival of a Scotland Yard detective, the two go back to England to face a rap, imbibed with the determination to tread the straight and narrow on their release.

JAMES

STORY: Confidences Dick Haymes, Roland Young and Lionel Stander, surprise by the police as they are about to claim another victim, escape into a nearby church, steal clerical clothes, and take refuge in Bowery cellar once used as a tabernacle. Discovered there by police sergeant W. Lee, they are compelled to be the answer to the prophecy that the mission one day would be re-established and are pressed to immediate service. In the course of the masquerade, Haymes falls in love with Nicole Foch, daughter of a reclusive sot; Stander determines to go back to his wife and kids and Young decides to continue his mission work alone.

Yor

COMEDY MISSES FIRE

United Artists (Danzigers)
80 minutes
Dick Haymes, Nina Foch, Roland Young, Lionel Stander, Freddie Bartholomew.
Directed by Edgar Ulmer.

The initial promise of successful comedy contained in the basic premise of "St. Benny the Dip" fails to materialize and the result is a peculiar hybrid of a film that misses the fire on all counts. Produced by Edward J. and Harry Lee Danziger from an original by George Auerbach, it tells of three confidence men who don clerical garb while escaping from the cops, and, compelled to conduct a mission for down-and-outers on New York's lower East Side, find their regeneration. Wobbling between fantasy and romance, sentimentality and slapstick, the best that can be whipped up by director Edgar Ulmer from the hodge-podge are a few laughs and some whimsical situations. Most audiences will feel the disappointment over dissipation of the early promise, and are most likely to take the film to the mediocre.medley that follows. Only spot for this is the dual slot in family houses.

Why vocally talented Dick Haymes, as Benny, should have been used in the film is a mystery. His voice is wasted on one indifferent tune. Nina Foch, as the femme lead, has nothing to do and less to say, but manages a few gestures satisfactorily. Roland Young and Lionel Stander are the other two crooks, and Freddie Bartholomew plays the part of a simpering cur in suitably irritating manner. Edgar Ulmer's direction keeps the story from slowing down too often though not effortlessly.

STORY: Confidence men Dick Haymes, Roland Young and Lionel Stander, surprise by the police as they are about to claim another victim, escape into a nearby church, steal clerical clothes, and take refuge in Bowery cellar once used as a tabernacle. Discovered there by police sergeant W. Lee, they are compelled to be the answer to the prophecy that the mission one day would be re-established and are pressed to immediate service. In the course of the masquerade, Haymes falls in love with Nicole Foch, daughter of a reclusive sot; Stander determines to go back to his wife and kids and Young decides to continue his mission work alone.

YOR

'NEVER TRUST A GAMBLER' ACTIONLESS MURDER YARN

Columbia
79 minutes
Dane Clark, Cathy O'Donnell, Tom Drake, Jeff Corey, Myrna Dell, Rhys Williams.
Directed by Ralph Murphy.

"Never Trust A Gambler" is a lifeless, would-be action exhibit whose tedious minutes of running time consists largely of dialogue and more dialogue backgrounded by trite and familiar situations. The story of this uneven production by Louis B. Appleton and Monty Shaft is the ancient tale of the no-good gambler who takes advantage of an innocent girl who loves him in order to cover the thefts of his crohoung. As directed by Ralph Murphy at a snail pace, it develops neither elements of suspense nor action. And the finale which sends the heavy scurrying into the high tower of a huge derrick to fight a last ditch battle with law and order is such a stock device that the impression is more amusing than dramatic. Lacking top names, the Columbia release is hardly worthy of anything but secondary position on the average action house double bill.

The performances are nothing to write home about. Dane Clark plays the heel in the tense, nervous manner that is standard motion picture procedure for such characters. Cathy O'Donnell seems much too intelligent to be hoodwinked by the fellow, and Tom Drake performs the duties of a bright young detective as though he were competing for all the Academy Awards. Jeff Corey and Myrna Dell figure more legitimately in the proceedings with their agreeable performance. Rhys Williams, murder victim and overweight amorous detective, overplays shamefully.

STORY: Clark, a witness to a San Francisco murder, ducks out of town and arrives in Los Angeles where he hides the bungalow of his ex-wife, school teacher Cathy O'Donnell. He convinces her of his flight is an earnest desire to protect her regeneration, insisting the reason for the friend who is standing trial for the B City crime. The girl swallow the bait, accidental meeting with detective Rhys Williams produces an added complication when he follows her home, makes advances and is snubbed by Clark. In the foray Williams killed, O'Donnell and Clark toss the body over an embankment in a car, expecting the corpse to be consumed in flames. He is actually thrown free, and the police investigation invariably leads to the hideout, Drake, frankly attracted to the girl, tries to make her come clean, but she's still on Clark's good intentions. Eventually it reveals his duplicity by using her as a shield in a getaway. The cops trap him, of course.

HANNA (Hollywood)

F I L M  B U L L E T I N
BOXOFFICE DYNAMITE hits the NEW YORK PARAMOUNT THEATRE as the red-hot impact of JOHN GARFIELD · SHELLEY WINTERS hits the screen in HE RAN ALL THE WAY
'ALICE IN WONDERLAND' DISNEY FANTASY ANOTHER B. O. TRIUMPH

RATES • • • generally, more in family spots.

RKO-Radio (Disney) 76 minutes

Now that Walt Disney is back in the business of transcribing immortal fairy tales to celluloid, the exhibitor is due for another helping of boxoffice meat. "Cinderella" set a successful pace last year, and "Alice In Wonderland" seems destined to do likewise. It is a visually stunning production of the Lewis Carroll classic — not quite as charming, as tuneful or as chucklesome as "Cinderella" but always lovely and tasteful. The animation is superb and numbers like the "March of the Cards" are in the best Disney tradition — colorful, imaginative, beautiful to watch. The story is followed rather faithfully, but the familiar characters' conception is quite different than the illustrations of the book — change that will hardly bother today's youngsters, anyhow. It brings the Disney touch to the picture, a factor that is its own artistic and commercial level. Returns will be good generally, excellent in family houses.

Giving credit where credit is due in a Disney production is a well nigh impossible task — so many talents are involved. The production is offered in an easy-to-take, speedy 76 minutes, and the direction and editing serve to implement this emphasis on tempo. Young Kathryn Beaumont's voice, with its restrained English accent, is charming as Alice. Ed Wynn's Mad Hatter almost makes you see "the perfect fool." Sterling Holloway and Jerry Colonna are among the other principal "voices." Favorites are bound to strike each fancy differently — this reviewer's happens to be the caterpillar of Richard Haydn. They're delightful Disney folk — witty, charming, amusing.

In its specialized bracket "Alice" offers the theatremen an opportunity to test his exploitation resourcefulness with showmanship to attract more than the juvenile and family groups at which the film is aimed.

ANGEL

'SILVER CANYON' GOOD AUTRY WESTERN

Rates • • • for action, western houses

Columbia 70 minutes

Familiar but sure-fire Western elements, assembled in a superior physical production, contributed toward making "Silver Canyon" an outstanding entry in the current Autry series. Producer Armand Schaefer utilizes an interesting story idea adroitly, pointing it to achieve entertaining action and suspense values. He disapproves in his failure to take the fullest advantage of the large number of extras employed — the supers appear in fragmentary scenes as background instead of taking part in expected large scale action sequences. John English puts the actors efficiently through their paces and succeeds in holding the comedy to the level of the story and not as the usual afterthought. The film should fit snugly and satisfactorily into its usual slot in action and Western houses.

Gene Autry works in his casual style and sings the songs quietly and persuasively. Pat Buttram's characterization is humorous, and his an

'MASK OF THE AVENGER' ROUTINE TECHNICOLOR COSTUMED ADVENTURE

Rates • • • in action houses

Columbia 83 minutes
John Derek, Anthony Quinn, Jody Lawrence, Arnold Moss, Eugene Igliesias. Directed by Phil Karlson.

"Mask Of The Avenger" is a swampwalking saga in Technicolor that takes up the familiar Monte Cristo legend in routine style. The story makes no pretense at originality as it follows the tried and true course of picturing the hero as a masquerader who does good for his people while living, under another identity, in the headquarters of the heavy. The dialogue is florid, and so are the performances. But it adds up to fair diversion for adventure fance and the dwindling group of indiscriminating movie goers. Hunt Stromberg's production mounts the show handsomely, and Phil Karlson directs with a speedv, if loose hand. John Derek's cloak-and-dagger portrayal is competent, and Anthony Quinn swaggers through the role of the heavy with appropriate bravado. Jody Lawrence, given more of a part than the usual beautiful lady of these affairs, is excellent, Arnold Moss, the inevitable sinister side-kick of the top heavy, does a workmanlike job of adding to the suspense. Supporting players are well suited to their assignments.

STORY: Derek, a soldier, returns to his Italian village, finds his father dead, the family estate occupied by Military Governor Quinn and his henchmen. Derek's father, it appears, has been killed as a traitor. Derek doubts the truth of the accusation. Feigning a wounded leg and anxiety about his position as the son of an evil man, he stays in the castle. At night he roams the countryside, carrying the sword of Monte Cristo, righting some of Quinn's injustices. Derek obtains proof that Quinn is selling out to the Austrian enemy for a large sum of money and leads the people in a successful fight against an invasion that Quinn's duplicity made possible.

JAMES

'GYPSY FURY' OLD-FASHIONED LUDICROUS SWEDISH MELODRAMA

Rates • • • as dueller.

Monogram (Terrafilm) 63 minutes
Viveca Lindfors, Christopher Kent, Roryne Brent, Johnny Chambo, Lauritz Falk. Directed by Christian Jaque.

"Gypsy Fury" can be catalogued only as a "desperation dueller." The Swedish production with dubbed-in English dialogue finds its story basis in an ancient Scandinav
dian legend — the saga of a nobleman who falls in love with a princess. Typical fairy tale shenanigans involving poison potions, duels to the death, witch-like spinsters dot the proceedings. To the eye and ear of present audiences, it is more ludicrous than dramatic. Whatever laughs there are come at the expense of the situations and performances, rather than stemming from deliberate comedy. The production is well mounted and some of the scenery, excellent. But the acting and direction are as hokey and old fashioned as the story. This is n. g. even as a filler.

Viveca Lindfors, an excellent actress, plays the gypsy with fire and verve, but her performance lacks depth or meaning. Christopher Kent is handsome as the nobleman, but his acting is of a type one might expect to encounter on a Fjord showboat. Supporting members of the company also overplay.

STORY: Kent meets Lindfors on a hunting trip. She is a member of a gypsy band camping on the vast estates of his family. At an age when all good noblemen should marry, Kent is pushed by his family into an alliance with a neighborhood noblewoman. Being smitten by the gypsy he wrestles with both his conscience and his passion. A complication is the fact that the male members of his family die early deaths, and he fears he can look forward to no better fate. Eventually he goes balmy.

ANGEL
Einfeld Does It Again

CHARLIE’S GIANT

By RICK STARKER

Exclusive Film BULLETIN Feature

S. CHARLES EINFELD
Showman’s Showman

ad-publicity budget for the Zanuck biblical epic, “David and Bathsheba.” During the next few months a total of one billion advertising impressions on this film alone will be made on the reading public in the U. S. and Canada in a series of national, fan, religious and farm magazine ads plus the Sunday supplements in the newspapers.

The colossus of the campaign will be the three-pronged national exploitation tours on behalf of the film designed to saturate all age groups with an awareness of “David and Bathsheba.” Walter Talan, who is seen as Goliath in the film, is currently on an eye-popping cross-country jaunt that is succeeding beyond all expectations in arousing the kids (of all ages) to hectic curiosity. Francis X. Bushman, King Saul in the picture, will soon begin a tour aimed at the over-35 age group. The third spearhead, originally set to consist of the six lovelies who play King David’s wives in the film, has been converted into a tour by a descendant of the glamorous Bathsheba, a bona fide green-eyed linchpin representative of the biblical lovers.

The Goliath stunt is really a lulu. Dressed in full armor, brandishing a wicked sword and looking every yard the fearsome Philiistine he represents, the bearded giant rides atop the cab of a huge Fruehauf trailer, circus-painted red and yellow and labeled appropriately. His ride through the streets, with amplifiers blaring, has been responsible for more double takes than Lady Godiva’s Coventry caper, and by the time he has completed a heartbreaking round of appearances on radio, TV, in newspaper offices, charitable agencies and sundry points of communal interest, the whole town’s talking about the giant.

His final stop is usually in front of the town’s leading theatre, or in the principal public square, where he plays host to the curious who would see the interior of the trailer. This, too, is a stroke of genius. For the trailer’s innards house a veritable museum of items from the picture — actual costumes worn by stars Gregory Peck and Susan Hayward, props from the film, blow-ups of scenes and, to top it all, a continuously running trailer interior.

This procedure is being repeated in some 70 cities and towns around the country. And how is it being received? In Youngstown, Ohio, a line four blocks long and three abreast waited to enter the trailer. Fully 4,653 people were clocked through the exhibit from noon till 5 p.m. During the first two weeks of the tour, an estimated 12,000,000 spectators in 14 key cities have seen Goliath and over 45,000 visitors have thronged through the traveling exhibit. More than 200,000 giveaway

(Continued on Next Page)

JULY 16, 1951
folders on the film have been distributed by the giant in New York, Pennsylvania and Ohio. The heavy demand has necessitated an extra rush printing of a million copies. By the time the trailer reached Columbus, it had seen such wear and tear from the crowds and the rugged itinerary, it had to be taken to a Fruehauf branch for refurbishing. Even this was part of the campaign. A tie-in with Fruehauf and the Ford company has resulted in full cooperation of the 4500 Ford dealers and 600 Fruehauf dealers in arranging promotions, stunts, and publicity for the giant. Towns in Goliath's path are thus set up for the big boy to knock over.

Crackerjack publicists Blake McVeigh and Leo Piliot have been handling the advance publicity and on-the-spot chores, respectively. From the results thus far, they're doing a bang-up job.

The Bushman tour is scheduled for a much more subdued and dignified approach, in keeping with his prospective audiences. He will make his impact on the religious, cultural and historical groups, speaking before teachers' organizations, schools, women's clubs and other gatherings with special interest in that aspect of the picture. The more mature audience he will face, while smaller in number than that garnered by the important on two counts: (1) they will be opinion leaders and moulders whose influence will be multiplied many times, and (2) this group includes a great bulk of non-moviegoers who will be attracted to the film.

The third project, the Bathsheba descendant tour, might seem at first blush a rather far-fetched stunt and one subject to skepticism as to authenticity. On closer inspection, however, it takes on promise of a novel and unorthodox piece of publicity that could garner a surprising response. A Birmingham belle, Carol Woods, has been established by Facts, Inc., famous New York research clearing house, as one of six women discovered to be direct descendants of the Old Testament lovers featured in the picture. The modern Bathsheba, an emerald-eyed, brown-haired lovely, should gather more than passing attention in the two-score key cities from Boston to San Antonio she will visit. Armed with special art, feature stories and research material, she has been set for a busy schedule of sessions with newspaper editors, radio and TV programs, and lecture audiences, and is also scheduled to confer with field forces and exhibitors in the various exchanges on exploitation and publicity plans something theatre men won't find hard to take.

With "David and Bathsheba" as the standard bearer for 20th-Fox's "super-exploitation" program, every Fox film is due for merchandising and promotion that bids fair to surpass anything in the company's history for a full season's product.

Yes, it looks like Charlie Einfeld has done it again.
ON THE LOOKOUT FOR BIG MONEY?

LOK OUT FOR...

THE PROWLER

"It packs the dramatic wallop that audiences long remember!"—M.P. DAILY

"Taut, exciting!"—HOLLYWOOD REPORTER

"Powerful punch!"—M.P. HERALD

"Tense!"—BOXOFFICE

"Daring!"—VARIETY
COLUMBIA
20 FILMS SET BY COL.
TO END PRODUCTION SLUMP

Although Columbia is drowsing along with a minimum of pictures shooting at the present time, the company is working at a feverish pitch to produce pre-production details on the heavy summer slate announced in Studio Size-ups last month. As a matter of fact, the July-to-September schedule has been hypothesized still further since that announcement, bringing to 20 the total number of films now set for production over the 90-day period.

During the past month, three pictures which went into production early in June have been completed, two more have started and finished, and another is now in the second week of filming. Those completed during this period are: "Purple Heart Diary" (Frances Langford-Tony Pomano), directed by Richard Quine for producer Sam Katzman and filmed in 18 days, "Californio Conquist" (Corin Wilde-Teresa Wright), shot in color, with Lew Landers directing for producer Katzman; the Gene Autry production, "Valley of Fire," which director John English and producer Armand Schaefer wrapped up in a little less than three weeks; and the two quickies whipped out on 7 to 14 day schedules, "Corly of Gasoline Alley" (Scotty Beckett-Jimmy Lydon) and "Chain of Circumstance" (Margaret Field). The only strictly Class A production to roll was "Boots Malone" (William Holden), directed by William Dieterle for producer Milton Holner.

The latter went before the cameras four weeks ago, and was the sole picture shooting at Columbia during the first half of July.

The only production definitely set for the remainder of this month is the Charles Starrett-Smiley Burnett sagebrusher, "Smoky Canyon," which is due to get underway today (July 10). Fred Sears directs for producer Colbert Clark.

Sanita Productions, the Humphrey Bogart-Robert Lord company, is expected to link a new releasing deal almost any day now, calling for a single picture, "Quiet Harbor," which will costar Bogart with his wife, Lauren Bacall.

"The Clouded Yellow," an English film in which Jean Simmons and Trevor Howard costar, has also been taken over by Columbia for U. S. distribution — marking the first foreign picture the Gower street company has released since "The Great Manhunt."

LIPPERT PRODUCTIONS
LIPPERT-RANK DEAL MAY LEAD TO NEW RELEASING PACT

Robert L. Lippert has expanded his distribution activities still further during the past month by closing a deal with the J. Rank Organization for the American release of "The Adventurer" filmed in South Africa. Although this is the first Rank picture in many years to be distributed in this country by an American releasing company other than Universal-International and Eagle-Lion, if current negotiations materialize, it will not be the last. Lippert leaves for Europe in a few weeks to set a deal for a rumored half-dozen more Rank pictures, "F.B.I. Girl" (George Brent-Cesar Romero-Audrey Totter-Tom Drake) the lone feature shooting here during the past three weeks, is being produced on a higher budget and on a longer shooting schedule that the majority of Lippert productions. The picture went before the cameras on June 15, and was not ready for the cutting rooms until July 12.

"The Last Page" (George Brent-Marguerite Chapman), first of the British-American productions which Lippert has signed to make on a co-op basis is slated to get away around mid-month in London, with Terence Fisher directing for Lippert and his British partner, James Carreras.

Charles Marquis Warren, director, writer of Lippert's "Little Big Horn," which is topping "Steel Helmet" in many of the cities where it has been shown, is setting up his own independent unit to make three pictures for release by the Lippert organization. He will function as writer-producer-director. First on the schedule is "Hellgate Prison," dealing with the catacombs and prisons which held both Union and Confederate prisoners during the Civil War. Lloyd Bridges has been signed for a starring role.

METRO-GOLDWYN-MAYER
28 IN CANS, 6 ROLLING,
METRO PLANS MORE MUSICALS

With a backlog of 28 films — the largest in the company's long and prosperous history — and an additional six pictures now before the cameras, MGM tops are concentrating on finding story properties for

(Continued on Page 25)
the family trade to produce during the remainder of the year. Particular emphasis will be placed on musicals and epics, Dore Schary says, with budgets well above average.

The production chief contends that the public generally is in a mood for escapist entertainment — particularly musicals. At the present time, no less than sixteen of the tune films are slated for summer and fall production, with a half-dozen more expected to be added to that list within the next 30 to 60 days.

Policy-wise, the company is also preparing to expand its production activities in England during the remainder of 1951. Whereas in the past, an average of only one film per year has been leased in England, the company now contemplates an annual average of two to four, in order to execute savings in cost, through the utilization of frozen coin. First to go this summer is "Ivanhoe" (Robert Taylor-Elizabeth Taylor-Jean Fontaine-George Sanders). Pandro Berman produces and Richard Thorpe directs. It is expected that the cameras will be rolling on the picture by the time this reaches print. Within the next 30 days, five high-budget films have been completed and an additional five started, maintaining an average of six pictures shooting simultaneously. The one feature that has carried over throughout this period is "Lone Star" (Clark Gable-Ava Gardner), which Z. Wayne Griffin put into work on May 15. The new starters are: "Belie of New York" (Fred Astaire and Vera Ellen), Technicolor musical produced by Arthur Freed and directed by Chuck Walters; "Singing In The Rain" (Gene Kelly-Donald O'Connor-Debbie Reynolds), another Arthur Freed Technicolor musical, jointly directed by Stanley Donen and Kelly; "Just This Once" a romantic comedy (Janet Leigh-Peter Lawford), directed by Don Weis and produced by Henry Berman; "The North Country" (Stewart Granger-Wendell Corey-Cyd Charisse, in Anse color, with Andrew Martson directing for producer Stephen Ames; and "County Line" (Walter Pidgeon-John Hodiak), directed by Gerald Mayer and produced by Nicholas Nayfack.

In addition to "Ivanhoe," mentioned above, one other feature is set for a July start. It is "When In Rome," produced and directed by Clarence Brown and starring Van Johnson and Paul Douglas. It will be filmed in Italy.

**MONOGRAM - AA**

**BOOM YEAR ON HORIZON FOR MONO-AA WITH 21 SET**

Largely due to the number of drive-in theaters now purchasing the Monogram-Alied Artists product, the two companies are headed for what appears to be their biggest year, even including the war-time period. As a result, proxy Steve Brody has green-lighted a big production boom, with 21 pictures — six in color — currently being prepared for filming.

Another bright spot on the company's horizon is the upcoming slate of pictures to be made by Walter Wanger under terms of a newly-signed contract. The pact calls for Wanger to produce a minimum of three pictures annually over a three-year period. A $5,000,000 revolving fund provided by Allied Artists and an eastern syndicate headed by Elliot Hyman, will be used to finance the production slate. Although there is a possibility that additional films may be announced later on, it is understood that the $5,000,000 will be used exclusively for the production of nine films over the three-year period. First to roll will be "Flat Top," to be filmed in color, starting around the middle of August.

Within the past month, three films have been started and completed for release under the Monogram aegis, and an additional three pictures are before the cameras at the present time. Those started and completed are: "Joe Palooka In Hitch-Hike Killer" (Joe Kirkwood-Cathy Downs-James Gleason), produced by Hal E. Chester and directed by Reginald LeBorg, starting June 25 and completed July 3; "Vengeance Trail" (Wild Bill Elliott-Peggy Stewart), Lewis Collins directing for producer Cincent Fennelly, starting June 26 and completed July 5; and "The Longhorn" (Wild Bill Elliott-Phyllis Coates), starting July 14, and also completed on a seven day shooting schedule.

Currently in production are: Lindsley Parsons' "Blue Fin" (Wayne Morris), directed by Frank McDonald; "Fort Osage" (Rod Cameron-Jane Nigh), directed by Lesley Selander and produced by Walter Mirisch; and "Elephant Stampedes" (Johnny Sheffield), produced by Walter Mirisch. The first two were launched on July 5, and the latter on July 9.

In all, five films will roll during the month of July. The two slated to start later in the month are: "Rodeo Roundup," a Whip Wilson sagebrusher to be produced by Vincent Fennelly, starting July 17, and Fennelly's "Lone Star Lawman," Johnny Mack Brown starrer, July 29.

Ben Schwab has been assigned to take over the Bowery Boy series, which Monogram purchased from Jan Grippo, prior to his checking off the lot early this month. Schwab will also handle the production reins on an ambitious Cinicolor undertaking, "Aladdin and His Lamp," (Johnny Sands-Patricia Medina), set to go next month. He will be given technical advice by Walter Wanger.

**PARAMOUNT**

**PAR - DIRECTORIAL POLICY WILL PARE FILM BUDGETS**

The general reaction of administrative personnel to the announcement out of New (Continued on Page 27)
HE MADE THE CROWD PAY TO HATE HIM ... and he made her pay for loving him!

... but she challenged the fury of his fists with the softness of her arms—to tame him in the only way a woman could...

"IRON MAN"

Starring JEFF EVELYN STEPHEN
CHANDLER · KEYES · McNALLY

with ROCK HUDSON · JOYCE HOLDEN

Screenplay by GEORGE ZUCKERMAN and BORDEN CHASE • Based on the story by William R. Burnett
Directed by JOSEPH PEVNEY • Produced by AARON ROSENBERG • A Universal-International Picture

UI makes the pictures with the BUILT-IN-PROFIT!
Continued from Page 23) York that Paramount pictures budgets will be pared from the present average of $1,200,000 to approximately $1,000,000, while at the same time maintaining the quality of production, appears to be: "It Can Be Done."

Most of the company's directors are of the opinion that production chief Don Hartman's new policy of assigning directorial consultants will serve the desired purpose of reducing budgets through the expedient of shorter shooting schedules. Although production during the past month has not been particularly brisk, Paramount has nevertheless maintained a level of three pictures shooting simultaneously during most of the period. Three top-budget films have been completed and two new ones have moved onto the soundstages. A sixth, "Warbonnet," is now in its fifth week of shooting. The completed films are: "My Son John" (Helen Hayes-Van Heffin-Robert Walker), produced and directed by Leo McCarey; "Aaron Slick From Punkin' Crick" (Dinah Shore-Alan Young-Robert Merrill), a Perlberg-Seaton Technicolor musical, and "Rage of the Vultures" (Alan Ladd-Deborah Kerr), produced by Everett Riskin and directed by Charles Vidor.

New entries are: "Anything Can Happen" (Jose Ferrer-Kim Hunter), a Perlberg-Seaton production launched in New York City on June 21, and Nat Holt's "The Denver & Rio Grande" (Edmond O'Brien-Stirling Hayden-Dean Jagger), which director Byron Haskin started shooting in Durango, Colorado, on June 26. One additional picture is slated to roll on July 25, the technicolor production, "Shane" (Alan Ladd-William Holden-Jean Arthur), to be directed and produced by George Stevens. It will push the new million dollar budget level slightly, although it is hoped that the shooting level may be kept somewhat below the average for top productions.

Confirming his frequently repeated contention that movies are due for a substantial come-back, Yates has greenlighted a slate of 34 features, 16 westerns and four serials, all set for production and release during the 1951-52 period. In addition, 12 westerns are being planned. This boosts the total number of releases to almost 20 more than during the current year.

Of the 34 features, 15 will be in the highest budget class, with top story properties and stellar talent such as John Wayne, Errol Flynn, Maureen O'Hara, James Mason, Micheline Presle, Barry Fitzgerald, Wendell Corey and June Havoc.

Further boding well for the immediate future is the announcement that the current backlog of completed pictures is the highest in the company's history. There are 21 films in the Republic vaults, among them nine high-budgeters.

The one dark spot, insofar as studio personnel are concerned, is the inimiceness of a sizeable layoff during the next several weeks. It appears that the large program being planned will not get into work until late summer or early fall, necessitating the paring down of the current payroll.

During the past month, one medium-budget western was filmed, and the top-budget John Ford-Merriam Cooper film, "The Quiet Man," was launched in Ireland. The western was "Desert of Lost Men," a Rocky Lane starrer, produced and directed by Harry Keller, on a 9-day schedule. "The Quiet Man," (John Wayne-Maureen O'Hara-Barry Fitzgerald), got underway on June 19, with Ford directing and Cooper producing.

Two additional entries are slated for later in the month, "Wyoming Saddle Pals" (Michael "Red" Chapin-Ellene "Judy" Chapin), produced by Rudy Ralston and directed by Fred Bannon; and the new Judy Canova feature, "Oklahoma Annie," which R. G. Springsteen will direct for associate producer Sidney Picker.

During the same period, one new RKO film and a Samuel Goldwyn production for RKO release got underway. The former is a light comedy starring Gracie Marx, Marie Wilson, William Bendix and Don De Fore, titled "A Girl In Every Port," and is being directed and produced by producers Irwin Allen and Irving Cummings. The Goldwyn entry is "I Want You." (Dana Andrews-Dorothea McGuire - Farley Granger-Peggy Dow), and marks the first Goldwyn picture to go before the cameras in 18 months. Mark Robson is the director. It is being directed during the remainder of June and is "3000 A.D." (Robert Clarke), a Jack Pollexen-Aubrey Wisberg production; "Tarzan the Hunted" (Lex Barker), a Sol Lesser production; "Private Wives", a low-budget Leon Errol comedy directed by Hal Yates; for producer George Bilson; Filmmakers "Way Without End" (Ida Lupino-Robert Ryan), to be produced by Collier Young and directed by Harry Horner; and two Wald-Kra-na features, "High Heels" and "Clash By Night." Both pictures will be produced by Harriet Parsons, with cast still not announced.

The long-awaited production of "Androcles and the Lion" is now set for a August 1 start, with Charles Erskine as the new director. The cast now includes Jean Simmons, Maurice Evans, Alan Young, Victor Mature and Robert Newton. Another July starter is expected to be "The Korean Story" - (Robert Mitchum), an Edmund Grainger production to be directed by Tay Garnett.

REPUBLIC

YATES OKAYS 54 FILMS

USE OF STUDIO FOR VIDEO

Although there has been no unusual amount of activity around the sound stages at Republic during the past month, the period has, nevertheless, been one of the busiest in company history insofar as front-office policy-making is concerned. As a matter of fact, the entire future of the organization appears to be riding on this new shape as a result of some of the recent executive pronouncements.

For example, Prexy Herbert Yates has announced that he will throw open his studio's facilities to outside television production firms, while launching the most ambitious movie production program his company has ever undertaken.

Although the past 30 days have been very slow for RKO, production-wise, a hefty upsurge is currently getting underway. Whereas between mid-June and mid-July only one and two pictures were shooting at a time for RKO release, the period between now and mid-August will see a total of nine films shooting, most of them at about the same time.

"The Las Vegas Story" (Jane Russell-Victor Mature), which director Ralph Stevenson and producer Robert Sparks had launched on April 19, wound up on June 20, and a low-budget Tim Holt western, "Overland Telegraph," was shot through in seven days, with Lesley Selander directing for producer Henry Schlon.

"20th CENTURY-FOX

FOX TOPPERS FORM NEW POLICIES TO AID EXHIBITS

Important policy matters are currently being instituted by Fox, following home office huddles and the recent sales conference on the west coast. Steps are being made, for example, to revive the full use of cooperative advertising as a means of merchandising the company's product and, at the same time, to give a helping hand to hard-hit exhibitors. A move is also afoot to halt the rapid payoff of pictures by simultaneous wholesale bookings in subsequent run theaters. Executives of the organization are of the belief that both the distributor and the exhibitor will benefit by doing away with this prevalent trade practice.

And finally, studio toppers are attempting to hold fast on the recent request for salary cuts among upper strata personnel, even in the face of stubborn resistance on the part of the various talent guilds. As of this writing, however, it appears that only a miracle can forestall the eventual abandonment of the plan.

Production-wise, the studio maintains a healthy tempo, with five and six picture shooting simultaneously. Only one feature has wound in the past 30 days, and that is the short-scheduled (for Fox at least) "Let's Make It Legal" (Claudette Colbert-
UNIVERSAL-INTERNATIONAL
HIGH PROFITS ENCOURAGE MORE U-I FAMILY PRODUCT

Company topers are reportedly so enthralled over the profits which are rolling up on the predominantly family-type product which has been turned out here during the past year, that they are planning to go in even heavier than before for the simple, unsophisticated, messageless type of yarns.

Certainly the executives responsible for shaping the company's policy need no more concrete proof to back up their arguments than the latest financial report, which shows an increase in revenue, during the past six months, of 126 per cent.

Only one picture has been completed since the last Studio Sizups report, and that is "The Cimarron Kid," filmed in Technicolor, and starring Andie Murphy. On the other hand, four new pictures have gone into production, bringing the total now shooting to five, "The Treasure of Franchard" (William Powell-Julia Adams), which is being filmed in Technicolor by director Ted Tetzlaff and producer Leonard Goldstein, is the single carry-over from an earlier start. The newcomers are: "Weeckend With Father" (Van Heflin-Patricia Neal-Gigi Perreau), launched on June 11, by director Douglas Sirk and producer Ted Richmond; "Battle of Apache Pass," Technicolor western starring John Lund and Jeff Chandler, which went before the cameras June 21, with George Sherman directing for Leonard Goldstein; "Meet Danny Wilson" (Frank-Shelley Winters-Alex Nicol), directed by Joseph Pevney for producer Goldstein, June 22; and "Meet the Nelsons" (Ozzie and Harriet Nelson), an Aaron Rosenberg production megged by Frederick de Cordova, June 26.

Coming up later this month are two other films: "Bend of the Snake," starring Jimmy Stewart and Arthur Kennedy, with Arthur Mann directing for Aaron Rosenberg; and "Son of the Baba" (Tony Curtis), a Technicolor extravaganza to be directed by Bud Boetticher for producer Leonard Goldstein. Both are tentatively set for July 24.
Every Showman's eye is on "Spy!"

'Spy's' Sensational Day-and-Date First Run Opening in Nine Theatres Gets Terrific Gross in Detroit!

Warner's Stanton, Philadelphia, Launches State-wide Saturation Playdates Covering Pennsylvania!

Paramount and Fenway in Boston Lead Off Smashing Blanket Booking for New England Area!

ALLIED ARTISTS presents

The READER'S DIGEST Sensation!

"I Was An American SPY"

ANN DVORAK • GENE EVANS with Douglas Kennedy • Richard Loo • Lisa Ferraday • Philip Ahn

Produced by DAVID DIAMOND Directed by LESLEY SELANDER

Screenplay by SAM ROETA

WATCH for Big News from ALLIED ARTISTS!

Key City Tour of Claire Phillips, Famed Spy, Grabs Socko Newspaper, Radio and TV Breaks!
Colorful Thriller Stars Laurie, Curtis

A pair of bright new faces, swashbuckling action, torrid romance, an Arabian Nights tale from Theodore Dreiser's expert pen and Technicolor are all combined to make Universal - International's "The Prince Who Was a Thief" prime exploitation material.

First and foremost in this direction are the new darlings of the Universal lot, Tony Curtis and Piper Laurie. The long overdue need for fresh young stars to reward moviegoers with the thrill of discovery and give them something to talk about is met head on by U-I with the casting of these youngsters in the top roles.

Both handsome Curtis and the pert Piper have been given an elaborate build-up in a specially designed campaign that has garnered reams of publicity and picture breaks in the newspapers and national magazines. Curtis has already been accorded a solid niche among the 'teen-agers. His personal appearances resulted in an amazing response from the young people, who literally mobbed the dark-haired player on his recent nationwide tour. Miss Laurie, too, has received an ingratiating reaction on her p.a.'s and TV appearances garnering a fistful of valuable feature breaks in each city's movie pages. The fan mail from 'teen-agers since their return seems to have justified their star status in this film.

Thus, the theatreman's campaign should consider every possible channel to reach the eyes and ears of the youth in the community. Teen-age radio or TV programs should be hooked in with a combination Laurie-Curtis personal interview, recorded by U-I and available on request. Reviews of the film by the young people, possibly after a special screening, the best to be carried on the amusement page alongside the regular review, is also suggested.

The pure escapist entertainment that exhibitors have been crying for is typified in the tale, set in the fairy-story Orient, of a young Prince, sheltered by a hired assassin, who grows up a Fairbanks-type thief and eventually displaces the usurper to his throne. From these elements stem more ballyhoo angles; a Prince-for-a-Day contest for teenagers; costume jewelry tie-ups; eye-catching window displays, including one that should be a lulu, a live shadow dancer stunt described fully in the press book.

Another good stunt is the "treasure chest." This is filled with merchandise promoted from merchants tied in to the deal, who announce in ads and window displays that the locked treasure chest of "The Prince Who Was a Thief" will be on display in the theatre lobby and the secret contents presented as gifts on opening night. Variations and addenda to this idea are also suggested.

The newspaper ads shown above feature the two new stars and bill them as "The Year's Sensational New Young Star Discoveries." The "Arabian Nights" flavor of the story, the action and the dancing slave girls form striking backgrounds.

Universal also has available without charge to exhibitors a one-minute teaser trailer to be used in advance of the regular trailer. This can be ordered from the local U-I exchange.
The young prince-thief and his followers storm the palace gates to unseat the despotic usurper.

THE PRINCE WHO WAS A THIEF

Famous novelist Theodore Dreiser is responsible for the source from which this Universal-International Technicolor romantic adventure film was chosen to star the newest U-Iellar team, Tony Curtis and Piper Laurie. Set in Tangiers of long ago, the tale has young Curtis as a Prince, who escapes assassination in infancy when the thief, Everett Sloane, hired usurper Donald Randolph to kill the baby, fakes the murder and keeps the child as his own. Growing up in his foster father's footsteps, the young Prince becomes involved in the ruler's affairs when a fabulous gift pearl to the ruler's daughter is stolen by a thieving street entertainer, Piper Laurie, who joins his band. His land threatened with war if the pearl is not found, Curtis walks into a trap as he attempts to return the gem to the Princess. In the ensuing fireworks, the royal identity of Curtis is unveiled and he assumes his true role as monarch of Tangiers, taking the fair Piper as his bride. In other important roles in the film are Jeff Corey as the usurper's villainous henchman, Betty Garde as the Prince's foster mother, Peggie Castle as the treacherous Princess and Milada Mladova as a slave girl dancer.

Rudolph Mate directed the Gerald Drayson Adams-Aeneas MacKenzie screenplay for producer Leonard Goldstein.
THE MAD antics of Lewis Carroll's character in "Alice in Wonderland" are being matched in real (sic) life these days. Seems that there are two films: one, Disney's cartoon feature; the other, Lou Bunin's puppet and live-action picture, made in France and being distributed by Souvaine Selective Pictures here.

The has-been got down to brass tacks when Disney and distributor RKO filed suit to retrain distribution of the Bunin version for at least 18 months. After which the higher film must carry advice that it has no connection with the Disney production. Ranifications thence popped up like mushrooms. The action also listed Harry Brandt and Picto, owner of New York's Mayfair Theatre, as defendants in the Disney-RKO charge that Brandt used the Bunin "Alice" as a club for terms on the Disney "Alice." It was alleged that when RKO refused to modify its terms for the latter, Brandt arranged for the French film to go into the Mayfair a week before the Disney "Alice" opens at the Criterion on Aug. 1. Bunin and Souvaine board chairman William C. MacMillen, Jr., announcing their delight with the Disney-RKO suit, took the occasion to make some charges of their own: that Disney representatives have been steadily threatening Bunin since he began his initial plans for "Alice" in 1945.

In language as colorful as the film, Souvaine welcomed the opportunity for a law court "to determine the legality or illegality of Mr. Disney's efforts over many years to destroy Mr. Bunin's property. Mr. Disney evidently believes that he has some inalienable and exclusive right to the entire field of literary fantasies. In fact, Mr. Disney has registered so many titles with the Motion Picture Protective Association that he would have to reach the age of Methuselah to put the entire list into actual production. In the meantime, what of the dozens of other young, brilliant American talents in the same or allied fields? Are they to be stopped in their tracks? All of the children's classics that are in the public domain, or, must their ambitions be subject to approval or disapproval by the Disney Organization?"

The volley also included allegations that "Mr. Disney's people" have circulated to newspapers and trade press French newspaper pans of a version released in Paris two years ago. "This is a new low in motion picture ethics," Souvaine said. "They were also rave reviews. But good or bad, these Parisian reviews have nothing to do with Mr. Bunin's basic production in English which is now completed for the first time."

At Paramount publicity notice advises that 300 movie critics, columnists and drama editors in 80 cities are going to receive full course Chinese meals by air express American Airlines will fly an estimated 183,000 miles to make the deliveries of Pate Too Yong. Sweet and Sour pork, pork Chow Mein and fried rice, so that the critics and movie men will become "acutely aware" of Hal Wallis' "Peking Express." This could start a whole new trend. "Branded," for instance, could mean a fleet mignon with all the trimmings; for the journalists; "Mr. Drake's Duck" might be roasted and served under glass; "Magnificent Yankee" would be good for a boiled beef dinner; "Hollywood Story" might elicit a succulent ham platter, and so on ad infinitum. The one due to make the boys most "acutely aware", it might be surmised, would be "Come Fill the Cup."

A WEEKEND'S ITINERARY for over 20th Century-Fox to all exhibitors contracting for billboard space on any Fox film has unleashed such a flood of requests and inquiries that the company has assigned a special unit to handle the situations. The response to the offer of free 24-sheets, made as part of the company's "Greater Showmanship" drive, and which includes an aid-exhibitors program, indicates that there are plenty of theatremen who will snap up the opportunity to display their showmanship if the distributor will meet them halfway.

ALLIED ARTISTS! "Disc Jockey is set for the biggest AA campaign since 'The Babe Ruth Story.' And what a natural it is for reaching the millions who listen to the radio platter spinners each day! Up until August 25, film's release date set by sale topper Morley Goldstein to coincide with National Disc Jockey Week, Aug. 20-26, nation's record twirlers will bombard the audiences with plugs for the film. The top disc jockeys from 21 different cities featured in the picture are enough to assure a huge segment of the population as a potential movie audience; since they are the younger element, biggest faction of men jiggers, the result is even more promising. AA is going all out to co-sponsor Nat Disc Jockey Week, set up by a committee of the country's head record spinners, together with reps of recording and broadcast outfits and music publishers. Irvin Yates, named by Goldstein to act as AA special promotional representative, is currently in New York for a tour. He will be making compacting exhibitor disc jockeys and newspapers for the campaign, a feature of which will be a nation wide talent hunt to be conducted by disc jockeys to discover two new singers, a boy and a girl, who will be featured in recording sessions of Russ Morgan's and Tony Dorsey's bands.

OF MEN AND THINGS: Milton Silver, formerly executive assistant ad-publicist at Republic, has joined Souvaine Selective Pictures, Inc., in a special capacity in the advertising-publicity department. Souvaine is the outfit currently hassling with Disney and RKO over the release of the two "Alice in Wonderland." — William Clark, executive vice-president of Naption Film Service, is taking leave of absence for a period of a month. Are they to be stopped using all legal avenues? Chester M. Ross, an executive of Bond Film Storage Co. and an Executive Committee member of NFS, will assume his duties. — Paramount's ad-publicity-exploitation chief Jerry Pickman has shuffled up augmented his field exploitation force, with Bob Bisler, formerly of Interstate Cine, for the Dallas and Okla. City territory; Ralph Burin, the Cincinnati Pittsburgh as Indianapolis area; and Gabe Summer, formerly with Schine Chain, to cover major circuits and indies booked out of New York as the new additions. Shifted around is Milton Hale, formerly Cleveland-Detroit area, to a roaming job as Monogram Charlotte branch head. Jordon, also an exhibitor, has resigned to take over active management of his theatre.
MYERS BIDS EXHIB CAUTION ON THEATRE TV INSTALLATION

In the midst of the enthusiasm which has surrounded exclusive theatre television and has caused it to be rated with the advent of sound in importance to the industry, came the warning voice of A. F. Myers, Allied general counsel. Pause and consider all the angles. Myers advised theatre owners, before joining the "stampede" toward large-screen television. The cost of installation of equipment, the lack of top box office attractions, the uncrystalized attitude of other sports toward exclusive theatre telecasting, the ultimate effect on regular movie attendance and the "same old uncertainties as regards system and channels," were all brought up by Myers as factors to consider.

Citing the usually crowded in Washington's Keith's Theatre for the Murphy-LaMotta fight, Myers declared: "One cannot escape wondering what typical movie-goers — say parents, persons of refinement and children — will think of such goings on. Certainly that was not the atmosphere they are accustomed to. Will they be willing to spare their movie-going so as to avoid these brawls, or will the theatre lost caste in their estimation. The experience would hardly enliven the theatre to them as a place of polite entertainment."

Myers also called attention to the "rush for the exits" following the fight which "leaves the theatre empty and exposes motion pictures to an unwarranted humiliation."

As to the advisability of a special show for the fight only, Myers questioned the audience's willingness to pay a stiff price" and then "when? hang! a knockout in one minute and fifteen seconds of the first round." He suggested, "To permit an all-fight program, the nights when a feature bout is to be held, "It would avoid mixing prize fighting and motion pictures to the degradation of the latter. We would prevent movie fans from straying into the theatres on fight nights in the forlorn hope of enjoying a picture."

Exposing the exclusive theatre TV to take in other sports normally shown on home sets, leaves the possibility open that home set owners, or "suckers" as Myers calls them, will put pressure on the FCC to ban the theatre showings on an exclusive basis.

LOEW'S 40-WEEK NET DISP. BUT LAST QUARTER UP BIG

A dip in about $450,000 in net income was reported by Loew's Inc. for 40 weeks ended June 7, 1951, as compared with the corresponding period in 1950. For the 12 weeks ended June 7, 1951, however, an increase of more than $300,000 was shown over the same period in 1950.

For the current 40 weeks, the net profit totaled $5,867,139, with grosses amounting to $132,830,000, as against an income of $6,019,441 for the same period last year from grosses totaling $135,072,000.

The 1951-12 week figure was $1,343,774 net income, $36,933,000 grosses; compared to a net of $1,032,478 from grosses totaling $39,389,000 for the corresponding period in 1950.

REPUBLIC 26-WEEK NET IN $300,000 DIP TO $27,000

The Republic profit picture was not too bright as the company's statement for the 26 weeks ended April 26, 1951, showed a decrease in net profit after taxes, of almost $300,000 as compared with the same period ended April 29, 1950.

The report listed a net profit, before the Federal tax provision, of $71,803.36 for the 1951 period, with an estimated $445,000 for taxes, leaving a net of $426,303.36. For the corresponding period in 1950, the net profit was $1,168,389.96 before taxes, which were estimated at $495,000, or a net profit of $673,389.96.

SIMPP URGES FCC SPEED SUBSCRIPTION TV LICENSES

It looked like the beginning of a dangerous dilation of the bill that could cause a serious rift in the film industry's subscription television. Patently disregarding the threat of a break with exhibitors, the Society of Independent Motion Picture Producers urged the Federal Communications Commission "to speedily license worthy systems of subscription television."

The move was seen by many industry leaders as an indication that independent producers feared they might be squeezed out of the increasingly selective theatre film market, either because of lack of quality product, or because, as SIMPP president Ellis Arnall charged, the "slow pace of divorce still permitted discrimination by affiliated theatres in favor of the majors' product. Arnall decreed the Justice Department's "gentleman's agreement" with the majors, which he charged, was dissipated the fruits of the anti-monopoly victory.

In a resolution passed at its annual meeting for transmission to the FCC, the Society urged that the public should be "afforded the greatest possible access to quality feature length motion pictures and educational and cultural programs in addition to those presently available through existing facilities, means and methods."

The "subscription systems" currently in prospect all are based on reception in homes and (Continued on Next Page)
'MARCH OF TIME' FILMS DROPPED, SWITCHES TO TV

"The March of Time," news two-reeler that has been produced regularly since 1935, will bow out of the film industry following the August release on Formosa, according to Roy E. Larsen, president of Time, Inc.

The reason given by Larsen for discontinuing the series was the rising cost of production and the company's wish to use the "creative facilities" of March of Time for television and special theatrical films.

The popular news series has been distributed by 20th Century-Fox since 1942, and has been produced and directed by Richard de Rochemont, who in the past year made a series of 26 half-hour TV films based on General Dwight Eisenhower's book, "Crusade in Europe." Prior to its Fox release, it had been distributed by RKO.

COLOSSEUM DROPS UNFAIR LABOR CHARGE VS. DISTRIBS

The Colosseum of Motion Picture Salesmen withdrew its charges of unfair labor practices filed against the major distributors at the eleventh hour. Just as the film company representatives were getting set to meet with the National Labor Relations Board to reply to the charges, field examiner Howard Gamsen received a wire from Colosseum general counsel David Beznor withdrawing the complaint. No reason was revealed for the withdrawal.

Original charges were filed at the Chicago NLRB office several weeks ago after wage negotiations between the salesmen's organization and the distributors were called off following a stalemate. Colosseum demands included a 10 per cent wage increase; distributors offered a four dollar boost and refused to allow examination of their records to verify their claim that business conditions limited the increase to that amount, whereupon the unfair labor charges were filed by Beznor.

RCA'S FOLSOM SAYS AT TEST COLOR TV STILL FAR OFF

Although last week's experimental tests of the Radio Corporation of America color television method showed considerable improvement over earlier trials, company president Frank M. Folsom announced that commercial color TV is still a long way off.

In addition to demonstrating that the RCA system can transmit color images which compare favorably with the Federal Communications Commission-approved Columbia Broadcasting System's color, the tests again proved RCA's "compatibility" by bringing a clear black-and-white picture to present sets without the use of any adaptor. The CBS method, which is now being shown on a commercial basis, cannot be seen on black-and-white sets without an adaptor.

Although Folsom refused to estimate what the cost of a color-adapted receiver might be, he had said previously that the new price might be "roughly" about half again the cost of present black-and-white sets.

COLE - O'DONNELL TEXAS B. O. DRIVE HAILED BY TRADE

"They might make strange bedfellows, those two great Texans Col. Cole and Bob O'Donnell, but harnessed together they make a great working team."

The words were those of Allied's A. F. Myers, and referred to the state-wide boxoffice drive initiated by the two Texas exhibitor leaders well in advance of the ponderously slow-moving COMPO plan.

O'Donnell and Cole traveled to New York to enlist the aid of all distributors in prosecution of the drive which will be integrated with the COMPO campaign when that drive gets under way. If it should be delayed, the Texans will go ahead on their own. Their action in taking the bit in their teeth and pressing forward instead of waiting was hailed throughout the industry.

At a luncheon attended by sales and ad heads of all the major companies, the distributors gave Cole and O'Donnell assurance that each of the 60 film salesmen covering the Texas territory shall visit 25 theatres, giving his exclusive time for two weeks beginning August 15, kickoff date for the Texas drive, to enlist cooperation of all 1,500 Texas exhibitors.

Charles Carden of Fort Worth has been engaged for three months as executive director of the drive.
DEAL FOR PLAYDATES  
ATO of Indiana

When a war time emergency forced a reduction in the number of prints, the distributors found that exhibitors — who could not afford to leave out much product and still keep their theaters open — necessarily had to accept the resulting late availability. Being able to liquidate the same or a greater number of contracts with fewer prints, they were reluctant to restore the previous quota. However, we did succeed in having each company allocate one additional print to Indianapolis.

While ATO and National Allied will keep pressing this matter, I recommend that in the meantime you try to make your playdates a part of the negotiations for each picture in the same manner as you do film rentals. In other words, now that you buy pictures individually, you would pass up a picture a distributor might use as an incentive to try the same selection based on available dates when negotiating with your salesman.

I realize fully that passing a picture is a very unsatisfactory answer to your problem but a constant pressure must be applied it this unfair condition is to be alleviated.

AN ORCHID  
North Central Allied

The news is a little stale now, but it is never too late to say a good word for the fine approach of Bill Rodgers to the current difficulties of the industry when he stated that he has instructed his sales force to go out and help in solving the problem by staying open. Of course, this doesn’t mean that everyone can line up for a free ride and chisel hell out of Metro, but any exhibitor in real trouble can get some help.

You will recall that a year or so after some disastrous floods Metro, unsolicited, came through and gave many flooded theatres thirty days of free film. Things like that and this new promise of help by Mr. Rodgers make one feel really good.

PRODUCT POOL  
Allied of Indiana

One of the discussions at the recent 20th Century-Fox Sale convention was the present extent of multiple day and date bookings. We have never talked to anybody that did not agree that the limited choice of film fare resulting from these day and date exhibitions discouraged many potential patrons from going to the movies. Another cause for loss of patronage embodied in too many simultaneous runs is that a picture is not kept continuously enough in front of the public eye. If we miss a picture in the first run and decide to see it in the neighborhoods it frequently is pushed so far that it’s gone by the boards before we realize it.

Still a third cause is that fewer runs do not give word of mouth advertising an opportunity to build up. If a greater number of runs — but not necessarily slower liquidation — would increase the total amount of business done in an area it must be true that theatre individually would profit.

But exhibitor opposition comes from those who fear that although theatres generally would benefit, their particular situation might lose some advantage. It is understandable that no one will willingly relinquish a run. To us it looks difficult for one film company to solve this problem. Fox proposes to divide, for example, 1500 now playing day and date and have 8 play picture A while the other 8 be playing picture B and then have the first 8 back to picture A while the second 8 be playing picture B. How often will one distributor have two consecutive releases of equal box office value. And if the pictures do not have equal potentialities then all 16 theatres would want to be among the 8 that played the strong picture first and the weaker picture second. This difficulty could be overcome if the product of all distributors was thrown into the pool and pictures of agreed equal box office value thrown into the pool regardless of whether they were from Fox, Metro, Paramount, Warners any or one else.

REMEMBER THE LADIES  
Allied of Gulf States

All the theories about the reasons for motion-picture lost audiences have covered just everything from economics and television to the over 30-age group’s indifference and the fact that they rate the pictures they can’t see to come with Hollywood’s story treatments and miscasting. But, Jerry Wald of RKO seems to think the blame should be put on the fact of overlooking Mamie woman who controls a major part of the box-office intake by her influence over her husband and children. Wald says most of our motion pictures are juvenile and adolescent and in Hollywood’s over-anxiety the target for production has been the culture-vultures and sophisticates who don’t see the movies anyway. Wald claims the answer to our current decline lies in the realignment of story selectivity which must never underestimate the power of women.

More concentration on stories appealing to the Mrs. Joneses, the Mrs. Browns, and the Mrs. Harrises, says Wald.

It’s a thought, alright!

ILL FATED ALLIANCE  
North Central Allied

The recent Republican decision to sell pictures to television will certainly prove to be a sorry thing for this industry. At a time when theatres are competing with many other attractions for the amusement dollar, a company which has come to prosperity through the support of the independent exhibitor, turns it back on these good customers of other days and goes to bed with that competitor. Republic is probably making a fast buck, but if the writer knows the temper of independent exhibitors, Republic may find that it has sold itself down the river, as well as the people who made it what it is.

You, Mr. Exhibitor, now find that your customer are going to see Republic pictures, which you bought and paid for, free of television.

The basic mystery is why Republic is stupid enough to believe that the independent exhibitor is going to continue to support it. Our screens have built up Republic stars such as Andy, Roger, Allen and many others, and now these same stars are in competition with us for the amusement dollar.

Before you buy your next Republic picture, you owe it to yourself to ask yourself if you are not paying good money to build up a competitor. Republic’s desire to make a profit is understandable, but sometimes what looks like good business turns out to be bad business and that is most likely to be true when good business consists of lots of bad faith.

Allied of Michigan

Allied States Association through Trueman T. Rembles, president, and Abram F. Myers, chairman of the board and general counsel, have voiced their opinion that Republic’s action provide for the sale of its old pictures to television was a direct “slap” at exhibition and would provide definite competition for theatres.

According to the arrangements announced, some 150 old pictures are being edited to fit television time and will be ready within a month. Republic claims that the policy would be to protect exhibitor interests by giving to television only films of the age and type that could not interfere with the drawing power of current product.

We are in complete accord with Allied Theatre Owners of New Jersey who said, “no film company can be foolish enough to believe that any theatre owners will continue to support it” once he knows its product has been sold to television.

QUALITY VS. QUANTITY  
North Central Allied

The North American Newspaper Alliance quotes E. J. Hudson of Detroit as follows on TV:

“A theatre audience is a controlled audience. Patrons are not interrupted by telephone calls, the doorkell announcing the arrival of unexpected guests, or any of the commonplace happenings at home. They can relax and let the characters on the screen before them and the story action bring complete forgetfulness of self.

Television programs are incapable of being a problem of providing quality. Quality in entertainment never has been, never will be, available to the public in great quantities. Our motion picture entertainment consists of approximately 400 new feature attractions a year. Compare that — quantity and quality — to the 24,000 separate individual productions, ranging from 15 minutes to one hour, that must be pushed into living rooms each year by the TV producers. Then draw your own conclusions.”
"He Ran" Notices Mixed, Lean Toward Credit Side

The New York press greeted United Artists' "He Ran, All the Way" with mixed reactions ranging from highly favorable to "middling." The most significant criticism came from the Post's Archer Winsten, who states that, "despite violence and action, the picture will not win a maximum popularity."

Summing up his review, Winsten says it "hovers on the verge of a fine achievement" with "much more going for it than against." Garfield's portrait of the killer, he adds, "is the best work he's done for the screen in years.

Seymour Peck also praises Garfield, in the Compass, for "a dynamic portrayal." The familiar plot is described by Peck as looking "miraculously fresh and alive because of the high talent and new slants" and a screenplay that "never becomes sentimental or maudlin."

"Put this one on your go-to-list," writes Rosel Pelswick, in the Journal-American, about a "melodrama that races along with breathtaking speed," packing "every one of its 77 minutes with excitement!"

Less enthusiastic is the World-Telegram's Alton Cook, who says it "has nothing in mind except scaring the vultures out of everyone in the theatre." The film, he says, "certainly succeeds well on that limited objective."

Ottis L. Guernsey and Bosley Crowther, of the Herald Tribune and the Times respectively, were unimpressed. Guernsey found it a "middling thriller" a tale of "leisurely menace" which he concludes is a "mechanical piece of movie stock-in-trade.

To Crowther, it is "a very thin thread of plausibility stretched exceedingly taut." He finds "shock and grim excitement in this stupidly horrifying film," but regrets it "soon assumes the look of sheer theatrics when it lays its assumptions on the line."

'Sealed Cargo'

"Adventures — with a minimum of excitement and drama — An unusual story cut down to ordinary size — Paced with the speed of a tortoise race." — Peck, N. Y. Compass

"Whipping good sea-adventure yarn — If you are tired of looking at Westerns, romances, murder-mysteries and phony psychiatry, treat yourself to some real thrills — Has just the doctor ordered." — Pihomba, N. Y. Herald Tribune

"Old-fashioned melodrama with some surprisingly effective moments — One of these war thrillers in which everything happens." — Creelman, N. Y. World Telegram

"One of the little melodramas — Suspense, excitement, excitement, — Easily moving package for action men, but not so for general entertainment." — N. Y. Times

'The Prince Who Was a Thief'

Universal International

"Smacks more of a Western movie — Quite a helping of shoot-hisergy, sword-play and flowery phrasing — Not a revelation." — A. W., N. Y. Times


"One of those run-of-the-mill Hollywood pipe dreams — Dialogue mingle fantasy and burlesque and the comic strip." — Winsten, N. Y. Post

"Entertaining hot weather extravaganzas in Technicolor — Amusing Melange." — Pelswick, N. Y. Journal-American

'The Prowler'

UNITED ARTISTS

"Without soaring to 'sleepy' heights — does set itself apart and up several notches." — Winsten, N. Y. Post

"Impressive drama — Unique and sometimes sordid tale — Spun with conviction and mounting force — Dignified and quite exciting, despite its unsavory theme." — A. W., N. Y. Times

"Grin, unrelenting melodrama — Absorbing film fare from beginning to end — Rough stuff, but it's mighty well done!" — Barstow, N. Y. Herald Tribune

"Holmes masquerading as honest drama." — A. P., N. Y. Compass

'HARD, FAST AND BEAUTIFUL'

RKO

"For those who like to look at tennis, there may be some virtue in this film." — Crockett, N. Y. Times

"An earnest, pedestrian endeavor equally devoid of bad and excellent qualities." — Winsten, N. Y. Post

"Colorful, entertaining drama." — Pelswick, N. Y. Journal-American

"Background is new, the story familiar." — Creelman, N. Y. World Telegram

'Excuse My Dust'

M-G-M

"Fully packed with all fifty-seven varieties of entertainment, handsomely staged and smartly paced." — Winsten, N. Y. Post

"Pretty corny film comedy — But the corn is good." — Pollock, N. Y. Compass

"Technicolored lawn fete brought to a fast, rewarding close." — Crockett, N. Y. Times

"Has the texture of vanilla ice cream in an insipid and reasonably diverting warm-weather show." — Guernsey, N. Y. Herald Tribune

"Ric Skelton's movie bosses have done right by him — Diverting hot weather entertainment." — Pelswick, N. Y. Journal-American

'ACE in THE HOLE'

PARAMOUNT

"Tense and taut — Grim drama — sustains a mood of mounting menace." — Pelswick, N. Y. Journal American

"If it isn't quite worth its length, it is still a fine picture — Tough tale, none of its edges softened, a credit to its makers." — A. P., N. Y. Compass

"Sordid and cynical drama — Not only a distortion of journalistic practice but something of a dramatic grotesque — Badly weakened by a poorly constructed plot." — Crockett, N. Y. Times

"Brilliantly sardonic — First class blend of artistry — Last part so incredibly specious that it will anger lovers of the cinema to see so fine a work destroyed so carelessly." — Guernsey, N. Y. Herald Tribune

"Savagely cathartic satire — Snake-charms its audience with a deadly spell of fascination." — Cook, N. Y. World Telegram

FILM BULLETIN
In the Release Chart, "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 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor, (C) Cinecolor, (SC) SuperCinecolor, (TR) Trucolor, (A) Anscolor.

**COLUMBIA**

**1950-51 Features Completed (37) In Production (1)**

**1950-51 Features Completed (12) In Production (0)**

**RELEASE CHART — 1950-51**

**IN PRODUCTION**

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<td>COMPLETED</td>
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<td>Congo Bill</td>
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<td>Her-First Romance (13)</td>
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<td>Her Wonderful Life (4)</td>
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<td>Jungle Jim in the Forbidden Land</td>
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<td>Jungle Safari</td>
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<td>M. (180)</td>
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<td>My True Story (48)</td>
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<td>Operation X (78)</td>
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<td>Purple Heart Diary</td>
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<td>Running Aces (71)</td>
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<td>Riding the Outlaw Trail</td>
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<td>Riders of the Whistling Ripes</td>
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<td>Santa Fe (T) (87)</td>
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<td>Saturday Night's Hero</td>
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<td>Sirocco (190)</td>
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<td>Small Wonder</td>
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<td>Son of Dr. Jekyll</td>
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<td>Sunny Side of the Street</td>
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<td>Ten Tall Men (T)</td>
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<td>Texas Rangers</td>
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<td>Valley of Fire</td>
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<td>When the Redkins Ride (C) (78)</td>
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<td>Yank in Korea, A (73)</td>
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**LIPPERT**

**1950-51**

Completed (22) In Production (0)

**RELEASE CHART — 1950-51**

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<td>F. Girl</td>
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<td>Fingers Crossed Don't Lie</td>
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<td>G. J. Jane</td>
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<td>Meet the Mayor Boy</td>
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<td>Little Big Horn</td>
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<td>Stop That Cab</td>
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<td>Three Desperate Men</td>
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<td>Yes Sir, My Bones</td>
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UNITED ARTISTS

1950-51 Features Completed (40) In Production (4)

RELEASE CHART — 1950-51

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WARNER BROTHERS

1950-51 Features Completed (38) In Production (6)

RELEASE CHART — 1950-51

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<td>Follow the North</td>
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<td>Force of Arms</td>
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<td>The Man I Was a Communist (83)</td>
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<td>Inside Walls of Folsom Prison (87)</td>
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UNIVERSAL-INTERNATIONAL

1950-51 Features Completed (44) In Production (2)

RELEASE CHART — 1950-51

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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 LINE, INC. 236 N. 23rd St., Phila. 3 — 1329 Vine St., Phila. 1
Locust 4-0100
Member National Film Carriers

JULY 16, 1951

Your Service — Our Responsibility
NEW JERSEY MESSENGER SERVICE
Member Nat’l Film Carriers
250 N. Juniper St., Phila. 7A — LOCust 7,4823
There's SHOWMANSHIP in N.S.S. SPECIAL TRAILERS!

use them to SELL your

- ATTRACTIONS
- SPECIAL EVENTS
- SERVICES
- COMFORTS

and to get Good Will!

Your own screen is your best medium for ADVERTISING and EXPLOITATION! ... and Special Trailers are the SHOWMAN'S own method of “talking” to patrons ... and Selling Attractions ... Special Events ... Services ... and Comforts! ... Tell 'em about your BIG HITS! ... Tell 'em to come in and COOL OFF! ... Tell 'em about the EXTRAS that your theatre offers them! ... And Tell 'em with those beautifully-produced ... delivered-in-a-hurry ... NSS SPECIAL TRAILERS! ... The Industry's prize Special-Exploitation ... that Tells 'em from YOUR SCREEN!

Use More DISPLAYAWAYS
They're the new eye-catching, beautifully framed and footed DISPLAYS ... that sell your attractions from store windows and counters ... hotel lobbies and terminals ... wherever there are people to be turned into PATRONS!

Ask your NSS salesman to show you the FIVE distinctly different styles!

Ask your NSS salesman or write to your nearest NSS exchange for illustrated brochures and further details!

NATIONAL Screen SERVICE
PRAIZE BODY OF THE INDUSTRY
The Producer-Exhibitor Round-Table

OFF ON THE RIGHT FOOT

Editorial, Page 3

ALLIED'S 'NEW LOOK'
IS OUR INDUSTRY FINALLY FINDING PEACE WITH HONOR?

Exclusive Feature, Page 5

REVIEWS IN THIS ISSUE
PLACE IN THE SUN BRIGHT VICTORY CATTLE DRIVE FROGMEN
HIS KIND OF WOMAN GUY WHO CAME BACK PICKUP BIG GUSHER
YOUNG AS YOU FEEL FUGITIVE LADY CASA MANANA SAVAGE DRUMS
Pages 7, 8, 10, 11
THAN "GREAT CARUSO"

"SHOW BOAT"

Tops "Caruso" with best non-holiday first 4 days in Music Hall history.

In first 81 spots "Show Boat" tops "Great Caruso" by 22%.

Philly sets new all-time M-G-M record 1st week. Now in its 4th week.

Jamestown, N. Y. new Ill time M-G-M 1st week. Now in 2nd week.

Sensational in Nashville, almost doubles "Caruso" biz, 87% higher.


Norfolk is M-G-M's best in 9 years. Great news from everywhere.

Extended runs in 75 of 82 dates. HOLD EXTRA TIME!

M-G-M! It just keeps rolling along!
**The Round-Table Conferences**

**A GOOD START**

The worthy idea of coordinating Hollywood’s production plans and patterns with the wishes and wants of exhibition was off to a promising start in the first series of production-exhibition round-table conferences held at Beverly Hills last week. Upper echelon studio and theatre executives, sitting down together under the auspices of COMPO, chewed over many of the problems that confront the whole industry and did some useful spadework in search of solutions for them.

Not a great deal could reasonably be expected to evolve from a first-shot three-day meeting, yet considerable area was covered. Necessarily, because of the wide range of subjects on the agenda, most of the work was of a preliminary nature, but the most immediate problem of establishing the conferences on a permanent basis was accomplished. Upon the motion of Columbia’s Harry Cohn, hearty approval was given the proposal that the round-tables be made a fixed facet of the industry structure on a continuing, bi-monthly basis.

Too often, it takes much time for men who wield wealth and power to comprehend that their ultimate well-being is inextricably intertwined with the welfare of others. Thus it has taken a long time for some of the people in our industry to learn that the thousands of “little people” in the exhibition field, collectively, are a power, too. Fortunately, now they have come to suspect that what could not be accomplished by coercion or restraint might so easily be attained through a free exchange of opinion and a forthright attitude of mutual respect. Perhaps, for some, this lesson has been learned the hard way, but let’s hope it has been learned in time. Certainly, the Hollywood meetings suggest that throughout the whole industry there is growing this desirable attitude of respect for the other fellow’s views.

Naught but good can come from such round-table interchange of ideas. Far too little has been known by exhibitors about the practical phases of picture-making, and far too little thought has been devoted by producers to the problems of those who present movies to the almighty public. Understanding of each other’s thinking and methods is bound to eliminate some of the carping that adds fuel to the fires constantly being lit under our business by outsiders.

At this point, it should be mentioned that in this realm of public relations the initial conferences were immediately productive. The closing session on Thursday is credited with authorship of a very interesting idea in the plan for a monthly newsreel, produced cooperatively, designed to counteract slanders against the industry.

But better public relations will be a natural by-product of better intra-industry relations. The meshing of gears for smoother functioning of the industry’s component parts is a prerequisite for a happier, more prosperous movie business. Let’s hope that there will be no stinting of cooperation on any side in furtherance of the splendid aims of these round-table conferences. They can succeed only if accorded the wholehearted support—and the personal attendance—of the industry’s TOP men. MO WAX.
“Unusually good boxoffice!”
— SHOWMEN'S

DAVID E. ROSE presents
RAY MILLAND in
CIRCLE OF DANGER
also starring
PATRICIA ROOKE

THE PICTURE YOU CAN COUNT ON FOR TOP PROFITS!

with Marius Goring, Hugh Denon, Patricia Roc — Produced by JOAN HARRISON — Directed by JACQUES TOURNEUR
The Original Screenplay by Philip MacDonald — A David E. Rose Production

"Excellent, marquee strength!" — M. P. HERALD

"Far above standard!" — M. P. DAILY
ALLIED'S "NEW LOOK"

Have the Inde Exhibitors and the Film Companies Finally Found Peace With Honor?

By BARNEY STEIN

An amazing phenomenon seems to have ten place in the motion picture industry. Be "disrupters", the "Peck's Bad Boys", a "bolshviks" and other appellations not site so savory that have been appended by the film companies to the leaders of Allied States Association for the past quarter of a century are no longer being bandied about. An aura of amicability, heretofore never visible, now seems to suffuse the relations between the distributors and the guiding lights of the national independent exhibitor organizations, like a rainbow after the stormy years of intra-industry strife.

What has happened that might account for this miracle? Is it a softening of Allied policy toward their former arch foes? Is it a surrender on the part of the film companies now that divestiture is fact? Is there a hint of peacemaking in either direction? Or is it the dinnings of an honorable peace between strong factions who have gained a shrewd, honest respect for each other by their stances on the battlefield and their wisdom at the conference table?—like nations who realize they must live together or perish separately?

To get to any reasonable conclusion, one must first turn back the turbulent pages of history during the past generation of Allied's inception, and its cause for being. The first national exhibitor organization, back in 1917, was formed in protest against the high film rentals—familiar?—exactied by Famous Players-Lasky Corporation, then the principal source of quality class product. Dubbed Motion Picture Theatre Owners of America, it came into existence just as a new class of exhibitors sprung up—the affiliated theatre owners. As the latter infiltrated the young organization, the inevitable split occurred; warring factions were spawned and, during this unrest, the affiliated theatremen grabbed control.

Independent exhibitors who dissented pulled out. Giant among the independents was a Minnesota theatreman, William Alvin Steffes. His training for the job of bucking the powers that he was garnered from an inter-state College of Hard Knocks curriculum that included railroading, harvesting, mule-skinning, cow-punching, logging, mining and bartending—all before the ripe old age of 22, when he acquired the Northern Theatre in Minneapolis, in 1911. From this man came the fountainhead of aggressive independence that was later to sprout into Allied States Association.

The spark was ignited when an artillery lieutenant colonel from Texas, Harry A. Cole, another restive exhibitor, and Al Steffes met in New York. Together, they succeeded in rallying ten state organizations into a rebel unit. After a trying series of in-again—out-again sessions with MP'TOA, the tarts walked out for good. The benign providence that watches over children, fools and innocent exhibitors led them to a man who had risen brilliantly through the Department of Justice to head the Federal Trade Commission, Abram F. Myers. A committee composed of Steffes, Col. Cole, Glenn Cross, James C. Ritter, Herman Blum and H. M. Richey (now public relations director at M-G-M), approached the Commissioner to accept the posts of President and General Counsel. Each laid down conditions, all of which were agreed to but never lived up to, this day. But on December 17, 1928, Allied States Association was formed for keeps, and Abram F. Myers is still the General Counsel.

The hardy nucleus immediately set out on a barnstorming campaign to enlist members, while Myers carried on in Washington. The General Counsel soon demonstrated his worth by successfully defeating a move by the big affiliates to keep the then-new sound equipment out of the smaller exhibitor's reach by limiting use of sound films to high-priced "approved" sound machinery. He suc-

(Continued on Page 20)
LET'S "FACE" IT!

You're going to be doing smash business when you play

THE MAN WITH MY FACE

The most lethal murder weapon ever devised.

EDWARD F. GARDNER presents
"THE MAN WITH MY FACE"
starring BARRY NELSON with Lynn Ainley
James Bole • John Harvey • Jack Warden
Carole Matthews • Screenplay by
Samuel W. Taylor, T. J. McGowan, Vincent
Bogert and Edward J. Montaigne
From a Novel by Samuel W. Taylor
Directed by EDWARD J. MONTAIGNE
Produced by EDWARD F. GARDNER
Released thru United Artists

"Unusual. Builds suspense, speeds to wildly exciting climax. Gripping click!"
—FILM Daily

"Unusual excitement. Villain and novel, cleverly played"
—M. P. Daily

"Fine performances, excellent one long, exciting chase"
—M. P. Herald
A PLACE IN THE SUN' SUPERB ADAPTATION OF DREISER CLASSIC

Rates ★ ★ ★ generally, if sold

Paramount
122 minutes

Directed by George Stevens.

Paramount and the motion picture industry can well be proud of George Stevens' production of Theodore Dreiser's classic "An American Tragedy," now titled "A Place in the Sun." As producer-director, Stevens has matured a mature, intelligent, sensitive and gripping film that is bound to enthral both masses and critics with its emotional power and keep them engrossed throughout its 122 minutes on the screen. Superior in every department—production, direction and acting—the film has the added boxoffice incentive of three of the most popular young stars in Hollywood, Montgomery Clift, Elizabeth Taylor and Shelley Winters, each delivering sufficiently far their best screen work thus far, under Stevens' manipulations. The producer-director has lavished his adaptation of the Dreiser novel with affectionate understanding. He has kept the plot, presented variously on the stage and screen over the past 25 years, modern and daring, yet always in good taste, and has given the exhibitor a highly exploitable piece of screen entertainment. He has made the normally long running time seem like much less. The two hours in which this story of youthful love, passion and confusion unfolds, speed by fastidiously and excitingly. The peaks are superbly realized and Stevens' utter lack of compromise is an element that further preserves the impact and importance of the Dreiser tale. Properly sold, "A Place in the Sun" should turn out to be one of the top films of the year, very possibly the winner of the 1951 Oscar derby, certainly one of the nominees. It marks a high point in motion picture craftsmanship deserving of respect and interested buying by all concerned.

The true measure of Stevens' artistry may be found in the quality of the performances rendered by the three young stars. Clift as the ill-starred factory worker caught in the rip-tide of fate, Miss Taylor as the lovely socialite and Miss Winters as the tragic, "betrayed" girl fall the task of making the story stick, and they do it magnificently. Clift's shy youth is warmly sympathetic; Miss Taylor, beretcofare catalogued primarily as a beauty, proves she can act as well with this vivid and charming performance of a society girl thrust into a sordid situation far removed from her own protected life. And Shelley, tossing make-up and glamour aside, gives the performance of her meteoric career. The others in the large company perform what amounts to bit roles, and they're all excellent, notably Keeve Brasselle, as Clift's obnoxious rich relative; Raymond Burr as the sadistic district attorney, Anne Revere as the boy's mother, and Shepperd Strudwick as the socialite's parents.

STORY: The adaptation conforms rigidly to the pattern of Dreiser's work except in the matter of period. The production is contemporary, tracing the arrival of Clift in Chicago seeking a job in the factory of his uncle. Family pride insures his acceptance; the position, of course, is humble. The boy is warned against associating with the girls who comprise the larger number of workers. A chance meeting with Shelley Winters, an employee in the same department blossoms into love of a sort. However, the uncle embarks on a program of developing the boy and thrusts him into the social whirl of the factory. Here he meets Elizabeth Taylor and they fall deeply in love. In the meantime Shelley reveals she is pregnant. He seeks time before marriage but she will have none of it, forces him into an embarrassing position in the presence of his newly found friends. He agrees to the ceremony, and his postponement results because of a holiday, he confesses, in the memory of Shelley. Although he changes his mind, the boat overturns and the girl is lost in a lake. This is the curious dilemma he must present a jury. The boy fails miserably in his explanation. He is sentenced to the electric chair. HABA.

HIS KIND OF WOMAN' PUNCHY IF IMPOSSIBLE MELODRAMA

Rates ★ ★ ★ generally, more in action spots

[KO Radio]
20 minutes (tentative)

Directed by John Farrow

"His Kind Of Woman," the first picture since his takeover of RKO to bear the imprint, "presented by Howard Hughes," leaves few doubts as to the identity of its sponsor. It is the wild melodrama of intrigue in the underwater world set against the background of the underwater world. The aquatic coast is typical Hughes. This implausible, but, under John Farrow's fast-paced direction, the characters imbue it with vitality and excitement. And the action sequences pack vigorous punch; some of them are actually brutal. As previewed at the studios, the subject runs 120 minutes but additional cutting of the last five reels is expected to top it off. The picture, with its stark, stark, stark realism, highlights the wild tale palatable, should result in a hefty boxoffice return generally, with action spots due to reap an especially good b. o. harvest.

Robert Mitchum is the gamblers-hero of the saga, and the handsome actor plays the part in his usual casual, tough-guy style. Jane Russell is spendid as the girl on the prowl for a quick marriage, and Vincent Price's hami actor has some very amusing moments but the character is allowed to go way overboard in the final sequences. Tim Holt figures briefly in the narrative as a government man who warns Mitchum his life is in danger.

STORY: The obvious parallel of the narrative is the case of Lucky Luciano. In this instance the deportee wants to re-establish himself in the United States in order to put his hands on his loot. To accomplish this purpose his cohorts seize on gambler Robert Mitchum as a candidate for the dubious job of providing the gangster with an identity. Mitchum is a lone wolf on society's outer fringe, a man with no family or entanglements. They promise him a huge sum of money, tell him nothing else, and send him to Mexico. At a resort hotel along the lonely coast he meets an assortment of characters, one of whom is Miss Russell. She poses as a rich heiress but actually is broke and looking for a quick march to the altar. Holt's arrival and subsequent murder unfolds the story before Mitchum's eyes. He knows that as soon as his usefulness to the gang is concluded, he will be murdered. A ship arrives in the harbor bearing the gangster, Raymond Burr. Mitchum shoots his way out of the mess with the help of Russell and Vincent Price, a marine who uses the occasion to sharpen his prowess as a crack shot, HANNA (Hollywood).

July 30, 1951
'BRIGHT VICTORY' POWERFUL EMOTIONAL DRAMA
Rates • • in deluxe, metropolitan first runs, less elsewhere
Universal-International
97 minutes

"Bright Victory" is the story of a blinded war veteran, a drama that might have been a number of things from maudlin to embarrassing. That it is none of these but instead a strong, sensitive, warmly human film is to the enormous credit of its director, Mark Robson. Actually neither the script nor the performance offer anything particularly unusual. But Robson's unerring artistry, the deft touches, the wonderful feeling of understatement—these infuse it with vitality and tremendous dramatic emphasis. The hospital sequences, though overlong, do pack absorbing informative material in recording the details behind the education of the blind to life without eyes. Under Robson, Arthur Kennedy and a cast of extremely talented newcomers give beautiful performances that are acting delights. Lacking top names and limited by its theme, "Bright Victory" will make the best efforts of the exhibitor work while. Certainly U-I customers are going to hail this as one of his best pictures to issue from the studio in the last 10 years. It's a good possibility for mention in the Academy sweeps and the other awards festivals.

In the role of a veteran who accomplishes his own rehabilitation but finds his family strangely incapable of accepting his blindness, Arthur Kennedy gives the performance that ought finally to win him recognition as star material. It's a brilliant job, always believable, always dominating. Peggy Dow, the girl who stumbles into his life during his months at the Valley Forge hospital, is an enchanting young actress whose lack of artifice endears her at the very beginning. John Hudson is splendid as another blinded soldier, and James Edwards brings dignity to his forceful performance of the Negro in the war—Nana Bryant and Will Geer, portraying Kennedy's parents, distinguish themselves with thoughtful character performances.

STORY: Kennedy, hit during the North African campaign, is flown to the U.S. to be dispatched to Valley Forge. His condition is diagnosed as total blindness. Reluctant to accept his fate, Kennedy fights the method of treatment until it begins to affect him subconsciously. Eventually he reaches a point where he understands his condition, determined to make the best of it, and actually takes pleasure in day by day progress. After returning home, however, he misses the security of life in the hospital and realizes that people must be conditioned to the presence of a blind person around them even as he was forced to condition himself to blindness. His family and friends have him, and his sweetheart, Julia Adams, finally gives him up. He wants to be accepted for himself, to make his own way and name things with the help of Peggy Dow, the girl he loves. The world. He realizes he can do this, with whom he enjoyed a platonic relationship at Valley Forge. Tentatively he makes his way back, discovers happily that she loves him now just as she always has, HANN. (Hollywood).

THE GUY WHO CAME BACK' SPOTTILY ENTERTAINING
Rates • • generally
20th Century-Fox
92 minutes

Although "The Guy Who Came Back" poses an interesting and unusual movie plot, its formula development and curious mixture of comedy and pathos restrict its value to the first part. The average theatre owner will be inclined to view it as an above average dualler and play it accordingly. The Julian Blaustein production is well cast and played, and at times the story of a gridiron champ who is incapable of meeting the responsibilities of maturity carries strong dramatic wallop. But the yarn plays itself out in the first hour—the last 32 minutes become so much padding. The comedy is repetitious; the finale, contrived. Joseph Newman's direction infuses a measure of vitality into the long dialogue passages and the final gridiron sequences played in a heavy snowfall are highly entertaining.

Paul Douglas enacts the title role in his usual blustering, good-natured style, and Joan Bennett is attractive as the wife who tries her level best to understand her intangible husband. Linda Darnell is the other woman, but the part is so poorly constructed that the voluptuous actress is unable to get inside it. Don DeFore makes up the fourth side of the romantic square in the role of the family friend who stands by and secretly loves Miss Bennett during her vicissitudes, Billy Gray is a likeable moppet in the spot of the son.

STORY: Douglas, a college gridiron star turns professional and for several years enjoys a successful career. The team fails; he picks up his option when he has passed his peak; instead it offers him a job as coach. Douglas refuses but can't connect elsewhere. Prodded by Darnell he essay an embarrassingly unfunny career as a night club entertainer. Finally, Bennett separates from him Douglas drops own the sports ladder; the position of professional wrestler. Force to choose between Bennett and Darnell, he tries once more to get back into competition. The game, in which he shows himself very much the champ, proves two things—that he's through on the field and that he has no alternative but to resume his family life and meet the challenge of a husband an parent. JAMES.

FUGITIVE LADY' FAIR PROGRAM MELLER
Rates • • as dualler
Republic
78 minutes
Janis Paige, Binnie Barnes, Masimo Serato, Eduardo Cianelli. Directed by Sidney Salkow.

"Fugitive Lady," filmed in Italy by Mike Frankovic, holds value to the exhibitor as a somewhat better than average dualler. Although the narrative is presented in taut fashion, the story is wild and woolly and nearly all the principals come to untimely ends. The abundance of flashbacks mar smooth continuity, but the performances of Sidney Salkow's suspenseful direction hold the loose ends together. Frankovic's production, utilizing the natural backgrounds provided by the locale, gives the impression of quality rarely encountered in low budget efforts on this side of the pond. This should sell fairly well in the lower dual slot.

Janis Paige gives an excellent performance of a young American girl driven to tragedy by her unhappy marriage, Binnie Barnes is typically splendid and dominating as the woman of murder victim. Eduardo Cianelli, the only other player known to American audiences, performs the role of wealthy Italian merchant with his usual expressiveness. The Italian actors are splendid bringing warmth and vitality to their various minor roles.

STORY: Janis Paige is an American girl married to Cianelli. In order to run away with her younger lover, she kills Cianelli. To late she realizes her husband actually loved Miss Barnes, her foster-sister. This disclosure brings another shooting foray in which the over is disposed of and her own suicide.

ANGEL
FILM BULLETIN
PARAMOUNT WEEK

FRANK CAPRA'S
HERE COMES THE GROOM

The Best Crosby Show Five Years" (Says Jay Emanuel)

In Your Biggest Labor Day in Five Years!


ON AN ALL-TIME RECORD NUMBER OF SCREENS DURING PARAMOUNT WEEK with features, shorts and news...
'THE FROGMEN' DYNAMIC, NOVEL WAR DRAMA

Rates @ @ @ — where exploited

20th Century-Fox
96 minutes
Directed by Lloyd Bacon.

"The Frogmen" ranks among the top war pictures turned out in the last five years, and has the added advantage of tackling a little known phase of the American effort during World War II—the incredibly heroic activities of the Navy Demolition Teams which paved the way for our landings in both the Atlantic and Pacific theatres. Known as "frogmen", these squads were composed of superbly trained swimmers and technicians whose underwater surveys of enemy installations provided information on which the very success of invasion hinged. In some instances, these intrepid sailors actually did the destroying themselves. With these facts as the background, producer Samuel G. Engel weaves an arresting, suspenseful drama, somewhat formula in its personal narrative but never to the point that it standardizes the picture. The emphasis is on the action material, of which there is plenty. And the underwater sequences are models of suspense and excitement. The final one must last some 15 minutes, and during every one the onlooker is glued to the edge of his seat. The performances by the all male cast are exceptionally good, and Lloyd Bacon's direction shows vigor, understanding, and real feeling for his subject. Backed by exploitation, for which it is admirably suited, "The Frogmen" should pay off in the better brackets.

Richard Widmark plays a mariner commander with quiet strength and dignity. Dana Andrews is tops as his aide, and Gary Merrill's thoughtful underplaying of the skipper of a ship on which the Demolition Team is stationed is of value in sustaining the dramatic conflict. Jeffrey Hunter, Warren Stevens, and Robert Wagner stand out in a rather large cast of newcomers.

STORY: When Richard Widmark takes over command of a Team, he is in the difficult position of competing with the memory of the previous commander, a genial, likable officer who treated his men as equals and partners in their dangerous work. Widmark's educated background is another black mark. Resentment takes the team if it refuses to turn back and save part of the squad, reasoning that to help them would endanger the lives of the others. He threatens demotion to Andrews when the latter participate in a practical joke during a maneuver that brings injury to one of the crew. Widmark, however, shows his own mettle when he neutralizes an unexploded torpedo lodged in the side of the ship. And again he is hero during a mission that brings the "frogmen" right to the shore of Japan. The association of men and officer teaches each little, and at their parting an understanding has been reached. HANNA (Hollywood).

'PICKUP' SORDID, ARTY, CHEAP MELLER

Rates @ @ as dueller

Columbia
80 minutes
Hugo Haas, Beverly Michaels, Alan Nixon, Howland Chamberlin, Jo Carroll Dennison, Mark Lowell, Art Lewis, Jack Daly, Bernard Gorcey.
Directed by Hugo Haas.

"Pickup" is an independent production of Hugo Haas, made at comparatively low cost, and "picked up" by Columbia for release. The story is sordid and arty—a European-style idea with little of interest for the average American movie goer. The plot of a foolish old man who is almost bilked by a trollop, is unsavory, and its development is largely a matter of good and situation. The few action sequences involving personal conflict among the three central protagonists are distasteful because the struggle are unequal. Working from his own story and screenplay, Haas shows undeniable talent as a director. And his production is plainly resourceful in stretching a dollar and in achieving atmospheric values. These talents, though, are wasted on the limited value of the story.

As the old railroad worker who leans the lonely life of a widower and looks forward to the day of his retirement, Haas gives a sympathetic performance. Beverly Michaels is a comely miss and possibly a good actress if given a chance. Alan Nixon, playing her young lover is okeh. Howland Chamberlin rather overdoes the stereotyped character of the tramp-philosopher.

STORY: Haas makes his first visit to the city in a year in order to buy a dog; his has just died. Beverly Michaels picks him up and provokes his interest. When she discovers he has saved $7,000 she determines to marry him. Shortly after their marriage Haas becomes deaf. On the very day he is to be examined by the company doctors his hearing is restored. However, he refuses: deafness in order to get his pension, thus paving the way for moving to the city and what hopes will be a happier life with his wife. A few weeks must elapse before the pension is granted. During this time Haas hears his wife's low opinion of him, so she makes visible advances to Nixon, a young man who takes over the job at his side. Michaels even tries to persuade Nixon to kill the old man. His only recourse to tell the truth to the company and drive Nichols out of the house. He prevents Nixon from following her and sends the lad into the arms of his sweetheart. JAMES.

'YOUNG AS YOU FEEL' FAIR FAMILY COMEDY

Rates @ @ @ in family spots

20th Century-Fox
70 minutes
Directed by Harmon Jones.

"Young As You Feel" is strictly for the family trade, a quiet comedy of an older kicked out of his job who concocts an ingenious scheme to get it back and draw attention to the long number of skilled older workers retired prematurely. As produced from his own screenplay by Lamar Trotti, the story suffers from the unreality of the complications. However, the performances are good and Harmon Jones' direction does much to bring life and freshness to the long dialogue passages. It's strictly situation stuff — funny when the situations supply humor, rather dull when they don't. Monty Woolley plays the militant old printer with all his acid verve, and Thelma Ritter, the nearest thing to a laughing pill in existence, scores solidly with every line she speaks. David Wayne is rather wasted in a negligible romantic role. Jean Peters is attractive as Woolley's grand-daughter, Constance Bennett, sleek and smart, is fine as a matron whose husband has been neglecting her.

STORY: When Woolley learns he's through at the printing plant where he has worked for thirty-five years, he determines to be reinstated. He discovers the company is the subsidiary of a holding corporation whose president is New York tycoon. Woolley dyes his beard a hair black, poses as the president, arrives to attend a tour of inspection. He insists that all old workers be given back their jobs. Pressed in an appearance before the local Chamber of Commerce he makes a speech that gets front page newspaper attention. The real president in the embarrassing position of not knowing whether to deny words that have captured attention of the nation. He discovers who imposter is, pays him a visit, sees that he pays his job back. Meanwhile, Woolley has something of a Mr. Fix-it himself, straightening out the romance of Wayne and Miss Peters and giving Miss Bennett new confidence in a future. ANGEL.

F I L M  B U L L E T I N  
10
CATTLE DRIVE' GOOD TECHNICOLOUR WESTERN

after • • • in action houses, good dualler elsewhere

Universal-International

minutes
del McCreel, Dean Stockwell, Chill Wills, Leon Ames, Henry Brandon, Howard Petrie, Dick Steele, Griffin Barnett.
directed by Kurt Neumann.

"Cattle Drive" is a top grade Western-action re that veers entertainingly off the beaten track, an attraction that will have particular appeal for action and juvenile audiences. The story is a terse, well-told account of the reignition of a spoiled boy when he falls into the clutches of a gang of likeable cowpards. It is prisingly unexaggerated, and even the lone heavy is a real person instead of the usual caricature. Aaron Rosenberg's production packs breathtaking Technicolor scenery into the swiftly paced narrative, and Kurt Neumann's direction shows a gift for making characters interesting and in blending action material logically into the personal story thread. "Cattle Drive" is one of the better attractions for action spots.

It should be a good dualler generally.

Clean-cut Joel McCrea is a fine choice for the role of the quiet cowboy who saves the lad, and Dean Stockwell plays the boy with charm and taste. Chill Wills' presence in the comedy lead is welcome. Leon Ames plays the boy's father excellently, and Henry Brandon's overworked formula of employing a cast of tired cabaret artists and a company of straight actors. Both teams alternate before he camera, and the result is a hodge podge that is more reminiscent of a hasty TV release than a full-fledged production. Neither the best efforts of the players nor the direction of John Yarbrough succeeds in providing the picture with a vestige of camouflage.

Robert Clarke walks through his chores of an advertising man who goes into the night club business. Virginia Welles is the lady involved, and Robert Karnes performs the duties of her admirer. In the roster of specialty artists the best work is that of Eddie LeBaron's orchestra and the hoofing of the Mercer Brothers. The Rio Brothers are charged with the comedy chores.

STORY: When Robert Clarke decides to open his bistro he employs Virginia Welles as his vocalist. Robert Karnes, another advertising man, is in love with Miss Welles but is opposed to her aspirations to a career in show business. A real Casanova, he stops at nothing to keep her from singing publicly and contrives an elaborate scheme to prevent Clarke from opening the Casa Manana. As you might expect the kitchen workers, wash room attendants, hat check girls, etc, turn out to be hugely talented performers who play the show and establish the room as the hit of the town. Virginia Welles shows up in time to play her part in the happy ending.

ANGEL.

CASA MANANA' LOW CALIBER SECONDARY MUSICAL

after • + as dualler

Monogram

minutes

"Casa Manana" is a minor musical that just goes to the bottom of the class for its real lack of entertainment values in either song or specialty divisions. The Monogram production of Lindsley Parsons follows the

AVAGE DRUMS' ACTION SALVAGES IMPLAUSIBLE PLOT

after • • in action houses as dualler

uppert

"Avage Drums" contains enough action to compensate partially for its implausible, newfangled story line. An instance of very poor taste is the identification of the ladies as easily duped Communists who are routed by a low comedian and a stenographer.

STORY: William Berke's atmospheric production and swiftly paced direction pull it together and achieve some degree of coherence. The performances are in the stylized fashion that appears to be typical of South Sea Island adventures, and the spirits of forefathers are called upon frequently in the flowery dialogue. "Avage Drums" is pat and familiar, but like most of these sagas, entertaining in spite of itself. In secondary position it will get by.

Bu plays the part of a young ruler with more earnestness than is really necessary, and Lita Baron figures attractively as his home island girl friend. Reloariable H. B. Warner, an old hand at native potenitates, is splendid. Sid Melin's comedy will amuse the kids. Steve Geray is a fine accented heavy, and Bob Easton also renders a good laugh performance as a lanky hillbilly.

STORY: Sabu returns to his island after the death by assassination of his brother, the king. Sabu sacrifices a career as a boxer in America to lead his people against a fifth column from within and an invasion by Red Orientals from without. He is discredited by the enemy but by fleecing the capital and rounding up the people of the hinterlands to march into battle with him the lad is able to free his people and make a treaty with Uncle Sam. ANGEL.

HE BIG GUSHER' FAST MOVING, ROUTINE-PROGRAMMER

after • • in action houses as second dualler

lumbria
Ayne Morris, Preston Foster, Dorothy Pat- k, Paul E. Burns, Emmett Vogan, Eddie rker, Fred F. Sears. directed by Lew Landers.

"The Big Gusher" is routine— the old yarn of the two tough guys to battle over business and women. How- because of the excellent action values typed into the show by producer Lew Landers, it sparks considerable entertainment for the juvenile and adventure fans. The fixes are plentiful and rough. The dangers of oil drilling are dramatically highlighted and the incorporation of excellent stock material showing a whole oil field ablaze makes for excellent, Lew Landers' direction is routinely brisk. Satisfactory for lower half in action spots.

Wayne Morris and Preston Foster are fine as the tough homines, and Dorothy Patrick handles her leading role chores with skill. The part is written well, appealingly as a legitimate male foil instead of being the usual excuse for a romantic thread. Paul E. Burns is amusing as the sidekick, and Emmett Vogan's heavy is splendid.

STORY: For years Foster and Morris have been going at it with their own land and wildcat. During a spree Foster buys a lease that the owner already has sold six times. On another spree Foster loses the money allocated for equipment. This affords Dorothy Patrick an opportunity to buy in as a third partner. At first in the employ of Vogan, she later forms with Foster and forms Vogan's scheme to take over the well after the boys have done most of the work. ANGEL.

July 30, 1951
From the July 10th Walter Winchell column: "... The theatre has a kind of suspended file for the summer. Not the movies, though. Unlike the theatre, the movies have their best pictures opening in the summer, and the air conditioning is the one sure relief from the heat when everything else fails.

From an editorial in FILM BULLETIN, March 12, 1951: "Squarely facing the fact that television is a tremendous competitive force against us, we urge the men who will guide this nationwide showmanship campaign to unleash its fullest force during the Spring and Summer months, when television interest tapers off and the public is out shopping for other entertainment. Consider the merits of the view that with the release of some of the stronger product and the effects of the concerted ballyhoo, attendance will gain a momentum during the warm seasons that might well keep on rolling when big TV shows return in the Fall. This could be the crucial time to win back as regular moviegoers the multitudes who have gotten into the livingroom habit.

From an article in FILM BULLETIN, March 26th, titled "Must We 'Die' Every Summer?": (Jayman speaking to film salesman about movie "traditions"). "If the big men in the movie industry open their eyes, they will realize that business doesn't have to die as soon as the warm weather sets in. As a matter of fact, that's just when your business should start living. Talk it up, George. Start 'em thinking. They might very well discover that the Spring and Summer will be the big seasons for your business in a year or two."

Eight FANS, both the veteran boxing addict and the new patrons of the Queensberry quadrilles created by theatre television, have been flocking to theatres to take a gander at Randy Turpin, the British boxer who dethroned Sugar Ray Robinson. The fighting film of the championship match gobbled up by Herbert J. Yates for exclusive Republic release, has been cleaning up in its initial runs, pushing boxoffice well above normal wherever shown. The fight game seems to have received a real hoo from theatre showings and publicity. It's undoubtedly more than just a coincidence that the current boxing boom was kicked off by the Joe Louis - Lee Savold fight, first of the theatre TV exclusives. There is a real financial incentive now for the top boxers to take bouts with each other, knowing that the arenas will be crowded with fans who had previously watched the matches in their living rooms or for the price of a few cents, while a mere handful turned out for the live. On the other hand, the theatres which have presented the large-screen telecasts have been blessed with busy boxoffice, too. An excellent example of one hand washing the other.

Jerry Wald and Norman Krasna are preparing to make an excursion into the grass roots areas as well as the large metropolitan centers of the country in September to recapture the movie tailored so easy to lose in Hollywood's ivory towers. The producers, whose initial independent production for RKO, "The Blue Veil" and "Believe Yourself!" go into re-release this Fall, will combine a plug job for the films with a series of get-a-tetes with exhibitors and distributors to determine future production plans. The trip, Wald declares, "will provide a welcome opportunity to discuss with exhibitors the current problems facing the industry. It's easy to become detached from exhibitor problems in Hollywood" - which is what a lot of exhibitors have been saying for years.

Expanding its showmanship campaign via the accessories route, initiated with the free 24-sheet offer to exhibitors, 20th Century-Fox has announced an "experimental showmanship test involving a large series of novelty accessories" in conjunction with the National Screen Service. The unusual items are being offered at below manufacturer's cost, Fox claims. Kick-off item of the campaign is a special "Belvedere Bell" hanger, currently being used in the South in connection with the mass saturation run of "Mr. Belvedere Rings the Bell." For "David and Bathsheba," special package of six 20 x 60 door panel each carrying a highlight scene from the film is available plus a striking roto herald at special cut-out counter card with easy for store tie-ups. On "People Will Talk," a novel door-knob hanger is being prepared in large quantity. All of the novelty accessories are new and above the regular accessories available at the Fox films.

Renaissance of the regal silken banners is being planned by Paramount for its promotion campaign for "A Place in the Sun." The film, which has the company sold on its mass and class appeal, and which seems to be headed for the Oscar derby, will revile use of 10-foot two-color silken valances and 30 x 42-inch colored hankettes, according to a vice by ad-publicity-exploitation head Jerry Pickman wrote, marks the revival of "very important promotion instruments" for "addition sound, fine merchandising" in the back-to-showmanship campaign.

Stock Market Tip: "We visualize at least an easing of both the internal and external problems which have beset the (motion picture) industry in the past few years - an, possibly, a definite reversal in trend. We are encouraged in this belief by the fact that there have been at least negative signs of improvement in box-office trends within the past months. If today's promise is fulfilled, it would mean that 1951 earnings - after a poor first half - will come close to last year's results, while 1952 offers an interesting potential. For the time being, therefore, the risk of dividend cuts seems to have been minimized - and it may later be dispelled.

In light of the improving background, we believe the motion picture stocks - as a group - are in a buying, rather than selling, area. Certainly, the market risks as such are relatively small - for the group is well diversified price wise and in a position to mirror any upturn. Even if the full improvement potential is not to be realized, there should at least be a meteor boiling spell where things can be re-appraised. This is the time of year when a seasonal upturn in attendance usually begins; and no one has yet put air conditioning in television sets." From an analysis of motion picture industry stocks by S. B. Lurie in a bulletin from Paine, Webber, Jackson & Curtis.

Walter Mirisch, newly named executive producer for Allied Artists and Monogram, is, at 29, one of the youngest production chief in the history of the industry. The studio top per beas a wealth of both book-trial and practical experience in the industry, despite his youth. A graduate of the University of Wisconsin and the Harvard Graduate School of Business Administration, Mirisch has been a member of the industry since 1943, when he joined the Skouras Theatres Corp. and the Oriental Theatre Corp. He started producing for Monogram-AA in 1945, proved to be one of the most active and creative producers ever associated with the company.
Next Week

ON THE ANNIVERSARY

THAT REFLECTS CREDIT UPON ALL ENGAGED IN THE
CREATION AND EXHIBITION OF MOTION PICTURES, WARNER BROS.
WILL ERECT A NEW LANDMARK TO BE LONG CELEBRATED.

LOOK FORWARD, GO FORWARD - NEXT WEEK THE FIRST SHOWINGS OF

GREGORY PECK, VIRGINIA MAYO
CAPTAIN HORATIO HORNBLOWER

TED BY RAOUl WALSH "TINTED BY TECHNICOLOR"
FIGHT DEFEATISM  
Allied of Mich.
We know that in days gone by, prior to the keen competition that now exists, all that was necessary to do business (and a "lush" business at that) was to place film in the projection machines, start them running and then sit in the box office and watch the nickels and dimes roll in. These days are over and we feel that no matter how high the quality of product, no matter how acceptable pictures may be, it requires the concentrated effort on the part of the exhibitor to resell the public on the idea that motion pictures are their best and cheapest entertainment.

Much fine talent for the advancement of this business lags stagnant. The answer to our problems may rest in the mind of a small exhibitor in a small town, a mind of a great producer in Hollywood. These ideas can be brought out as the result of organization, whether it be one of the exhibitor organizations or one of the other many organizations now in existence. We should set our minds and our hearts toward one great organization which has as its sole objective the building of the industry that has contributed so much to so many for so little. If this organization be COMPO let us get behind it. If it need be some other type of organization, let us find it immediately. But what ever it may be, let us organize because by banding together under one bond of service we can defeat any argument that the movies are through, or that exhibitors are too small a group by themselves to be able to benefit the whole industry. The Allied States Association of Motion Picture Exhibitors, an organization founded upon the thinking of men of vision offers everything in organization that can possibly be desired. We hear that Allied States is exclusively an exhibitor organization. This is true, however, no organization anywhere is as anxious to stretch out its hand in the spirit of friendliness and in the spirit of cooperation than Allied. We have the man power, we have the knowhow, we have the determination, all we need is YOU!

PRINT SHORTAGE  
North Central Allied
The so-called "print shortage" has been an industry buzzword for longer than most of us remember. It has taken on new meaning with the advent of TV. TV brings fresh entertainment into people's very homes. By turning on their sets, they are able to get entertainment, news, or sports events that are going on at the very moment. In view of this fact, it is incumbent upon the motion picture industry to expedite the presentation of its product to the public and this can be done only by making more prints which will make pictures available at an earlier date. This is particularly a good policy in view of the nation's advertising which is the distributors' contribution to the exhibition side of the business.

No one can find fault with the type of advertising which distributes pictures. Except that it fades away too soon (nearly). Although the greater part of film recently released from a top feature is garnered through these means, the "grain" is picked up from subsidiary and released, in the main, by small exhibitors. Even that advertising were supplemented by enough prints and more current showings, it would help a lot. It is obvious that the longer an exhibitor is delayed, the more the less acceptable pictures are when the less acceptable pictures are to him. The shortage of prints in thus reducing the value of the picture, should be taken into consideration by the distributor and, when a picture is pulled because of "no print available," a reduction should be made in the film rental. Cooperation between distributors and exhibitors on this matter will benefit both branches of the industry.

PRESENCE THE MOVIE HABIT  
ATO Gulf States
The report of Industrial-Surveys Co. that one out of every three families with children under 12 owns a television set is serious cause for alarm. Certainly, such news justifies the industry's theory that it is quite possible that our all important youth patronage can eventually be weaned away from our theatres.

No doubt this announcement or the prevention of it by such successful theatre operators as the Fanchon and Marco circuit was the basis for the action of admitting all children accompanied by their parents free in their thirty-four circuit houses.

This is a bold stroke in conventional type theatre operation and it seems to us that after all the pros and cons have been weighed out we must all agree that here is one method of recapturing the dwindling attendance of the kiddies. Whether or not it is the right method for such a gigantic accomplishment can only be answered at some future date.

To bear in mind that the up and coming generations may in their later teen and early adult years know nothing of the motion-picture theatre habit is a shattering assumption, but nonetheless a possible one. Naturally, the industry's job both in production and exhibition is to ever maintain the illusion of the impossibility and a diligent investigation and study of the means necessary to prevent such a catastrophe.

Perhaps this is an issue for COMPO which has been organized for the preservation and animation of the industry. Furthermore, perhaps you have an effective means of bringing back and keeping the children in our theatres, yourself. If so, make it known; if not, set into action your brain waves. You may be smarter than you think!

FREE HELP  
ATO of Indiana
Someplace or other we read where a director or operator encouraged crowds at his theatre. It appears that they are excellent scavengers and do a great job of KP by cleaning up all the addends and ends of foods that are dropped or discarded in a drive-in. We can't tell you how to encourage the crows to come around but pass on this hint so that you won't shoot them or shoo them if you're lucky enough to have these clean-uppers.

UNFAIR EXEMPTIONS  
Allied of Indiana
The new tax bill which has passed the House Ways and Means Committee and now goes to the Senate Finance Committee is a discriminatory and positive piece of legislation that will doom a lot of theatres that are already being ravished by the HCL, TV and overeating.

Provisions of the new admission tax would exempt picture theatres operated by a cooperative or a community center, admissions to entertainments for the benefit of religious, educational or charitable institutions, non-profit concerts and operas, fairs, high school athletics, and state or community operated swimming pools, skating rinks, etc.

Now we don't pretend that any exhibitors are happy over getting competition but they will not admit that under our free enterprise anyone has a right to build a theatre in opposition —provided they are going to play the game under the same rules. But they do cry "foul" when tax free and tax supported institutions compete with the commercial theatre — whentry-by-night promoters are free of certain liabilities because they give some group a small percent of the state — or when their theatrical competition is subsidized in any way. If there is going to be any reduction or elimination in ticket taxes, then the average movie goer and family should be first in line because he is one of the least able to afford the tax.

Neither of Indiana's Senators are on the Finance Committee but Allied's General Council will speak before the committee in behalf of our members. In states that have representation on the committee the exhibitor organizations there are communicating their views. We ask our members now to be prepared and be ready to impress upon their representatives in Washington at such time as it is considered most advisable to make their position known.

The multitude of evasions and abuses that would come into being under this proposed admission tax change are apparent to any theatre operator. For one example, take the commercial ventures of U. S. colleges. A study by the American Council of Education shows that 150 colleges are buying commercial enterprises out of endowment funds. The tax exempt earnings of the businesses they take over are used to buy still more businesses from private enterprise that can't pay the high corporate taxes and compete with the tax exempt institutions. As a few illustrations, New York University owns the Mueller Macaroni Works, a piston ring factory and a pottery plant. A college in Schenectady owns all the real estate of Allied Stores around the country. The University of Louisville owns Churchill Downs. Many Woolworth, Montgomery-Ward and Sears & Roebuck stores are college owned. A college in Sioux City, Iowa owns the public transit system. These are the kind of ventures that can be called charitable, cultural or educational and when a college becomes both the owner and the operator all city, state and federal taxes are lost. In addition must they have admission tax exemptions?
Bosky.

Energetic.

Accent.

Shop-worn.

Indicates.

Moves.

Describes.

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DISTRICT COURT RULES NSS VIOLATES ANTI-TRUST LAWS

The monopoly label was slapped on National Screen Service last week in E., Pa., Federal District Court. U. S. District Court Judge James P. McGranery, dubbing National Screen a monopoly both in "intent" and in "fact", granted a summary judgment against NSS asked by four independent poster exchange plaintiffs. The producer-distributor co-defendants, escaped, at least temporarily, from the ruling when Judge McGranery held that additional evidence must be presented in subsequent hearings to warrant issuance of a summary judgment.

In another decision, Judge McGranery dismissed the "representative class" action by an exhibitor against NSS, ruling that the plaintiff, Rio Haven Inc., had no right to bring such action on behalf of all independent exhibitors in the country.

Exclusive contracts between National Screen and the film companies were the key to the Court decision. Judge McGranery held that NSS has the power to remove plaintiffs from competition by refusal to supply the indies with advertising accessories material. Certain non-exclusive agreements, through renewal terms, demonstrated the same monopoly motivation, the Court ruled.

A decree will be prepared from proposals by counsel for both parties, regarding the extent to which National Screen will be restrained.

ROGERS WINS TEMPORARY INJUNCTION IN TV SUIT

What appeared to be the most serious setback to Hollywood plans for re-release of old films for exhibition via home television was foiled when a temporary injunction restraining Republic from releasing Roy Rogers oldies for video was granted by the Federal District Court in Los Angeles.

The temporary injunction, requested by Rogers last month to prevent Republic and its subsidiary, Hollywood Television Services, Inc., from using his name and the name of his horse, Trigger, in connection with TV commercials, was ordered pending a hearing, for which no date has yet been set.

THEATRE TINT TV HASTENED BY FOX PACTS WITH GE. CBS

The dim outline of color television for motion picture theatres, somewhere in the nebulous future, came into much sharper focus last week as 20th Century-Fox president Spyros P. Skouras revealed that an agreement has been made with General Electric to produce full-color, high definition television studio equipment to be used in conjunction with the 20th-Fox Eidophor projection system of theatre TV.

The 20th toppers announcement came within a week after he had announced acquisition of the right to use the CBS color process in the Fox Eidophor large screen theatre TV system. He also revealed that 20th engineers, working closely with those of the Swiss Institute of Technology, where Eidophor was developed, and with engineers of CBS and GE, expect to be ready for demonstration of large screen color TV before the end of the year, probably this fall.

Programming for the new color TV broadcasting to theatres, Skouras disclosed, is already being planned. Included in the types of shows under consideration, he said, are "stage shows, whole operas, grand orchestral performances and outstanding variety shows to be broadcast to thousands of American motion picture theatre television screens simultaneously." These shows, Skouras emphasized, "will be especially geared for large screen theatre TV and will in no way conflict with the present production for home reception. Indeed there can be no doubt that the inauguration of theatre TV will spur all television programming to higher standards for general public benefit."

Skouras acquired the Eidophor system last February during his trip to Switzerland. The GE equipment will consist of a simplified three-color television camera and associated studio gear which will produce pictures claimed to be of higher definition than are available with present TV broadcast standards of 525 lines.

HOLLYWOOD PARLIES FORGE VITAL STUDIO-THEATRES LINK

The missing link between production and exhibition apparently has been found for the first time in the history of the movie industry. A plan for periodic consultations between the men who make pictures and those who show them was heartily approved at the COMPO-sponsored producer-exhibitor round table conference in Hollywood last week.

The four-day series of parleys, which saw exhibition leaders representing a complete cross-section of the nation's theatres sitting across the table from Hollywood's highest production echelon, also tackled such topics as the forthcoming all-industry jubilee campaign this Fall, television, quantity and quality of pictures, content of films, advertising, and other related problems of import to the boxoffice.

The plan for regular round table conferences involves the establishment of a rotating committee of leading exhibitors to go to Hollywood every two months for consultations similar to the precedent-setting series last week. All constituent exhibitor members of COMPO will thus have a chance to make their views known in person to production heads. The plan was presented by the producers through spokesman Harry Cohn, president of Columbia.

Getting behind the jubilee campaign with fervor, the meeting hailed the appointment of Robert J. O'Donnell as national director of the b.o. drive. His acceptance of the job, COMPO president Ned E. Deputat, declared, "is one of the finest things that has happened in our industry in years." And in Washington, Allied's A. F. Myers gave whole-hearted endorsement to the appointment, urging all Allied members to support O'Donnell's lead-
News and Opinion

BRODY SEES BEST QUARTERLY PROFIT IN MONO-AA HISTORY

The best quarterly profit in the history of Monogram-Allied Artists will be forth-coming when the figures are audited for the company's fourth quarter, ended June 30, 1951. President Steve Brody made this bright announcement at a meeting of the board of directors, based on the unaudited figures for the period. It was expected that the quarterly net would top the combined earnings reported by the company for the other three preceding quarters. And more of the same is expected for the current fiscal year, Brody stated, in his appraisal of company current and future product.

All nine members of the present board were nominated for re-election by the stockholders at the annual meeting next November. G. Ralph Branton was also nominated to fill the vacancy on the board created by the death of Charles Trampe. A veteran exhibitor, Branton was general manager of Tri-States Theatre Corp., which he organized 18 years ago with A. H. Blank. Branton and Blank disposed of their stock interests in Tri-States to United Paramount on January 1, 1951.

DISNEY-SOUVAINE "ALICE" HASSETO APPEALS COURT

On the assumption that many movie-goers would not know, until they had paid their way into the theaters, whether the "Alice in Wonderland" they were about to see was the Walt Disney cartoon version or Lou Bunin's puppet-live action feature, Gunther R. Lessing, vice-president and general counsel for Walt Disney productions, promised an appeal to the Circuit Court, following the lower court ruling dismissing the Disney injunctive move against Bunin.

Although the Federal District Court refused his application for an injunction against Souvaine Selective Pictures, distributors of the Bunin version, Lessing expressed confidence "that the Circuit Court of Appeals will take action to prevent this confusion and deception."

The Disney appeal came after Judge Alexander Holtzoff, of the Federal Court, denied the injunction on the grounds that "no one has the right to monopolize "Alice in Wonderland", and the competition of the Lou Bunin puppet version of the story should be encouraged rather than suppressed."

Commenting on the decision, Henry Souvaine, president of Souvaine Pictures, said, "It speaks for itself. It is comforting to know that even in so quixotic an industry as the motion pictures, 'equal justice under the law' is not just an adage but a living fact. Besides which, we happen to think that Mr. Bunin's "Alice in Wonderland" is the first really authentic version of the Lewis Carroll classic that the motion picture industry has yet made."

JULY 30, 1951

DORE SCHARY
Leo's Studio Boss-man

SCHARY HEADS METRO'S 4-MAN EXECUTIVE COMMITTEE

Dore Schary, vice-president in charge of production, will function as chief of M-G-M studio operations in his new capacity as chairman of a four-man executive committee named at the east-west conference held in Chicago. Other members of the committee are E. J. Mannix, general manager, Benjamin Thau and Louis K. Sidney.

"This will not in any way affect the executive board which will continue to function as it has in the past," Schary announced.

Following the Chicago meeting, the studio appointed Marvin H. Schenck, Loew's vice-president, as a member of the executive board, and Ralph Wheelwright as special assistant to the board. Wheelwright will give up his job as assistant studio publicity director for his new assignment.

TENDERS ASKED BY WB TO RETIRE 15 MILLION STOCK

A total of $15,000,000 has been appropriated by Warner Brothers for the purchase for cancellation and retirement of outstanding common stock, it was announced by President Harry M. Warner in a letter to the corporation's stockholders.

Setting the deadline for tenders at 3 p.m., August 16, 1951, the letter stated that the Warner brothers (Harry M., Albert and Jack L.) as well as some members of their families, had advised the corporation of their intention of tendering a total of 100,000 shares of stock.

A company statement also revealed a profit of approximately $2,150,000 resulting from the sale of Warner properties since January 11, 1951. About $5,550,000 was the aggregate price which will be paid for the corporation's 23 theatres and other properties sold or contracted for sale.

With TOA's Gael Sullivan as Chairman of the Round Table Committee, speakers at the sessions included, from exhibition, Rembusch, Donnell, Si Fabian (TOA), Rous Harvey (CCITO), H. A. Cole (Allied), Ted Gamble (OA), Pat Mcgee (TOA), Ben Marcus (Allied), Fred Schwartz (MMPTA), John Olberg (Allied), Sam Finanski (TOA), Arthur Berger (Allied), and Sidney Meyer (Vometco). Production heads who took the floor included: Cohn, B. B. Kahane, Dore Harley, Jack L. Warner, Stanley Kramer, Frank Freeman, William Perlberg, Harry L. and E. Chadwick, as well as Guild representatives Ronald Reagan and George Murphy.
EXPLOITATION PICTURE

PRESOLD 'CYRANO CUES PAY OFF

Roadshow Keys General Release

It isn't often that a theatreman receives a film endowed with the exploitation blessings that surround Stanley Kramer's fourth consecutive film success, "Cyrano de Bergerac," as it goes into its general release at regular prices. Let us take a look at the past record: The nose at left belongs to the winner of the 1950 Academy Award for best actor, Jose Ferrer, on the basis of his performance in this film: "Cyrano's" roadshow run in 35 key city engagements, itself backed by an estimated million dollars in paid newspaper advertising space, radio and TV time, has penetrated and saturated the entire country with an awareness of the film, star and quality; a five-week lecture and personal appearance tour by star Ferrer: a two-months' stint by advance men teams that covered every newspaper office, magazine editor's desk and radio-TV outlets within reach; an impressive backlog of invaluable publicity in newspapers and magazines, unsolicited and based purely on the film's and star's newsworthiness; a heavy school penetration encouraged by the excellent filmization of the classic Edmond Rostand play. In this huge pre-selling lies the foundation for the exhibitor's exploitation effort for the regular price showings. The "Oscar" identification, of course, is one that can and should be utilized to full effect. The earlier roadshow engagements add a two-pronged selling aid: lending prestige to the attraction and exciting the "bargain" instinct by contrasting the former advanced admissions with the tag line, "Now at Popular Prices!" This should be a "must" in every merchandising effort. Another important hollowness stemming from the earlier showings are critics' plaudits earned by "Cyrano" throughout the country. Listed in the hang-up United Artists pressbook issued exclusively for the popular price campaign are excerpts from the newspaper reviews in most of the key cities during the limited roadshow run. The listing is so comprehensive that virtually every theatre location can find clips from a newspaper servicing their individual areas. There is also a long list of accolades from various national magazines and leading women's organizations and educational groups.

While all of the foregoing is built on "Cyrano's" past fame in the earlier engagements, it would be wise to remember that the film in itself has a wealth of selling points in the fiery action, the tender and beautiful love story and in the magnificent, lovable character of Cyrano. One of the best film hucksters in the business, Max Youngstein, and his crack staff, have prepared a hard-hitting, extensive campaign for the current release. A carefully selected group of field exploitation experts are alerted for every possible aid to exhibitors in giving the film an all-out bally. Those exhibitors who play "Cyrano" have the wherewithal to build the attraction to smash proportions. They should not miss the opportunity.

OSCAR BALLY

The Academy Award is a powerful boxoffice stimulus and can be capitalized in striking displays as well as in conjunction with ads and publicity. Above is the giant display that showed for the first time outside of Hollywood, an actual Oscar statuette, the one won by Ferrer for his "Cyrano" performance. The display, insured by Lloyds of London, is being more nationally concurrent with the general release.

While, of course, use of this display is limited, variations are easily adaptable to any theatre. The front can feature a glided blow up of the figure as it can stand at the head of the main stairway. Alongside would be a Jose Ferrer cut-out with copy: "The Man With the Sword Who Won the Academy Award." There is a special still of Ferrer's Oscar which can be blown up and bordered with stills from the film, each captioned with appropriate dialogue from the film.

DISPLAYS, STUNTS

Aided by the high-powered UA field staff, exhibitors can rig up some real eye-catchers in the display line, such as the one above for the RKO Albee opening. A series of art stills, available from National Screen, a admirably suited for blowups, and a pair in color 40 x 60's, based on the Life and Look features, make-striking lobby displays.

SCHOOL TIES

During the roadshow run, school superintendents, permitted school children to go to "Cyrano" during regular school hours, use Student Discount Tickets. The same can used for the current run, distributed through official school channels with similar time off arrangements to visit the theatre during school hours.
Long before a lovable guy named Durante made the nose a significant part of the human architectural scheme in America, a French playwright, Edmond Rostand, had given the world another magnificent proboscis attached to one of the most swashbuckling, colorful and heroic characters in dramatic history, Cyrano de Bergerac. Portrayed on the American stage in past years by such grand actors as Richard Mansfield and Walter Hampden, and, most recently, by Jose Ferrer, the fabulous Cyrano has stirred the hearts of tens of thousands of drama lovers with his brilliant swordplay, rhetoric and romance. Now, with Ferrer in the title role, it is available to millions through the medium of the films and has been accorded a treatment that has resulted in accolades and honors from critics the country over, and an Academy Award for the star.

The huge-nosed hero of the classic tale is a poet-swordsman-philosopher, the finest swordsman and soldier in France. Hopelessly in love with his beautiful cousin, Roxane (Mala Powers), who, in turn, is enamoured of a young, handsome soldier, Christian (William Prince). Cyrano agrees to furnish the inarticulate soldier with the words to woo the lovely Roxane. Won by Cyrano's words as spoken and written by Christian, Roxane marries the latter just before he is called off to war. Realizing that the girl is actually in love with his benefactor, Christian arranges for Cyrano to disclose his own love to Roxane, but is killed in battle and Cyrano knows his secret will be kept forever. It is only 15 years later, when Cyrano lays dying after an ambush, and he recites Christian's last letter to her that Roxane realizes that "I have never loved but one man in my life, and I have lost him — twice."

**Cyrano de Bergerac**
ALLIED'S 'NEW LOOK'

(Continued from Page 5)

ceeded in invoking a monopoly law to bring about “interchangeability”, as it was called, in the reproduction of recorded sound, and prevailed upon RCA president David Sarnoff to market a high-quality installation for small theatres at a fractional cost of the so-called “approved” installations. Allied gained prestige, more members, but not recognition by the film companies.

Less than a year after Allied’s formal inauguration, the first attempt at “conciliation” (there were to be seven more fruitless trips to the well over the next 20 years) was made when the late Billy Janes met with MPTO of Ohio, invited the Allied leaders to its convention. Upon arrival, they found Paramount’s Sidney Kent and the Hays organization’s Charlie Pettijohn on hand. As Myers describes it, “At the banquet the storm broke. Kent deplored the ‘destructive’ policies of Allied and proposed that an effort be made to settle all differences within the industry.” Pettijohn went him one better and declared that unless the shooting subsided he would see to it that the affiliated theatres became dues-paying members of ‘constructive’ exhibitor organizations.” Myers picked up the gauntlet, branded Pettijohn’s statement “a threat” and said that to bow to it would be “pusillanime.” Thus was fired the opening round on record of eloquent expletive that was to characterize the relations between Allied and its antagonists.

Early Years Mild

Strangely enough, Allied’s first years of distributor relations were comparatively mild. Steffes’ brawn enced a gentle heart much more disposed towards friendly negotiation than fighting invective. In the belief that industry problems could be settled over the conference table. Allied formulated a program toward this end, submitted it to Kent, who, in turn, asked the other majors and MPTO to send representatives. Out of this grew the S-5-S Conference, which reached an abortive end a year later after a series of unproductive huddles. It was the first and only time that Allied was able to sit down with a head of a film company. In all subsequent attempts at negotiating differences, the Allied people were shunted off to underlings who had no power to make binding commitments.

The film company lawyers, cognizant of Myers’ canny knowledge of legal intricacies and his nose for loopholes, were always on hand to prevent any rash concessions.

Over the next five years there were several attempts to arrive at suitable arbitration systems, all submitted by the Will Hays’ Organization. None was acceptable to Allied and finally the Supreme Court put an end to the Hays arbitration systems, declaring them illegal. Many Allied leaders risked retaliation by criticizing them.

As far back as 1935, Myers felt that the only way left for the independent exhibitors to come into their own was to force legislation upon the distributors and “to sue hell out of them.” Steffes, however, felt the major companies should be given another opportunity to make peace. He prevailed upon Allied to send another committee to Will Hays. The movie “czar” disclaimed responsibility for competitive practices; his only function was, he said, “to pour oil where the squeak is” in his own organization. That settled it. The next year, at the 1936 Convention, divestiture and arbitration were mentioned as the remedy to the affiliates domination of exhibition. From that time on, Allied’s stand did not deviate.

Steffes, impatient with the miles of red tape involved in Federal action, managed to get a divestiture bill approved in the North Dakota Legislature. The law was challenged and upheld, but the victory was shortlived. Film company lobbyists descended on the State Capitol and the law was repealed. But a victory, more significant than any in previous Allied history, had been won—the doctrine of divestiture had been given legal sanction. Shortly thereafter the Department of Justice filed suit against the eight majors for anti-trust violation.

In the lull war years and immediately after, there was not too much incentive on the part of the exhibitors to push the anti-trust fight. Allied, however, continued its militant attitude, gained more units and was steadily increasing its influence on the independent exhibitors of the nation, and, consequently, branding the distributors’ hide with its importance as a force to be respected.

Allied’s greatest victory, the triumph that was the real prelude to its respect as an integral and vital organ of the industry body, emerged from the Federal Court decision that separated exhibition from production-distribution. Steadfastly maintaining its stand on divestiture and divestiture as the sole remedy for the majors’ monopoly, despite tempting offers of compromise, the Allied leadership tasted the sweet fruits of its long struggle as the Supreme Court cast its blessing on divestiture.

The reforms Allied has fought for over the years have, to a large extent, been accomplished. Affiliated chain expansion, freezing out independents, selling away of products and runs, compulsory block-booking and blind selling, and other abuses have been erased by Court decree. Its struggle against increased admission price films, its check on film rentals through Caravan, the ASCAP victory, the admissions tax battles and a host of other accomplishments have also helped to reserve a stature for the organization that cannot be tossed off as “crackpot”, “interloper” or “no-account”. It has earned its place as a part of the industry foundation, and, except for a few die-hards, the intelligent film man accepted this.

Talk Comes Easier

It is, consequently, not actually a miracle, but a simple evolutionary process, that the relations between Allied and the film companies have reached the respectable stage. More and more, distributor and producer top executives are attending Allied meetings, both regional and national. The atmosphere has softened, the tenseness that attended the few earlier visits by film men to these conventions and in private meetings has relaxed. As a result of the “new look”, many of the Allied leaders are less rigid and more amenable to talk.

On the other side, the distribution leaders are finding that they are not dealing with long-haired, bearded, bomb-throwers, but men who have no more than a desire to get a fair shake, men who will attain their just ends by amicable means if they can, but who have demonstrated that they can fight both wisely and well when they have to.

Unlike the Hays office, its successor, the Johnston Motion Picture Association has been cordial and interested in any Allied overtures. Eric Johnston, noted for his diplomacy and conciliation practices, stands in direct contrast to the Hays model of distribution organization. This, too, has been a not inconsiderable factor in the rosier relations.

Allied’s whole-hearted support of COMPO and its business-building campaign, the honest desire for a fair arbitration system, and other recent actions, give, for the first time, indication that an industry unity unprecedented in movie history can be achieved, a unity that will maintain the integrity and autonomy of each faction. The Allied leadership, fired in the crucible of struggle against great odds, and strengthened by hard-won victories, is hardly the soft clay that can be molded and absorbed by their well-behaved erstwhile adversaries.

The entire industry stands to benefit from the new mutual respect, for much more good can be accomplished when the veil of suspicion is lifted and only the actual issues to be settled are laid bare.

When the thorny glove is removed, the handshake is firm and smooth.

F I L M    B U L L E T I N

A. F. Myers

"Pusillanimous?" Never!
In the Release Chart, "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 nw productions are on 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor, (C) Cinemacolor, (SC) Superimacolor, (TR) Trucolor, (A) Anscolor.

## Columbia

### 1950-51 Features
- Completed (38) In Production (1)
- Serials Completed (3) In Production (0)
- Westerns Completed (12) In Production (0)

### Release Chart

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### Metro-Goldwyn-Mayer

### 1950-51 Features
- Completed (61) In Production (6)

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## Lippert

### 1950-51
- Completed (22) In Production (0)

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## Monogram - Allied Artists

### 1950-51 Features
- Completed (26) In Production (3)
- Westerns Completed (8) In Production (0)

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## Production & Release Record

### Columbia

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### Metro-Goldwyn-Mayer

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### Lippert

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### Monogram - Allied Artists

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According to ancient lore:

"Whenever King David took a journey into Distant Provinces, it was common to send a messenger before him so that everything might be made ready for his approach."

Who could be better a harbinger of great coming events than Mr. Francis X. Bushman!

There's No Business Like 20th Century-Fox Business!
BULLETIN
AUGUST 13, 1951

'LIFE' vs. HOPE, TRUTH & JUSTICE

Movietime U. S. A. Should Provide Our Answer to The Premeditated Attack on Movie Business

SKOURAS MOVES FORWARD

EDITORIALS, Page Five

REVIEWs IN THIS ISSUE
RHUBARB MEET ME AFTER THE SHOW
MARK OF THE RENEGADE WHISTLE AT EATON FALLS ON THE LOOSE
FLYING LEATHERNECKS A MILLIONAIRE FOR CHRISTY TALL TARGET
A MILLIONAIRE FOR CHRISTY MR. BELVEDERE KINGS THE BELL
THUNDER ON THE HILL
Just ninety days ago, we gave you Paramount's answer to demands from the public and exhibitors that Hollywood deliver more product with bigger selling value than ever before. Today a third of the 15 standout attractions we announced for release before the end of '51 are playing—all of them with standout results.

For showmen who haven't yet cashed in on them, Paramount can now make available big-performing PASSAGE WEST—ACE IN THE HOLE—PEKING EXPRESS—THAT'S MY BOY—WARPATH.

Now, take a minute to review the selling strength in the three terrific pictures Paramount has in September. Examine in detail the ones for October, highlighted in this ad. Look at our hit-security for those important holiday months of November and December. Then put Paramount's product-power to work for you!
Desperate men brave the terrors of the South Pacific jungle for gold!

Crosswinds
Color by TECHNICOLOR

starring
JOHN PAYNE
RHONDA FLEMING
FORREST TUCKER

with
ALAN MOWBRAY - JOHN ABBOTT - ROBERT LOWERY

Directed and Written by LEWIS R. FOSTER
Adapted by Thomson Burtis - From his novel "New Guinea Gold" - Produced by William H. Pine and William C. Thomas

Here's the Harvest of Paramount Profits:

There's boxoffice fun in the midnight affair that shook Washington Square with laughter!

Darling, How Could You!

starring
JOAN FONTAINE - JOHN LUND
MONA FREEMAN - PETER HANSON

Produced by HARRY TUGEND
Directed by MITCHELL LEISEN
Screenplay by Dodie Smith and Lesser Samuels - From the play, ALICE - SIT - BY-THE-FIRE, by James M. Barrie

Play Paramount News - it's the program builder that guarantees the "best show in town"!
Pity the poor traffic cop at Radio City Music Hall. It's been a nightmare for him. After 10 record-breaking traffic-jammed weeks of "The Great Caruso," "Show Boat" sailed in. The grosses and the crowds are bigger than ever. The traffic cop remembers that M-G-M started it in November with "King Solomon's Mines" followed by "Kim," "Father's Little Dividend" and "Royal Wedding." It was one M-G-M traffic problem after another! He thought nothing could top those "Caruso" crowds but "Show Boat" in the hottest days of summer is setting new Music Hall records. All over the nation it's the same, the box-office toppers are M-G-M.

Big chief Leo, the Leader, has hit a stride unparalleled in film history. Soon you'll hear about the next big M-G-Musical "An American In Paris." Meanwhile it's smart to know what's what with the company that's hot. Keep close tabs on the Trade Shows. Next: August 14th—"THE RED BADGE OF COURAGE"—(The best film about the War Between the States since GWTW); and August 20th—"THE PEOPLE AGAINST O'HARA" (Spencer Tracy scores again!). Two important pictures you should see!

*(Asterisks denote Technical...*
THE LIFE ARTICLE

As usual, our industry will overemphasize the importance of the article in "Life", which seeks to give the impression that the movie business is rapidly dying. The article is a re-hash of our problems, with which everyone is familiar by this time. It is contradictory and false in many respects, so we can rely on the good judgment of the magazine's readers to tear it apart. Perhaps "Life", rather than our industry, will be discredited by its publication.

If an answer must be given, we rather like the calm one given by Alfred F. Corwin, director of information of the MPAA, who wrote "Life" as follows:

"If Mr. Coughlan (author of the article) were thorough in his research, he might have learned from the National Production Authority that scores of applications have been received since the first of the year for the construction of new theatres and for major alterations in others. Businessmen don't invest millions of dollars in an enterprise that's dying or dead.

"Of course there has been a drop in boxoffice attendance since 1946 and the movie people aren't happy about it. No more so than the publishers and editors of Life can view with satisfaction the fractional but steady drop in its circulation since its peak year of 1947.

"We haven't seen the latest figures but Life's circulation may be back up again thus far in 1951. So is the movie business. In the past two months, at least, theatre attendances have shown a decided upward trend. Movie fans throughout the country are responding to many of the fine pictures now in current release. With an exceptionally outstanding array of movies lined up for the months ahead, there is every reason to believe that the upward trend will continue.

"Our children and grandchildren will still be seeing motion pictures in motion picture theatres long after the diviners of the film industry's doom fade out with their foggy crystal balls."

It is annoying to find "Life" standing against Hope, Truth and Justice, but we must not pay too much attention to this premeditated attack on our business. We have much more important things to occupy our minds and our hands. Let's devote ourselves to the MOVIE TIME U. S. A. campaign.

SKOURAS MOVES FORWARD

The vigor and wisdom which have characterized the efforts of 20th Century-Fox president Spyros Skouras to further the progress of theatre television stands as a bright beacon in the shadows that stretch over the industry today.

Mr. Skouras was one of the very first to understand—and daringly voice—the thesis that video could be harnessed by the motion picture industry. His company initiated the first major experiments, in cooperation with RCA, to develop large screen television equipment and facilities for use in theatres. Last winter, the 20th-Fox chief executive travelled to Zurich, Switzerland, to investigate a new large screen TV equipment developed by the Swiss Institute of Technology, and he acquired for his company the rights to the Eidophor system.

Now Mr. Skouras is pioneering again. By arrangement with the Columbia Broadcasting System and General Electric, he hopes to bring color television to theatres before long. A demonstration of the first large screen color TV is promised before the first snowfall.

Mr. Skouras, although he has been decreed out of the exhibition branch of the business, has abiding faith in the future of the movie theatre, and he expresses that faith by positive, effective action. His example should offer inspiration to every exhibitor in the land.
"TRADE PERKING UP!
EXHIBITORS CLAIM IT STEMS FROM BETTER PRODUCT!"

—VARIETY

There's No Business Like 20th Century-Fox Business!
'RHUBARB' NOVEL AND DELIGHTFUL COMEDY

Rates • • • — with exploitation.

Paramount
95 minutes
Directed by Arthur Lubin

This being the season for animal motion picture stars, "Rhubarb", the cat, comes as a welcome addition to the ranks of four-footed headliners. Unlike "Francis" and the others who have notes of gentility in their characters, "Rhubarb" is as catty as a feline as you're likely to encounter — a real individualist — independent, snarling, infinitely capable of taking care of himself without the nonsense of human interference. Born in an H. Allen Smith story about a feline that inherits a fortune and a baseball team "Rhubarb" puts William Perlberg and George Seaton in business as an independent production unit for Paramount. Their initial enterprise has more flaws than "Rhubarb" has tempers. It's too long for one thing, the story fails to make the most of its cat star, and the sequences are stretched too far. BUT, and the "but" in caps is deliberate, "Rhubarb" is still hot, and lots of fun. The original story is different; the screenplay, bright and amusing. The performances have the lift that comes with a happy comedy. And Arthur Lubin directs with a wise, witty, knowing hand. He makes no compromises with the "Rhubarb" character; he's a stinker, a first class house, but a likable Joe all the same. As a cat, he's played well by a loatheable actor. In both cases they'll shelly out to see what all the spitting and scratching's about — and both cases mean good boxoffice for the showman capable of peddling the first feline star in history.

Ray Milland, cast as a p.a., who finds "Rhubarb" his responsibility, with the admirable dignity and restraint. Jan Sterling is delightful as the girl who loves him but who suffers an allergy every time she comes near the animal. Gene Lockhart is on deck to establish, in his usual capable style, the premise of a cat so militantly independent that he deserves all the fame and fortune that comes to him. William Frawley registers as the manager of the ball club. Elsie Holmes whimsically bobs the laughs as Lockhart's daughter who endures discomfort because of papas affection for "Rhubarb." Supporting players are first rate.

STORY: Lockhart's affection for "Rhubarb" comes when they meet on a golf course where "Rhubarb" is the terror of the players, thanks to his unique talent for grabbing the balls just as they're about to slide into the cup, and making off with them to his lair. Lockhart dies, wills his fortune of $30,000,000 to the cat. One of the breeds is a baseball team. Ray Milland, president for the outfit, is named guardian. At first the players resent working for a cat, gradually change their mind when they prove a good luck mascot. Crooks steal him, the disinherited daughter tries to kill him, Milland's love life is complicated by his girl friend's allery. Finally, the daughter sires on the grounds that "Rhubarb" is a phoney — not the cat her father loved so much. Jan Sterling's affliction comes in handy as the means of identification. "Rhubarb" escapes from the crooks in time to make the last, big game, Sterling and Milland get married, and a zuc facade punctuates a delightful, novel movie, HANNA (Hollywood).
'MEET ME AFTER THE SHOW': TOP-FLIGHT GRABLE MUSICAL

Rates • • • or better, except in action houses.

20th Century-Fox
86 Minutes

Directed by Richard Sale.

"Meet Me After the Show" puts the G back in Grable — and if you’ve doubts as to the meaning of G, the definition is not in Webster’s but in show business — G for gams. No less an authority on feminine underpinnings than George Jessel is responsible for this bright, amusing, funny musical film offering la Grable a fine opportunity to show her better side, vivacious self and to sing the kind of songs her fans enjoy — and to show the celebrated Grable torso! The story’s cute, and with verve and bouncing good humor. The numbers, staged with plenty of imagination by Jack Cole, rank among the best boxoffice champion Grable has ever done. The lush Technicolor production is attractive to look upon. And the whole business of “Meet Me After the Show” speeds through its hour and a half of running time with the zip of a sock opening number. It adds up to the best Grable show in a long, long while — at attraction sure to grab the headlines where the leggy lass is popular.

Betty Grable is Betty Grable. Higher compliments aren’t run off in the select circle of top motion picture personalities. Like every star she needs a good movie to keep the public moving, and “Meet Me” surely is a smooth one. Macdonald Carey isn’t the most romantic of leading men in this film, but his performance is confident and smooth, except in one abortive scene attempt. Rory Calhoun figures briefly but shrewdly as a Miami Beach muscle boy. Eddie Albert has an easy time making his third part of a romantic triangle stick. Fred Clark’s a fine lawyer, and Lois Andrews looks like sugar, cream and all that’s nice in the widow who causes all the trouble in the first and second reels.

STORY: Betty Grable and Macdonald Carey are a reigning Broadway pair. She’s a hoofer who has become a musical favorite — Carey is her hubby and director. Suspecting him of philandering, Betty quits the show, suits for separate maintenance. She even puts him in the clink when he fails to pay off. Macdonald relieves a scheme rather than threaten her career. Desperately she makes off for Miami, the place the first met, fuges annul and reverts to type a corny, night club singer. Macdonald and Eddie Albert who originally pressed their suit simultaneously do so again only to discover Betty has been taken. Rory Calhoun almost mixes things up to a greater degree by beseeching Betty with his poetic vagabond chatter. Eventually she 'resses up, goes back to B'way. Meantime Carey has a real case of annuities and the whole thing starts all over again. HANNA (Hollywood).

'THE WHISTLE AT EATON FALLS' BLOWS LITTLE ENTERTAINMENT

Rates • • generally, more in specialized spots with exploitation.

Columbia
90 minutes
Lloyd Bridges, Dorothy Gil, Carleton Carpenter, Murray Hamilton, James Westfield, Lenore Loneran, Russell Hardie.

Directed by Robert Siodmak.

"The Whistle At Eaton Falls" is a semi-documentary by Louis de Rochemont bearing little resemblance to the previous punch-packed de Rochemont documentary films. "Whistle" is a dull, plodding, lifeless exhibit filmed in New England and purporting to tell a story of how conflict between capital and labor affects a small community. de Rochemont himself takes a neutral corner and allows the story to spread itself ambiguously through 90 minutes of tiresome, tatty material. The drab atmosphere of a factory town is concentrated upon so grimly that characters, plot and movement, which might bring some lift, are totally submerged. The Columbia release holds little value to the exhibitor. Its purpose is obscure, its entertainment values, practically nil. It is too long to be played as a secondary feature; certainly it can not top the bill. Only those moviegoers intensely conscious of the capital-labor conflict will be drawn by the film, a pitifully small minorities. Theatremen in strong union towns, mining areas, etc., however, can exploit this to better returns.

Lloyd Bridges, cast as a labor leader who becomes the president of a plastics factory, does that most unimpressive and uncharismatic role. Dorothy Gil is seen as the widow of an industrialist. Carleton Carpenter performs energetically as a likeable juvenile. The others in the large cast are what one calls "types" actors who face the spotlight at various moments and utter lines designed to identify them as typical housewives, grasled old men, funny drinkers but honest workers. After a while they become a bit tiresome.

STORY: At the death of the owner of a plastics factory, Dorothy Gil turns the presidency over to Lloyd Bridges, top boy in the union. Business is bad and his efforts to put it back fail repeatedly. The problem is to reduce costs so as to compete in the market. New machinery will make this possible but Bridges hesitates to reduce the force. Finally he is forced to close the factory in order to sell the inventory. The workers accuse him of being a scab. A disgruntled former sales manager utilizes the trouble as an opportunity to put in a bid for the factory with the promise of bringing in the machinery and a valuable cutter which Bridges just invented. The arrival of a big order saves the factory in the nick of time — the workers go back on a double shift. HANNA (Hollywood).

'A MILLIONAIRE FOR CHRISTY': SCREWBALL COMEDY HAS FUN

Rates • • • — generally, except action houses.

20th Century-Fox (Thor)
91 minutes
Fred MacMurray, Eleanor Parker, Richard Carlson, Una Merkel, Kay Buckley, Douglas Dumbrille, Raymond Greenleaf, Nestor Paiva, Chris-Pin Martin, Walter Baldwin, Ralph Hodges.


"A Millionaire For Christy" is a nutty, screwball comedy with plenty of good gags and amusing complications. The story is slight and the production without polish or finesse. However, with George Marshall in the director’s chair and Fred MacMurray and Eleanor Parker in co-starring spots, the slack is taken up more often than it is loosened! The show’s a bit on the longish side and editing could still work wonders for this 20th Century release. But the guffaws are there, and audiences on the prowl for bright escapist entertainment will find "Millionaire" right up their alley. Marshall builds it with excellent comedy inventiveness so that the gags literally fall over themselves at the finish. Audiences generally should have a good time, with box office returns reflecting this happy situation in all but the action houses.

Fred MacMurray, an adroit nagger in parts of this sort, plays the radio philosopher, who can’t believe he has inherited a million dollars with verve and animation, Eleanor Parker is excellent as the legal secretary who sets out to catch him — and his fresh fortune, Richard Carlson, as a psychiatrist, amuses because he is as nutty as his patients. Una Merkel, playing Parker’s ally, Kay Buckley, in the part of MacMurray’s fiancée, also turn in workmanlike performances.

STORY: Miss Parker is sent from her San Francisco law office to Los Angeles to be the bearer of papers announcing that MacMurray, one of those cheery radio good win, has become heir to a million snacker. Her purpose in hanging on to the assign ment is to lay hands on MacMurray. She succeeds in tearing him away from the altar where he was to have married Kay Buckley. He decides the way to get rid of Eleanor to put her in the sanitarium operated by I. Paul, Dick Carlson, the psychiatrist, secret in love with Miss Buckley, and Parker achieve his own objective. The payoff comes when MacMurray unwillingly believes I. good fortune, blandly signs checks to clear the full million. The news reaches 3 papers. He has no alternative but to make an appropriate speech of good will and a brotherly love. By this time he and Eleanor are very much in love. HANNA (Hol wood).
ALL THE ADVENTURE... THE EXCITEMENT...
THE SPECTACLE OF A DECADE OF GREAT WESTERNS!

EVERY MAN A FIGHTER... EVERY MILE A FIGHT...
EVERY FIGHT A FURY...
in one great glory saga of the West!

EVERY MAN A FIGHTER... EVERY MILE A FIGHT...
EVERY FIGHT A FURY...
in one great glory saga of the West!

NEW MEXICO

WOW REVIEWS!
"Excellent! Most magnificent!" — HOLLYWOOD REPORTER
"Spectacular!" — FILM DAILY
"Genuine suspense and excitement!" — BOXOFFICE
"Action, drama, romance, excellence!" — SHOWMEN'S
"Mature approach. Lots of action!" — M.P. DAILY

A GREAT MONEYSKAKER thru UA

BEST UA BUSINESS IN YEARS!

In Albuquerque, World Premiere, Kimo Theatre
In El Paso, El Rancho Theatre
In Denver, Tabor • Aladdin Webber Theatres
In Norfolk, Loew's Theatre
In engagement after engagement, circuit after circuit, smash results prove this is a real moneymaker for any exhibitor anywhere!
'DARLING, HOW COULD YOU?' MILDLY ENTERTAINING PERIOD PIECE

Rates • • + in family houses.

Paramount
95 Minutes
Joan Fontaine, John Lund, Mona Freeman, Peter Hanson, David Stollery, Virginia Farmer, Angela Clarke, Lowell Gilmore, Robert Barrat, Gertrude Michael, Mary Murphy, Frank Elliott, Billie Bird, Willard Waterman.
Directed by Mitchell Leisen.

"Darling, How Could You?", adapted from James Barrie's "Arie-Sit-By-The-Fire", is a costume comedy of some charm and humor, for family audiences, But it adds up neither to exciting entertainment nor to special box-office fare. Those willing to wade through an hour of slight comedy antics for the several really amusing gag sequences that make up the last couple of reels will find rewarding moments. The filmgoer whose tastes run to sterner, brisker or livelier stuff will take it as a bore. Mitchell Leisen's direction is filled with imaginative touches, and to him must go most of the credit for the chuckles. The turn-of-the-century period is delightfully realized in the physical production. But just why effort should be expended on a museum piece which, in its best days, was simply a vehicle for important actresses, is one of those mysteries of the Hollywood production mill that are never fully explained.

A good stock company could do no better or worse than the whimsical yard than the actors collected by producer Harry Tugend. Joan Fontaine seeks to compensate in broad gestures and expressions for the absence of witty lines in her role of the pretty, young mother whose children don't understand her. John Lund passes muster as the husband, Mona Freeman grabs attention with her splendid make believe as the teenage daughter who seeks to save her mother's "honor." Peter Hanson rather overplays a dim-witted family friend. Young David Stollery is amusing at times in the part of a small boy.

'ON THE LOOSE' CHEAP, TRITE, BUT EXPLOITABLE

Rates • • • + or better as dualler for grind houses, if exploited.

RKO-Radio (Filmmakers)
74 minutes
Directed by Charles Lederer

"On the Loose," a drama of teen-agers gone astray, is a wildly exaggerated story of loose youngsters and careless parents, with nothing more in mind than appeal to sensation-seekers; it is produced, directed and acted in the same fashion. The story is obvious; the denouement, equally so. Between opening and finish the onlooker sees virtually every cliché in the melodramatic book — from neglectful father, fallen daughter, on to school chums who take a dim view of the happy-go-lucky gal. Produced by Filmakers, the Ida Lupino-Collier Young company which, heretofore, has filled its problem dramas with some degree of sincerity, "On the Loose" is hardly the kind of saga that can be classified as a case history. But for what it is — an ugly distortion of facts, a crude appeal to the senses, it carries exploitation values with timeliness and sex — angles to be welcomed in the grind houses.

In the family and class locations, its cheap sensationalism and obvious flaws will make it an undesirable attraction.

Joan Evans, as the teenage girl thrust into a carefree life because of the indifference of her mother and father, does a creditable stint despite the hackneyed character of the role.

Melvyn Douglas is good as the father, and Lynn Bari convincingly plays a mother who cares more for her social gadding than her home. Under Charles Lederer's direction the two mature players are keyed for the story's highlights, and these they do in more convincing fashion than the youngsters, Robert Arthur, the juvenile who leads Miss Evans into her life of adolescent exploration, is a cherubic juvenile who never quite makes you believe he is capable of the various misdeeds pictured. Supporting players are just average.

STORY: Joan Evans' parents, Douglas and Bari, like rolling around town more than they enjoy staying home and displaying interest in their teen-age daughter. Inevitably the girl turns to her chums, some of whom cavort in bistros, neck in cars and the like. One such is Robert Arthur whose boistous good looks and pocketbook appeal to the young girl. She readily goes along with his schemes to get liquor illegally and more than one night shows up at home in the wee small hours tipsy and giddy. Arthur eventually tires of a girl so ready for the bright lights. She finds that her schoolmates are just as straight-laced. A willful melee involving her father brings the whole family to their senses, Douglas and Bari settle down to having a happier life them selves and giving Joan more of the parental care she needs, HANNA (Hollywood)

'THUNDER ON THE HILL' SPOTTY MYSTERY MELODRAMA

Rates • • generally.

Universal-International
85 minutes
Directed by Douglas Sirk

"Thunder On the Hill" is only a spottily effective mystery melodrama, despite an unusual mystery plot and an effective stellar performance by Claudette Colbert playing a nun who undertakes the job of detective. Its conventional background supplies an offbeat background for a tale of murder, passion, and amour. More often than not "Thunder On the Hill" merges these elements in sufficiently suspenseful style to please the mystery and action fans. But there are too many times when the script could do with a lot less dialogue and more pictorial action. And the direction of Douglas Sirk is outrageous — melodramatic; many of the scenes generate laughter instead of taut reactions. This criticism applies particularly to the overdone performance of Ann Blyth as a girl wrongly accused of murder and Michael Pate, playing a half wit with such exaggeration that he wouldn't be tolerated even in a Poe novel. Film will need a strong supporting attraction to pay its freight as a Collier young company production.

Claudette Colbert's fine performance as the nun makes much of "Thunder On the Hill" worthwhile. Her deep convictions are artfully projected, and the scenes of conflict with her Mother Superior are beautifully done. Robert Douglas, Ann Crawford, and Philip Friend are admirable. Conni Gilchrist lightens the action frequently with her portrait of an easy going human Siste.

STORY: A storm cutting off communications and the road interferes with the trip to London of Ann Blyth, who is i custody and almost too tired for the killing of her brother. With a matron as police officer she takes refuge in the convent. Claudette Colbert believes her story of innocence and deliberately disclose her in order to help her. By systematically persuading newspaper reports of the crime, and keeping others involved she produces evidence that the girl innocent and real murderer be Robert Douglas, a dor with whom Colbert has worked for year HANNA (Hollywood)

(More Revievs on Page 1)

FILM BULLETIN
LIPPERT PRODUCTIONS

BRITISH PRODUCING DEAL
HAILED BY RETURNING HEAD

The past month has been particularly showy for this studio, due largely to the absence of head-man Robert Weatherly, who has been in England supervising the start of his first British-American production, "Blonde Blackmail," made cooperatively with London financier, James Carreras.

Following his return to this country, Lippert expressed complete satisfaction with the transatlantic production combine, and indicated there would be an additional 12 to 15 more and better pictures with his British partner, in the months ahead. He has already purchased two completed screenplays to be made in England later this year. They are: "The Stolen Face" and "Dead On Course." As was the case with "Blonde Blackmail," Lippert will supply the script and two stars, in return for American distribution rights. "Blackmail," which start George Brent and Marguerite Chapman, was directed by Terrace Fisher and personally produced by Carreras. Shooting started July 9, and was completed early this month.

No definite starting dates have been announced for future productions in Hollywood, although it is expected that at least one new picture will go before the cameras this month, with a considerable pick-up during September. "Unknown World," which was co-produced by Philip Vorderman and two special effects men, Jack Rabin and Irving Block, has been acquired for Lippert for release in October. The picture, which was originally titled "To the Center of the Earth," is another science fiction yarn built around a mythical machine that penetrates to the earth's core as a haven from atom bombs.

METRO-GOLDWYN-MAYER

NO LAG IN PRODUCTION
PACE UNDER REVISED SET-UP

Surprisingly enough, there was no break in the flow of heavy production out of MGM, with the realignment of studio control brought on by Louis B. Mayer's resignation. On the contrary, the new executive committee headed by Dore Schary gave the green light to six new productions to roll during August, bringing to eleven the total number of pictures that will be in various stages of filming at some time during the month.

The committee, which includes, in addition to Schary, E. J. Mannix, Benjamin Thau and Louis K. Sidney, indicated, following its first session, that there will be few, if any, major policy changes in the immediate future. However, FILM BULLETIN hears that a survey will soon be conducted in every department of the studio, to effect maximum efficiency. There have been no resignations in the wake of Mayer's departure, although there is a strong rumor on the lot that Joseph Pasternak, one of the company's top-flight producers of musicals, will leave the lot at the expiration of his current contract.

Of the five pictures before the cameras during the first two weeks of August, three are being filmed in Technicolor, and all carry top-strata budgets. They are: "Belle of New York" (Fred Astaire - Vera Ellen), launched June 18 by producer Arthur Freed and director Charles Walters; "Sinatra" to the Rain" (Gene Kelly - Donald O'Connor), which has been before the cameras since June 18, with Kelly and Stanley Donen sharing direction chores for producer Arthur Freed; "The Enemy," (George Murphy - Nancy Davis) lowest budgeted of the group, directed by David Bradley for producer Richard Goldstone, starting July 30; "When In Rome," (Van Johnson - Paul Daughlas) a comedy filmed in Italy, starting July 3, with Clarence Brown doubling as producer-director; and "Ivanhoe," (Robert Taylor - Elizabeth Taylor - Joan Fontaine) shooting in England, P. S. Berman producing.

Today, August 13, Joe Pasternak and Director Curtis Bernhardt start the cameras rolling on "The Merry Widow," a Technicolor musical comedy co-starring Lana Turner and Fernando Lamas. Following on August 14th and 15th, respectively, "For Better or For Worse," (Stewart Granger - Eleanor Parker - Janet Leigh), George Sidney directing for Carey Wilson; and "R.S.V.P.," a Dorothy McGuire starrer which Gottfried Reinhardt will direct for Producer Lawrence Weintraun. Later in the week, "The Big Cast" (Mario Lanza - Elsa Lancher-Balmore), directed, will roll with AaronHall directing for Joe Pasternak.

(Continued on Page 12)
The final August starters - both set to go on the 27th are: "Skirts Ahoy," a musical starring Vivian Blaine and Esther Williams - Sidney Lanfield directing and Joe Pasternak producing; and "The Family Man," a co-production chore of George Reinhardt and W. H. Wright, starring Ruth Roman, Russell Nye and Denise Darcel.

MONORAM - AA
NEW STUDIO CHIEF SPURS MORE BIGGER MONO-AA FILMS

One of the first moves made by Walter Mirisch, after taking over his post as executive producer for Monogram and Allied Artists, was to start hyping budgets on a big-scale production, to be the company's forthcoming product. At the same time, he started agitating for an increase in the quantity of production, in order that the company might rank equally as a production and distribution organization.

Mirisch appears to be of the opinion that the company has slowly been backing itself into its production to a point where it was becoming primarily a distribution outfit. And, with that in mind, he is preparing a heavy slate of new productions to be presented to the executive board, and Presy Steve Broady, with more emphasis on the higher-budgeted AA product.

Feeling, generally around Hollywood, is that Monogram is one of the best things that has happened to the sister companies in a long time. Only 29 years old, Mirisch is aggressive, enthusiastic, and possesses a freshness that is sorely needed throughout the industry.

Already the anticipated spewing in production is in evidence, with a half-dozen new pictures either already started or being readied for August filming. On August 1, the camera started turning on three soundstages, as "Aladdin and His Lamp," "Rodeo," and "Ghost Riders" went into active production. Walter Wangler, who had previously been set as the technical director ("Aladdin"), took over full production responsibility in a last minute switch, with Lew Landers assisting him as director. Patricia Medina, Johnny Sands and Dick Erman are starred in the Cinecolor feature, which carries one of the highest budgets of any picture made by the company this year. "Rodeo," also being filmed in Cinecolor, is directed by William Beaudine and produced by Mirisch, with Jane Nigh starred. "Ghost Riders" is a Vincent M. Fennelly production, starring Johnny Mack Brown and James Ellison.

On August 7, Producer Fennelly also launched another Johnny Mack Brown starrer, "Lone Star Lawman," with Lew Landers directing.

Final August starter—or so it appears at this writing—will be "Straight, Place and Show," a Boyers Boys feature directed by William Beaudine for Producer Jerry Thomas. Two other features, which went into production late July, were brought in on schedule during the first days of August. They were: "Fort Osage," a Mirisch Cinecolor special starring Rod Cameron and Jane Nigh, directed by Lesley Selander; and "Yellow Finn," a Lindsey Parsons production starring Wayne Morris, and directed by Frank McDonald.

PARAMOUNT
PRODUCER-PLAYER TALENTS SWELLS PARA CONTRACT LIST

FILM BULLETIN hears that big things are in the offing at Paramount—not the least of which is the possible return of Preston Sturges to the lot. In addition, a big drive is on to build up the Para roster with new, exciting talent, and develop interesting and timely new picture ideas. While nothing definite can be said at this time relative to the return of Sturges as a top producer on the lot, it is known that negotiations are underway.

The roster of actors and actresses—now numbering 30, includes two promising newcomers: Patsie Ann Harding, 15-year-old singer, discovery, and Peter D. Baldwin, uncared on the Stanford University campus by a Paramount talent scout. The roster of 30 does not include some additional stellar talent with whom the company holds non-exclusive contracts. This latter group includes— to mention a few—Mongomery Clift, Jean Arthur, Eleanor Parker and Paulette Goddard.

A similar drive has been instigated by William Pine and William Thomas who have just inked a six-picture deal with John Payne, a multi-film pact with Arlene Dahl, and a two-frame deal with Ronald Reagan. In addition, a new contract has been written and directed eight pictures for the unit, has been signed to a new long-term contract.

At the turn of August, five pictures were shooting on the lot, and three more have been set to roll between then and the first of September. Five carry over from last month, four of which are titled: "Warholmet" (Charlton Heston); "Bigger Than Life" (Lee Marvin); "Hiroshi" (John Ireland); "Bread" (Gary Cooper); and "The Great White Hope" (Tony Curtis and Sophia Loren). "Captain Midnight," "Red River," "The Big运算器," "The Lady from Nowhere," and "The Young Turks" are also scheduled for production.

A number of Para releases will be alertly released during the month, among them being "An Affair to Remember," "The Great Lie," "A Place in the Sun," "Three Coins in the Fountain," "The Bad and the Beautiful," "One Foot in Heaven," and "Journey into Fear." The venerable "11th Street Girl," which opened at the Producers' Club last week, is one of the big screen successes of the month.

Auctions at the studio have brought in a number of camera crews from other studios, including the a whole group of support personnel. The Para unit is now prepared for some big picture releases.
Put the Accent on SHOWMANSHIP with Standees!

See your NSS Salesman or write your nearest NSS Exchange

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
ence were largely in the rave category — something that hasn't happened at RKO very often in recent years. And, as a result, Hughes is losing no time in launching Martin in another film, "Cavalcade of Music," which will run the gamut of tunes, from classical to jazz, Nat Perrin is currently whipping up the story.

Production, generally, is practically nil for the company during August, except for the independent units which release there. Of the four pictures filming at the present time, only one is an RKO production, and that is a $600,000 budgeted in Holt starrer, "Road Block," produced by Herman Seldom and directed by Lesley Selander. The three independents filming are Sam Goldwyn with "I Want You!" (Dana Andrews - Dorothy McGuire - Farley Granger) which director Mark Robson is shooting on a 28-day schedule; Filmakers has "Pay Without End," (Ida Lupino - Robert Ryan - Barbara Whiting). Harry Horner directing for Producer Collier Young; and Winchester Pictures, with "The Big Sky", (Kirk Douglas), being filmed on location in Wyoming, directed by and produced by Howard Hawks.

Coming up this week (August 13) are: "High Heels," a Wald-Krasna feature to be released at the beginning of October; "Reny," a Harriet Parsons, with a cast still to be announced; and "The Korean Story," an Edmund Grainger production, directed by Tay Garnett, and starring Robert Mitchum. On August 20, Wald-Krasna will launch "Clash By Night," Harriet Parsons again producing, and again with a cast to be announced later. Completing Harriet Parsons, with a cast still to be announced, and "The Korean Story," an Edmund Grainger production, directed by Tay Garnett, and starring Robert Mitchum. On August 20, Wald-Krasna will launch "Clash By Night," Harriet Parsons again producing, and again with a cast to be announced later. Completing Harriet Parsons' slate will be another Wald-Krasna feature, "Size 12," which rolls on August 27, with a cast tentatively headed by Shelley Winters. There is a strong possibility that Harriet Parsons will also produce this one.

20th Century Fox
EXEC PRODUCER BLAUSTEN GIVE FREE REIN BY ZANUCK

The appointment of Julian Blausten as an executive producer at Fox, in order to take some of the pressure off Darryl F. Zanuck in turning out this year's upper slate of 37 pictures, has met with a rousing reception on this lot. Not only is Blausten admired as a brilliant producer, but also as a man who likes Zanuck, tries to avoid the trite, formula pictures in favor of new untried story material.

In assigning a number of stories to be produced under Blausten's executive control, Zanuck reportedly gave him carte blanche on budgets. In each instance, subject matter and story content will be the determining factor in setting the cost allocation.

Inasmuch as the company has scheduled 13 more pictures to be produced this year than last it isn't surprising that nearly all of the studio sages have been busy during the past 30 days. As of this writing there are five features shooting, and four more set to join them in the remaining days of the month. The former group includes: "With A Song In My Heart," (Susan Hayward - David Wayne - Rory Calhoun), Jane Froman biopic, which has been before the cameras since June 18, produced and directed by Howard Hawks. The latter trio, directed by John Houseman, will probably begin the fall shooting schedule. Rails, respectively: "Red Skies of Montana" (Technicolor), (Richard Widmark) shooting since July 2, with Joe Newman directing for Producer S. G. Engel; "Elapement" (Clifton Webb - Anne Francis), launched July 19, by Producer Fred Kohlmair and Director Henry Koster; and "Bayou" (Michael, S. O'Shea), a John Huston - Samuel Fuller producer-director chore, rolling since July 11; and "Pride of St. Louis," (Dan Dailey - Jeanne Dru - Hugh Sanders) the Dizzy Dean biopic, Harmon Jones directing for Producer Jules Secheron.

In addition, one independent is before the cameras, for Fox release, "Rose of Cinarront," an Edward Alpseron production, filmed in color, and starring Jack Beutel, Mala Powers and Bill Williams, with Harry Keller directing.

Only two pictures have wound in the last month: "Viva Zapata," (Marlon Brando - Jean Peters) directed by Eli Kazan for Zanuck, and "Lydia Bailey" (Technicolor), starring the bright young newcomer, Dale Robertson, directed by Jean Negulesco and produced by Jules Secheron.

UNITED ARTISTS
INDIES GRIP OVER LACK OF SAY-SO IN EXHIB PACTS

Some of the independent producers in Hollywood are griping over the terms UA is demanding for releasing their pictures. UA is virtually the only distribution outlet available to most of the indies, and is taking advantage of that situation. Particularly, they are objecting to the limited control they now hold over the exhibition contracts on their product. Whereas in the past, the producer held final approval rights on the contracts, he is now more or less on the spot if he disapproves of the agreements proffered by the releasing company. For example, UA will submit the contracts to the producer or his representative, but will limit the period for approval or rejection to 48 hours. And, in the case of rejections, the producer must forfeit all approval rights unless he can come up with something better within the 48-hour time limit.

What's more, the new management of UA is in a position where they need not back down on their demands under pressure of a product shortage — which plagued the company for so many months. At the present time, the UA backlog has virtually dried up, and there is no prospect of new or nearing completion. In addition, four new productions will be launched between now and the end of October.

The only picture now shooting which has definitely been earmarked for UA release is the Humphrey Bogart - Katherine Hepburn starrer, "African Queen," produced in Africa and England by Horizon Productions. It is due to wind any day now on the soundstages near London.

Definite announcements have not yet been made on the four new starters set to roll during the late summer and early fall. However, two are expected to launch in "High Noon," his final UA commitment, some time during that period. Gary Cooper has been set for the starring role of the picture, with Carl Foreman serving as associate producer, and Fred Zimmermann directing. Aspen Productions, the Mark Robson-Mark Wise independent company, also is expected to get started on the first of their two pictures for UA release, in early September.

UNIVERSAL - INT'L
THREE TINTERS ROLLING HEAVY SHOOTING IS READIED

Despite a slight slackening off of production at Universal-International, this month, there have been none of the usual summer lay-offs, due, largely, to the heavy schedule coming up, and the pre-production work involved.

Vittorio De Sica has prepared to begin since our last report in this department, all of them being filmed in color by Technicolor; "Bend of the Snake," "Bronco Buster" and "Son of Ali Baba." "Bend" stars Jimmy Stewart, Arthur Kennedy and Julia Adams, and is directed by Anthony Mann, and produced by Aaron Rosenberg. "Son of Ali Baba," directed by Scott Brady and Joyce Holden, with Bud Boetcher directing for Producer Ted Richmond. Ali Baba is a Tony Curtis-Piper Laurie starer, directed by Kurt Neumann and produced by Leonard Goldstein.

Next to go will be "Francis Goes to the Big Town," the third in the popular talking muscle series, starring Donald O'Conner. Arthur Lubin again directs for Leonard Goldstein, with the first day of shooting scheduled for the 15th.

Coming up in September is "The World In His Arms," based on the Rex Beach novel, with Gregory Peck in the top role, a strictly Class A feature that the company hopes will rank with "Brillt Victory" as one of its top hits of the year. Further enhancing the picture's potential is the signing of Raoul Walsh to direct, Aaron Rosenberg produces.

Completed since the last Size-ups report are: "The Treasure of Frankland" (William Powell-Julia Adams), directed by Martin Goldsmith; "Weekend With Father" (Van Heflin-Patricia Neal-Gigi Perreau) Douglas Sirk directing for Producer Ted Richmond; "Battle of Apache Pass" (John Lund - Jeff Chandler) Technicolor western directed by George Sherman; "Sheerly, Producer Leonard Goldstein); "Meet Danny Wilson" (Frank Sinatra-Shelley Winters - Alex Nicol), directed by Joseph Peyv and produced by Goldstein; and "Meet the Nelsons" (Ozzie Nelson - Harriet Hilliard), produced by Aaron Rosenberg and directed by Frederick de Cordova. "Danny Wilson," incidentally, is the month's slate winner, coming in on schedule, and within bounds of the $400,000 budget.

WARNER BROTHERS
WB SETS HOTTEST PACE WITH 14 IN WORK FOR MONTH

Warner Brothers will lead all other lots in town in the number of pictures shooting during August. With the cameras already rolling on five productions, no less than nine more are slated to get underway. (Continued on Page 15)
Rudolph Scott - Raymond Massey starrer, directed by André De Toth and produced by David Weisbart.

Coming up later this month are: "About Face" (Gene Nelson) a Technicolor musical directed by Roy Del Ruth and produced by William Jacobs; "She's Working Her Way Through College" Bruce Humberstone directing and with William Jacobs producing, with a cast being worked out; "The Lion and the Horse" (Technicolor), Frank Fay producing, Louis King directing, cast still to be set; "Room For One More" (Cary Grant - Betsy Drake), Naurnon Taurog directing for Henry Blanke; "Retreat, Hell!" a Milton Sperling production, to be directed by Jacob Lewis; "Four Chaplains" Gordon Douglas directing for Lou Edelman, cast still unannounced; "Darby's Rangers" a Rudolph Fehr production, for which neither the cast nor director have been set; "This Woman Is Dangerous," tentatively earmarked for Ruth Roman, with Felix Feist megging for Producer Rudolph Nisk; and "The Big League," to be produced by Bryan Foy, but still awaiting cast and director assignments.

Pictures completed within the last 30 days are "Starlift" (James Cagney - Virginia Mayo and an all-star cast); "Come Fill the Cup" (James Cagney); a William Cagney Production "Hugo's in the Afternoon" (Ray Milland-Helen Carter); and "The Tanks Are Coming" (Steve Cochran - Mari Aldon).

In addition the Abbott and Costello starrer, "Jack and the Beanstalk," produced by their Exclusive Productions unit for WB release, was brought in two days ahead of schedule. Jean Yarbrough directed with Alex Gottlieb as producer.

**MR. BELVEDERE RINGS THE BELL** HIGHLY ENTERTAINING ENTRY
Rates • • • in family and neighborhood houses.

20th Century-Fox
88 Minutes

Although "Mr. Belvedere Rings the Bell" third in the series, may not hit the high- tones of the elegant smartly-pants. It re- tures of the elegant smartly-pants, it behooves from a rather disappointing sequel to high points of charm and gentle humor as well as some hearty belly-laugh's that makes it ideal fare for the family trade and roundly entertaining screen enjoyment gen- erally. The screen play is an adaptation of "The Silver Whistle," a beguiling play about a philosopher who imposes his presence on an old people's home and accomplishes quite a few changes for the better, even though his methods are open to question, it's a pleasant idea, and Henry Koster directs it accordingly. The pace occasionally leans to the leisurely side, but the dialogue is flip and clever enough to more than compensate for the lapses. Clifton Webb, playing the unique celluboid genius, and a cast of superb character actors, recruited from the play, imbue it with pace and vitality. This new "Belvedere" chapter should win the series new fans, as well as preserving and strengthening its old public.

Clifton Webb knows the Belvedere character down to the finest satiric shaft; his performance, as always, completely domi- nates the action, Joanne Dru is warm and vib- rant as the nurse in charge of the old people. Hugh Marlowe is appropriately irritating as the stuffy minister. Zero Mostel has several richly funny scenes as Belvedere's manager. Diminutive Billy Lynn, Doro Merande, Frances BRANDT, Kathleen O'Meara, and Jane Marbury play the oldsters with the finesse and surety of the skilled per- formers they are.

STORY: Webb, on a lecture tour, becomes interested in the problems of old people. He decides to enter an old folks' home by posing as a remarkably well pre- served septagenarian. He finds the oldsters living in a drab house and garden adjoining a very poor church. His own vitality is in- fectious, and before long he has infused most of them with a desire to make more of their remaining years. He conceives a mystery or an oldie detector that restores vigor to a couple of the men. He steals equipment from all over town and plans a bazaar. Eventually his identity as Belvedere is revealed; inevitably the dis- illusionment of the old people follows. They think he has been making fun of them. However, Belvedere's actions have brought their plight into the open. The people flock to the support of the home, the minister realizes his charges need something more than mere subsistance, And Belvedere sees to it that the church man takes some definite action about his romantic interest in Joanne Dru.

**TALL TARGET' FAIR PERIOD MELODRAMA**
Rates • • • as dweller.

MG M
78 Minutes

"Tall Target," neither strong enough in names or solid entertainment content to stand alone, is the kind of attraction that lends itself to equal billing in neighborhood and secondary metropolitan houses. The story is interesting and unusual, woven from the facts of Abraham Lincoln's jour- ney from Springfield to Washington for his first inauguration. A plot to assassinate him before he reached Washington was in the making and its conspirators involved people from some 20 states of the Union. The screenplay of this MGM release wastes too much time in getting started, and the relationship of one character to the other is not particularly well defined. But the sec- ond half of the drama holds up well — the exposition has been laid away and director Anthony Mann is in a position to concen- trate on action and suspense values. come off with a fair measure of excitement, and the finale packs real dramatic punch. This should satisfactorily round out a twin bill program.

Dick Powell gives a strong performance of the New York detective who sets out on the single-handed mission of saving the pres- ident's life. Paula Raymond figures attract- ively in the proceedings as a Southern belle although the role is not large. Adolphe Menjou, cast as one of the masterminds behind the scheme has a role too poorly defined to hold conviction. Marshall Thompson over- does the spot of a Southern firebrand. Ruby Dee is outstanding as a slave.

STORY: Powell's report on the scheme to kill Lincoln during a proposed address at Baltimore is pigeon-holed by the New York police department. Powell has no way of knowing whether a copy, sent to the State department, has fallen into the proper hands. He decides to go to Baltimore him- self. From the moment the train leaves Washington, mysterious things begin hap- pening. The body of the detective is found; Powell is stripped of identification. Menjou, who helps Powell out at first, is eventually disclosed as being in on the scheme, At Philadelphia, Powell tries un- successfully to have him arrested, instead is taken into custody himself, Powell makes a break and boards the train. At Baltimore it is learned that Lincoln has cancelled his speech. Actually the president-elect is on the train, having been smuggled aboard during the night. Marshall Thompson makes one final plunge to complete the plan, but Powell foils it. Lincoln arrives safely in Washington, going to his own inauguration "like a thief in the night."

**ANGEL**
‘PEKING EXPRESS’—HEADLINE-HOT DISPLAYS

Several effective ideas for in-theatre and on-door displays are presented in the press book for “Peking Express.” An enticing photo of Corinne Calvet with some provocative copy is available for both blowup purposes and for a mailer/post card size. The Calvet assets, life-size or better, are certain to pull plenty of attention in the lobby, on the front or in store windows.

A simple, inexpensive and effective lobby teaser is suggested, using a sheer curtain in front of a blowup of an ad or one of the posters. Copy on curtain could read: “Peking Express” Take You Behind China’s Silken Curtain—Today! A light behind the curtain, flashing on and off, will make the message visible alternately, and should be a striking display.

An advance “see board” idea with a novel twist can be made up in the form of a railroad station schedule blackboard. Dramatized with appropriate slogans from the picture, one copy would run in the following form: 7:15 Shanghai—“Peking Express begins trip with Murder and Intrigue as passegers,” 9:37 Chunchu—“Ruthless bandits loot train and terrorize with gun and bayonet.”

STUNTS

A man walking around town dressed as a train conductor will get attention if properly presented. His cap should carry “Peking Express” printed on brim. Sign on back would say “All Aboard for the Peking Express!”

Get your tickets at the Blank theatre. Or a Barker in front of the theatre will attract extra attention to playdate when he makes a pitch in the style of a train announcer.

NEWSPAPER ADS

Below, some of the larger display newspaper ads, and three of the teasers available for national Screen Service.
Producer Hal B. Wallis has placed his latest Paramount release in one of the hottest settings in the world today—China. 'Peking Express' takes place aboard the Shanghai-to-Peking train which is carrying, among others, Joseph Cotten, a United Nations surgeon; Corinne Calvet, a suspected collaborator in the last war; Edmund Gwenn, a wise and gentle priest; Benson Fong, a Chinese newspaperman, and Marvin Miller, an oily black marketeer. The conflicts among this heterogeneous group are intensified when the train is halted by bandits posing as soldiers and Cotten, Calvet, Gwenn and Miller are taken to a farmhouse for "questioning" by the leader of the band who turns out to be Miller. Motives for the action become clear when the bandit leader turns his attentions to Corinne in an endeavor to have her gain information for him while the doctor and the priest are held hostage. In a series of subsequent incidents, which include torture, murder and a free-for-all, the hostages escape the train, where there is a running battle as Miller's forces attack. Under Cotten's direction the escape succeeds and the Peking Express continues its perilous journey. William Dieterle directed from a screen play by John Erdyth Lucas.
Last Monday was a big day for the brothers Warner. It marked exactly a quarter of a century since a crowd packed the old Warner Theatre on Broadway and watched in sweaty wonder the making of one of the movie classics of the world — talking motion pictures. The premiere program which ushered in the first commercially successful talking pictures began with a dry speech by Will Hayes from the screen. This was folowed by a much more interesting parade of entertainers including Mische Elinan, Marion Talley, Efrem Zimbalist, Harold Warner, Roy Sneed, Giovanni Martinelli, Anna Case, the Cansinos, the Metropolitan Opera Chorus and the New York Philharmonic Orchestra. The latter also doubled on the sound track of the feature picture, "Don Juan" to play the first synchronized musical accompaniment for a feature picture. In between, Warners has rung up some other notable "firsts": the modern movie musical, initiated with "42nd Street"; the factual drama, like "I Was A Fugitive from a Chain Gang"; the highly lucrative gangster cycle, in the "Public Enemy" vein; the classic sound spectacle, like "Captain Blood". Our toast to Warners: May the next quarter century be as good to the brothers and their customers as has the last.

Paramount's 150-city "sneak preview" campaign for "Here Comes the Groom" during the week of August 13 sounds like the un sneakiest "sneak preview" series in history. First, on the day of the preview, a 100-line specially designed ad "announcing the sneak preview" will be run on the amusement page apart from the picture's current ad. In the lobby there will be a 40 x 60 foot poster shouting out the event. Special invitations in quantity up to 25% of theatre capacity are being issued to taxi drivers, barbers, manicurists, waitresses and other blabbermouths who come in direct contact with the public. A special "sneak preview trailer" will be shown by Paramount prior to the film in which star Bing Crosby makes a direct pitch to the public and invites their cooperation by asking them to sign pre-view cards, which Paramount is also furnishing. The sole on this "sneak" may be gun rubber, but the rest of the shoe is studded with bells.

Barely Recovered from the tremendous boxoffice success registered by "Great Caruso", M-G-M is now flourishing the showings of "Show Boat" in its first few weeks' engagements. According to Lo, another of Lo's "firsts", the average patronage on holdover weeks is topping the excellent showing of the Lanza film, best for any Metro picture in years. At the Music Hall, where 60x60, built to the breaking existing records, the M-G-M musical is setting new marks—highest second week's gross and biggest 14-day figure.

Universal has embarked on the most intensive promotional period in its history with premieres of seven pictures from Coast to coast held during the four weeks between July 24 and August 17. The ad-promotion director David A. Lipton, records. With star p. a.'s marking each of the septet, four have bowed during the last week of July — "Mark of the Renegade" in Los Angeles; "Cattle Drive" in Denver; "Francis Goes to the Races" in the same city, and "Bright Victory" in New York. August 3 saw the world debut in Chicago of "Little Egypt"; "Thunder on the Hill" teed off August 8 in Boston, and "Iron Man" will have its premieres in Pittsburgh on August 17.

Cimpo has been placed in the select group of organizations exempt from filing Federal income tax returns. E. J. Mc- Larney, deputy commissioner of Internal Revenue, advised the all-industry organization that it "will not be required to file income tax returns, unless you change the character of your organization, the purposes for which you were organized, or your method of operation."

Of Men and Things: Sterling Sill plant assumes his new duties as Eastern publicity manager for 20th Century-Fox to day (13th). Formerly special events manager for the company, he was also at one time assistant to the director of ad-publicity, as assistant to president Spyros P. Skouras. He handled special events and public information assignments while in the Navy during the war. His appointment by vice-president Charles Einfeld followed the resignation of public relations head David Golding, effective August 10. Golding, who said he will take an "extended, overdue vacation", did not reveal his future plans. Replacing Stilliphin as special events manager is Meyer Hutte
Fifteen theatres, the largest number thus far to carry an exclusive theatre television program, will show the Joe Louis-Jimmy Bidins heavyweight fight at 10:30 p.m., Wednesday, August 15, to be held at the Baltimore Municipal Stadium, the fourth such event to be televised exclusively to theatres. It also marks the first time in the fight series that theatres in the New York City and Boston areas will be included in the theatre TV network.

As announced by Nathan L. Halpern, president of Theatre Network Television, the 15 houses, six located in the New York metropolitan area, include: The Paramount and Warner Theatres on Broadway; the Fabian Fox and Century Marine in Brooklyn; the Century Queens in Queens Village, Long Island; the RKO Fordham in the Bronx; Warner's Stanely and the independent Royal Theatre in Philadelphia; RKO Keith's in Washington, D.C.; Fabian's National in Richmond; Shea's Fulton, Pittsburgh; Radio Palace, Cleveland; United Paramount's Trivoli, Chicago; American Theatres' Pilgrim, Boston; Fabian's Palace, Alhambra.

In addition to the New York and Boston houses, another new entry will be the 1000-seat Royal in Philadelphia, carrying forward the experiments of Theatre Television Enterprises, with their moderate priced equipment or smaller houses. This equipment has been successfully demonstrated previously at the Lincoln Theatre in Philadelphia for the Payne-Marciano fight.

Halpern also revealed that large screen theatre television had laid another strong claim in its programming foundation with the signing of a pact with seven colleges assuring a full schedule of major college football games to go to subscribing theatres on an exclusive network. The games assigned by Theatre Network Television will over the college schedule, which begins September 22 and runs to December 1, 1951, and will feature the major Eastern college teams. Already signed by TNT for the 1951 season are the U.S. Naval Academy, Prince- ton, Pitt, Yale, Fordham, Columbia and Dartmouth. Other colleges participating in the program will be announced shortly.

The exclusive theatre telecasts, a part of the experimental TV plan approved by the National Collegiate Athletic Association for 1951, which limits telecasts for home set consumption to no more than one game per week in each area, will be offered to all theatres equipped to transmit them on large screens through a cable pipe-in. It was expected that some 100 theatres will have theatre TV equipment by next Fall.

Halpern said the games will be selected weekly during the season to assure at least one top contest for the theatre TV network each Saturday. This selection may be augmented with additional regional games to make the best possible test of theatre TV a possible solution to the television problem confronting the colleges, the TNT headlined.

TOP AD-PUBLICITY TALENT TO HEAD JUBILEE PROMOTION

The movie industry's Jubilee drive next Fall will have the benefit of the movies top advertising, publicity and exploitation brains to promote the campaign, a line-up of black talent that could hardly be equaled in any other industry.

This became clear as Charles E. McCarthy, COMPO's information director and coordinator of ad-publicity-exploitation for the Jubilee, named the men who will promote the campaign.

United Artists' Max E. Youngstein, who initially presented the campaign last November to the COMPO executive board, will act as special assistant to McCarthy. The rest of the assignments reads like a who's who of the industry's movie hustlers:

National advertising, M-G-M's Howard Dietz; general publicity, Columbia's Arthur Schmidt; general exploitation, U-I's Charles Simomelli; star tours, Warners' Milt Blumenstock; campaign book and accessories, RKO's Barret McCormick; opening dinner, 20th-Fox's Charles Einfeldt; national radio broadcast, Paramount's Jerry Pickman.

Schmidt lost no time in setting up his publicity committee, and forming an all-in-

MYERS CALLS TICKET TAX EXEMPTIONS DISCRIMINATORY

Drafted once more to handle the motion picture industry's admissions tax problem, Allied's A. F. Myers came through with another sparkling job. In a statement before the Senate Finance Committee on a provision of the opening Revenue Act of 1951 granting special exemptions from the admissions tax to certain organizations and institutions, Myers called for the elimination of discrimination against the moviemakers by striking out the exemptions or including motion picture theatres among those favored.

Myers cited the industry's abandonment of the struggle to reduce the admissions levy when the Korean situation developed and said that conditions in the movie business have since shown little improvement. "If the Congress is now going to grant special exemptions from the admissions tax on grounds of economic need, then motion pictures qualify for first consideration," he said.

Exemptions granted to so-called "non-profit" organizations (after "expenses"), Myers argued, would give these groups an unfair competitive advantage over the established movie theatre. Eliminating the admissions tax for these organizations would encourage them to enter into competition with the theatres and would amount to a government subsidy to the favored groups. It would also encourage the "greedy promoters", whose share of the proceeds is insured under the category of "expenses" and who operate in the name of various religious, educational and charitable institutions exempted under the proposed bill.

Myers voiced approval of the portion of the bill exempting passes from the tax and basing the tax on reduced-rate tickets on the actual price, rather than the full-rate admission. The present regular admission tax requirement on cut-price tickets is "an unwarranted deterrent to the admission of students and men and women in the armed forces."

The "unkindest cut of all", he said, was the exemption granted organizations running any "cooperative or community center moving picture theatre" whose only limitation is...
Compo Appeals Ouster of Films in "Essential Lists"

Presenting a powerful argument for the movie industry as an "essential" industry, the Council of Motion Picture Organizations appealed the amendment by the Department of Commerce excluding the industry from the list of "essential activities" issued April 8, 1951. In an earlier "tentative list", issued last year, the movies were among those industries which, the Government's reading went, should be exempt from the nation's defense program.

In the appeal, presented by Compo special counsel Robert W. Coyne, the industry's wartime record, equalled by "no other private industry" in contribution of product and service, was cited, as well as the current cooperation and assistance offered to the President via a country-wide network of committees.

Public and military leaders "place in the top classification as the first prerequisite to defense and war the conditioning of the minds of men," Compo said. "The motion picture is the most potent medium for informing and persuading ever devised." The power to inform and compel for purposes normal to human conduct becomes a precious power in the time and condition of emergency and stress when thinking and action must be channeled in one direction to one overpowering objective in the shortest possible period of time. Such a period, he said, serves the same function as the radio and press. In addition, the appeal declared, the nation's theatres offer of convenient assembly for bond sales, for civilian instruction, for recruiting and induction centers, for blood giving, for health centers, for food raising." Hollywood's facilities are available for production of training films and special messages, it added, and "the entire industry's personnel, well integrated yet spread from metropolis to hamlet, are at the government's service."

The plea, he emphasized, "is not aimed at the automatic deferment of personnel, the automatic allocation of materials or preference in construction authorizations." The "essential rating is sought "so that when and if situations threatening the efficient functioning of the industry are presented, the industry by its nature will be heard."

Compo asked that a hearing be granted industry representatives if in the judgment of the Secretary such is needed in the disposition of this appeal.

Willmark Takes Over as CRI Checks Out of Business

Confidential Reports, Inc., the theatre checking organization, passed out of the film industry picture on August 4th and was supplanted by Willmark Service System, Inc., as the checking agency for the film distributors. Willmark, contracting separately with the companies served by CRI, took up the checking chores on August 5.

New U. S. - UK Pact Adds $4,000,000 To Remittables

After three weeks of laboring over a new Anglo-American agreement, a team of American film industry negotiators and officials of the British government brought forth a plan which would add $4,000,000 to the current remittances from the United Kingdom to American film companies.

Joyce O'Hara Motion Picture Export Association executive vice-president, who presented the terms to the MPEA's Board of Directors last week, indicated that the proposed pact would be accepted although no formal vote on the agreement was taken at the Board meeting.

Main terms of the pact which will run for the current season's program, in quantity, are: will provide for continuation in the basic remittance of $17,000,000 annually from American film earnings; a remittance increase from 23 per cent to 33 1/3 per cent of the amount of money expended by American film companies on film production in the United Kingdom, and additional earnings based on whatever sums accrue to American film interests under the new Easy Tax Plan. This is a schedule of increased admission taxes under which the revenue yielded is shared by the British treasury, film producers, distributors and exhibitors.

At the end of the first year of the new pact, either side may at its own opinion reopen the negotiations.

In addition to O'Hara, the American team included the MPEA's John G. McCarthy and James Mulvey, representing the SIMPP.

Quality, More Color in New Col. Lineup - Montagu

An increase in the number of color film and in the quality of product from Columbia Pictures was promised in Chicago last week by general sales manager A. Montague the company's annual sales convention. Two sales head revealed a 1951-52 schedule of 16 features, 16 of the group to be in color, 10 short subjects, and three serials.

The featured line-up, approximating the current season's program in quantity, will include 10 Technicolor films and six Supercine color pictures, a half-dozen tinters more than the '50-51 schedule. Montague also declared that the number of "AA" productions had been increased.

Among the top films will be three Stanley Kramer productions, "Death of a Salesman" ("From Here to Eternity") and "My Six Convicts"; a Sidney Buchman production, "Boy Malone"; a Rita Hayworth film, her first three years; a Judy Holliday comedy, "Ten Tall Men"; a Norma Production ("Lancaster - Harold Hecht)."

There will be six Gene Autry films, the "Jungle Jim" features and eight westerns among the 61 announced.

The shorts program will have 26 two-reelers and 76 one-reelers.
In the Release Chart, "Rel." is the National Release Date. "No." is the release Number. "Rev." is the Revision 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) Cinecolor, (SC) Supercinecolor, (TR) Trucolor, (A) Anscolor.

**METRO-GOLDWYN-MAYER**

1950-51 Features Completed (64) In Production (5)

**COLUMBIA**

1950-51 Features Completed (41) In Production (1) Serials Completed (3) In Production (1) Westerns Completed (13) In Production (0)

**LIPPERT**

1950-51 Completed (23) In Production (0)

**MONOGRAM - ALLIED ARTISTS**

1950-51 Features Completed (29) In Production (2) Westerns Completed (8) In Production (0)

In addition, please see the sections on production and release dates, production companies, and notable artists for more information.
TECHNICOLOR extends hearty congratulations to
Metro-Goldwyn-Mayer Studios
for its magnificent achievement
"SHOW BOAT"
(in Color by TECHNICOLOR)

TECHNICOLOR
IS THE TRADE MARK OF
TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER
THE SMALL EXHIBITORS WON'T ACCEPT SECOND-CLASS CITIZENSHIP!

A. F. Myers Warns Against Plan To Mass Sell Smaller Theatres

Page Five
NOW IT IS "DAVID AND BATHSHEBA"

Twentieth Century-Fox proves once again that there is no business like show business.

The Motion Picture industry is on the march. "David and Bathsheba" is a portent of its future. Backed by the greatest campaign in 20th Century-Fox history, it is reaffirming that movies are first in the heart of the American people—their best amusement buy at the lowest cost.

Here is the word on David and Bathsheba: "A big picture in every respect. Has scope, pageantry, sex, cast names, color—everything. A sure-fire boxoffice entry, one of the really big pictures of the new selling season!"—Variety. "Highest rating. Terrific in a colossal way! Peck is the most sensational item. Superb."—N.Y. Daily News. "Inspiring, spectacular—a wondrous motion picture of dramatic impact, of power. Hayward is splendid as the sinned Bathsheba of profane love."—Journal-American. "A masterpiece. Emerges from the screen one of the greatest love stories of all time."—N.Y. Daily Mirror.

"A credit to its makers! Majestic, sensual, colorful, forceful, handsomely mounted and resplendent in Technicolor, Mr. Peck's performance is both outstanding and singular. David emerges from the printed page as a whole man—human, regal, lustful, poetic, and what is of utmost significance—mature. Such spectacular phases of the colorful annals as the slaying of Goliath, the battle before the gates of Rabbah and King Saul's defeat on Mount Gilboa pass in review. A tempestuous and passionate figure has been given stature, dignity and authentically royal dimensions on film."—N.Y. Times.

"A greatness rarely achieved! 20th Century-Fox and Darryl Zanuck, whose personal production this is, have done much more than present tremendous entertainment. Under Henry King's expert and sensitive direction, the lyric passages, the stoning of the sinful women, the mob scenes of battle weave a colorful and inspiring visualization of one of the greatest stories from the world's greatest Book. It is a picture that will live for years as a classic!"—Louella Parsons.

"Deeply moving, robust, worldly—it is quite, quite a show!"—N.Y. Post. "It fills the eye, 'David and Bathsheba' is about as handsome as Hollywood's production opulence could make it!"—Herald Tribune.

To keep the momentum rolling—Darryl F. Zanuck and Joseph L. Mankiewicz, the men who gave you "All About Eve", take a new look at life with Cary Grant and Jeanne Crain in "Pepe Will Talk". Betty Grable and Macdonald Carey in "Meet Me After The Show", Technicolor, is America's biggest musical. Fred MacMurray and Eleanor Parker team up to bring a million ...
A" THAT IS SUPERCOLLOSAL

Motion Pictures are America’s favorite and least expensive form of entertainment

laughs in “A Millionaire For Christy”. “The Day The Earth Stood Still” is one of the most amazing science-fiction dramas of all time. Out of the pages of a great best-seller comes the startling story of Rommel, “The Desert Fox”, starring James Mason. “Decision Before Dawn”, based on George Howe’s Christophers Award-winning novel, “Call It Treason”, is unlike any motion picture you have ever seen. It is Director Anatole Litvak’s first since his precedent-shattering “Snake Pit”. “Kangaroo”, filmed in Technicolor, is another 20th Century-Fox great. This spectacular outdoor epic, photographed in its entirety in Australia, was under the direction of Lewis Milestone.

THE SHRINERS salute Carol Woods, descendant of David and Bathsheba, as Alexander F. Mitchell, Deputy Director General, introduces her to the Imperial Court at Madison Square Garden.

THE AUDIENCE OF TOMORROW mobbed Goliath. Over a million kids met the “heavy” of the battle between David and Goliath.

FRANCIS X. BUSHMAN (3rd left rear) is feted by San Francisco Women’s Club. Bushman toured U.S. for “David and Bathsheba.”
"THE GREAT CARUSO"
GREAT!
"97% Will Recommend"

"SHOW BOAT"
GREATER!
"98% Will Recommend"

"AN AMERICAN IN PARIS"
GREATEST!
"98.1% Will Recommend"

Yes, the audience-reaction poll by Film Research Surveys gives "AN AMERICAN IN PARIS" the highest "Will Recommend" mark in the history of M-G-M musicals. A typical neighborhood audience at the Loew’s 72nd Street Theatre Sneak Preview last week confirmed all the advance word-of-mouth about M-G-M’s magnificent new Technicolor musical. This mighty attraction will have its World Premiere at Radio City Music Hall. Watch! Wait! Again M-G-M gives your industry something to be proud of!

TIP-OFF! Also screened at the Preview: "Car of Tomorrow" an M-G-M Technicolor cartoon short subject. A riot! Get it fast! Produced by Fred Quimby.
NO SECOND-CLASS CITIZENSHIP

Some nonsensical talk about a scheme to cut down sales costs at the expense of smaller theatres has been making the rounds of late. While, on its face, nonsense, the idea must not be ignored, for the history of our business records how several other seemingly fantastic schemes to divest exhibitors of their privileges and their pocketbooks were slipped into the modus operandi of the industry while the victims were blithely looking elsewhere. You may recall, for one, the unconscionable method of identifying pictures by numbers under the old block booking system. Theatremen never believed that could happen to them, but it did!

The latest idea is designed to make every theatre account, no matter how small, a "paying" one, for, we are told, there are thousands of small theatres which show the distributors very little or no profit at all. It is the aim of some film executives to devise a plan by which these houses could be sold the products of all film companies (in a lump, we presume) by some central agency. This would entail the elimination of most exchanges and, of course, a sharp reduction in the number of film salesmen required to cover the field. Only the large, influential circuits would retain the privilege of dealing with representatives of each individual film company.

The thousands of little exhibitors? They apparently would find themselves in the position of being required to pay whatever the central sales representative asked for each of the products he was offering, or doing without any of them. Perhaps the little guy would agree on the terms for the pictures of Company Number One, Company Number Two, Company Number Three and Company Number Four, but if he balked at the terms asked for the pictures of Company Number Five—well, no deal.

A. F. Myers, in a recent Allied bulletin, had something pertinent to say about this scheme:

"We are getting a little tired of the cracks about small accounts, how unprofitable they are to handle, and how '75% of any distrib's income is derived from 110 accounts representing 3,509 to 4,000 houses.' There was a healthy industry before those big chains were forged. This so-called 'backbone' of the industry is made up of a lot of once independent vertebrae. And if, in spite of court rulings, the chains are to be put in a preferred class and allowed to negotiate blanket deals with top executives at convenient points, whilst the independent exhibitors must deal with a joint agency operated by remote control, then it is apparent that the wheels of justice have not ground fine enough and that there must be still further divestitures.

"If the distributors are out looking for trouble, this is where they will find it.

"The small independent accounts are important or insignificant in the view of some distributors depending upon the exigencies of the moment. When the Government suits were filed the defendant distributors in attempting to prove the existence of strong, active competition in the business, accorded great importance to the independent exhibitors. Indeed, for a number of years their hearts have bled (in public) for the little fellow. But in recent months there has been a tendency to revert to the thinking of 20 years ago when one general sales manager referred to the independent exhibitors as 'cooties'."

No such crude epithet would be hurled today by any reputable sales executive, we are sure, for in the crucible of the intra-industry wars that have raged over the past two decades the film men have learned that the mass of little exhibitors are a powerful force in unity. Furthermore, it is inconceivable that any film company would jeopardize the 25 percent of domestic revenue reputed to be represented by the thousands of little theatres throughout the land, especially in this stringent market. Despite the fact that the central-selling idea does not add up logically, rank-and-file exhibitors must keep in mind that our industry has been notorious on occasions for plunging into half-baked schemes, and they would do well to keep a close watch on this plan to relegate them to an inferior status. We know that the vast majority of these little fellows will never accept second-class citizenship in the movie business.
THERE'S A FORTUNE FOR YOU IN

A MILLIONAIRE FOR

Christy

THE TRADE SAYS:

"AUDIENCES ON THE PROWL FOR BRIGHT ESCAPIST ENTERTAINMENT WILL FIND THIS RIGHT UP THEIR ALLEY. AUDIENCES GENERALLY SHOULD HAVE A GOOD TIME, WITH BOXOFFICE RETURNS REFLECTING THIS HAPPY SITUATION."
—Film Bulletin

"ABOUT AS ROLLICKING AS ANY EXHIBITOR COULD HOPE FOR."
—M. P. Daily

"THE FILM FAN WHO SEeks ONLY DIVERTISMENT WHEN HE RELAXES IN A THEATRE SEAT AFTER A HARD DAY AT THE OFFICE IS SURE TO FIND THIS UNHIBITED ROMANTIC COMEDY TO HIS LIKING."
—M. P. Herald

"THIS IS HOLLYWOOD'S GREATEST YEAR FOR BRILLIANT MOVIES, FILM- DOM ALREADY HAS SUCH OUTSTANDING CLICKERS AS THE GREAT CARUSO, SHOW BOAT, THE THING, PEOPLE WILL TALK, THE PROGMEN, JIM THORPE—ALL AMERICAN, RHUBARB, 'A MILLIONAIRE FOR CHRISTY' A PLACE IN THE SUN, HERE COMES THE GROOM AND QUO VADIS."
—Jimmy Starr, L. A. Herald-Express

CHRISTY SAYS

"I look good...from every SHOWMANSHIP angle.

"My potentialities are enormous...FULLY PACKED and BIG BOXOFFICE!"

"I'M GOOD FOR A LONG ENGAGEMENT IF YOU DO THE RIGHT THING BY ME!"

MacMurray • Parker

A MILLIONAIRE FOR Christy!

with RICHARD CARLSON • UNA MERCE

CHRIS PIN MARTIN • DOUGLAS DUMBBELL • KAY BUCKLEY

Produced by ARTHUR P. FRIEDCO • Directed by GEORGE MARSHALL

Screenplay by RICHARD COHEN • Original Story by ROBERT HARSHARI • Music by VICTOR YOUNG • A THORP PRODUCTION • RELEASED BY 20th CENTURY-FOX

Flash:

watch for news soon!

Tremendous saturation pre-

There's No Business Like 20 Business!
WHAT A 'LIFE'!

Magazine Gets Its Lumps From Outraged Industries

A tremendous tidal wave of insidious industry protest battered the doors of the publishers of Life Magazine, following the publication, in the August 13 issue, of its feature title "Now It Is Trouble That Is Promenaded in Hollywood," which carelessly claimed the premature demise of the movie business. Hecting the volume and intensity of sent pouring in on him, editor-in-chief Henry Luce has consented to publish an "official" statement by Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, which is intended to serve as reply for the entire industry.

Meanwhile, there have been many unofficial letters by industryites against the Life article, including one by Mayer blasting both the Life and recent Fortune articles. He termed them latest and most sensational in a series of lies which have done our business great injury. We shall try of course to obtain a retraction, but since denials never catch up with the original lies, we must use other means to prove their falsity.

We must exert every possible effort, by the unity of our pictures, the attractiveness of our theatres, and by aggressive showmanship, to prove to the American people that this third campaign of falsehood is without foundation.

Most of the protests, like Mayer's have been serious, outraged vein, but it remained for the Twentieth Century-Fox to tweak Life's nose by mimicking the format of the anti-movie gag in a trade advertisement proclaiming that "Now It Is 'David and Bathsheba' That Is Perilous." It is not known now whether the Skouras organization will place this ad in the Life publication.

The best answer to this weird exhibition of editorial integrity will come with the showing of the new Fall and Winter pictures; with the reports of increased attendance (made available to Life but ignored by the 'researchers') and with the recognition that the movie industry is on the march again.

"There is a great story in the movie situation! Not the story of a leading industry going to hell on roller skates, but the story of an American institution again surviving a new competition by merit and survival."

Jack Kirsch, president of Allied Theatres of Illinois, in a wire to Luce:

"Your article...dealing with Hollywood is, to my mind, one of the most destructive pieces of journalism that I have ever seen. It is an unwarranted attack upon the movie industry which is still the most popular form of entertainment for millions of people and can only lead to inference that the motion picture theatre is destined for oblivion which is farthest from the truth. In direct contradiction to this article I wish to cite the case of the Commodore Theatre, Chicago, which ran the movie, 'The Great Gatsby,' for an unprecedented six-week engagement, a record that has never been equalled in the more than thirty-year history of that theatre. This fact also holds true of other theatres around the country that have enjoyed similar success with this and many outstanding movies."
'DAVID AND BATHSHEBA' BIBLICAL EPIC OF A GREAT LOVE STORY

Rates • • • • generally

20th Century-Fox
123 minutes
Gregory Peck, Susan Hayward, Raymond Massey, Kieron Moore, James Robertson Justice, Jayne Meadows, John Sutton, Dennis Hoey, Walter Talum, Paula Morgan, Francis X. Bushman, Teddy Infuhr, Leo Peskin, Gwyneth Verdon.

Directed by Henry King.

Paced by a magnificent performance by Gregory Peck in the role of the king of the Israelites, "David and Bathsheba" stands forth as one of the finest films of recent years. It is a big picture, although it may not be quite the spectacle some people expected it to be; but it has what few spectacles can claim—a deep, intense, moving story in which the principal characters stand out as human beings above the big sets and the pageantry. It is basically a love story, one of unsurpassed daring and passion, one of history's most famous.

Producer Darryl F. Zanuck has poured the full resources of 20th Century-Fox into the production; in details of research, atmosphere, costuming, etc., it is superb. Technicolor is used sparingly and most effectively. "David and Bathsheba" is not and doesn't pretend to be a biblical spectacle in the DeMille tradition. The pageantry is utilized simply as the back ground for this rich, provocative human drama. Philip Dunne's screenplay is literate, frequently poetic. Henry Peck's photography is completely fine, performances, masterfully merges the story line with the sumptuous panorama, weaving a vivid, eye-filling drama. Without its biblical trappings, this story of a man's lust and love for another man's wife and subsequent murder of the husband would never have passed the Johnston office. Box-office-wise, it will play a merry tune in all situations, and it's a natural for the exploitation talents of every smart exhibitor. It has everything—sex, drama, Technicolor, strong stars, and a story known to everyone.

Gregory Peck is a handsome David, and his resonant voice, always the strong point of his performances, is superbly suited to the role. His reading of the psalms is eloquently simple. He never falters in probing the many facets of the David character, warrior, king, poet, and lover, Susan Hayward is a beautiful, if somewhat shallow Bathsheba. She seems too modern for the role, although in the latter stages, she effectively gets across the characterization of a woman foolishly and helplessly in love. Raymond Massey, as Nathan, the Prophet, is impressive. Kieron Moore, James Robertson Justice, Jayne Meadows, Francis X. Bushman, and Dennis Hoey are splendid, Walter Talum is a terrifying Goliath.

STORY: Woven from the story of David's love for Bathsheba as told in the Book of Samuel, the story begins with the entry of David and his people into Israel, bearing the sacred Ark of the Covenant. Enthroned as King, he sees Bathsheba taking a bath, falls in love with her. Their love produces the promise of a child, which exposes their illicit affair and bring down the wrath of the people on Bathsheba, David sends Uriah, her husband, to the front in the certain knowledge that he will be killed. He makes Bathsheba the Queen. Here the script improvises on Samuel in that the people, at Nathan's prodding, rise up against Bathsheba and demand her life. David goes to the Ark, supplicates himself, promises to repent. During these sequences he relives his boyhood days and we see David, the youth, appointed by the prophets and chosen by Saul to become King. Jonathan figures briefly as does the encounter with Goliath. HANNA (Hollywood).

'ANGELS IN THE OUTFIELD' HIGHLY ENTERTAINING FANTASY

Rates • • • — except in action spots

Metro-Goldwyn-Mayer
98 minutes

Directed by Clarence Brown.

"Angels In The Outfield" is a charmer — real movie entertainment that deserves to clean up among a wide variety of fans. The production of Clarence Brown is a boxoffice tonic, a show that entertains from start to finish with its bright, whimsical fantasy about a cellar ball club that climbs into the pennant race at the instigation of a group of angels. The script develops the premise in delightful fashion, skipping tendencies to take itself too seriously or making the characters anything but likeable guys they are. Cast, from Paul Douglas down to the bit player who does an eyewitness account of strange doings at the ball park, is composed of smooth, smooth actors who do their very best under the happy conditions. The use of the Pirates ball park and Pittsburgh as the locale brings a welcome note of realism to the setting. Surprise guest appearances by Bing Crosby, Harry Ruby and others indicate the extent to which Metro and Brown have gone to put "Angels" right into the firmament as entertainment and as a boxoffice attraction that should more than pull its weight in all but the strict action spots.

Paul Douglas playing the Pirates' tough guy coach with a vocabulary consisting only of four letter words, does what amounts to his best job since landing in Hollywood. It's a tip top performance. Janet Leigh, sweet and pretty, is grand as the newspaper reporter who, somehow slips into his life. Keenan Wynn is the snarling heavy, a sour-puss radio commentator. Donna Corcoran a new moppet, is one child player who won't drive patrons out of the theater; she's real and natural. Lewis Stone figures briefly in an obvious caricature of Judge Landis, Spring Byington is a cheerful, baseball-wise man, and Bruce Bennett artfully handles the spot of a once great pitcher. Marvin Kaplan, Ellen Corby, and Jeff Richards render sturdy support.

STORY: The Pirates are at the bottom of the league and the hue and cry in Pittsburgh is awful to see and hear. Much of the blame is attached to Paul Douglas, snarling manager of the Pirates whose avowed enemy is radio sporter Keenan Wynn. Among the newshawks assigned to find out what's wrong with the Pirates is Janet Leigh, home economics editor. She pins the responsibility where it belongs, on Douglas. Meanwhile he's had an encounter with an angel who tells him if he'll behave, stop swearing and losing his temper, things will go better for the team. As proof there's a miracle in the following day's game when the Pirates pile up a series of runs in the third inning. Douglas changes his ways keeps in constant touch with the angels, never tells anyone about them. The story leaks out through Miss Wynn who Donna Corcoran, a child, sees Douglas and those of the other members of the club during a game. Nationwide interest inevitably follows; Douglas is held up to ridicule. An investigation is ordered on the eve of the game in which the pennant is to be decided. Religious leaders testify the angels exist—the case is dropped. On the diamond, Douglas persists in using old time pitcher Bruce Bennett right into the ninth inning although he's throwing wild. It seems the angel has told him this will be his last game. Bennett comes through, strikes out the deciding batter, the Pirates are in. At the finale the Heavenly Choir takes over the park, plays a tough but invisible game. HANNA (Hollywood).
'TOMORROW IS ANOTHER DAY' ENGROSSING MELLER
Rates ★★ + generally.

Warner Bros.
92 minutes

That perennial Hollywood heavy-hero, the paroled convict, is explored anew in "Tomorrow Is Another Day," but if the character is familiar, the story is not. The script has a good gimmick in identifying the parollee as a man in his early thirties who has spent some 18 years in jail for the killing of his father. He has never lived in a modern world, knows nothing of meeting responsibilities, nothing of women. With this as its premise the screenplay evolves into taut, engrossing suspenseful drama highlighted by a provocative and somewhat believable romance. The quickly changing locales are accomplished with splendid atmospheric detail in Henry Blanke's production, the players are good, their performances, in some respects, outstanding. The ending, unfortunately, is banal and stupid. But we are told this is being changed; that a more logical denouement has been decided upon. Since the new ending couldn't be worse than the old, it is safe to report that "Tomorrow Is Another Day" will fulfill efficiently the requirements of exhibitors catering to the public which enjoys lively action and melodramatic fare.

THE HIGHWAYMAN' ACTIONFUL COSTUME ADVENTURE
Rates ★ + for action houses; good dualler elsewhere.

Allied Artists
33 minutes

"The Highwayman," adapted from Albert Norton' most famous poem, is a handsome, action-filled Cinecolor production whose elements of swashbuckling adventure will please devotees of this type of film. Action houses should find it an above-par attraction; elsewhere it will serve as a good dualler. The story is somewhat on the involved side, and in the film's present form, overlong. This criticism is applicable particularly to the concluding sequences in which a lengthy swordmanship display turns out to be merely an anti-climax before still another plot tangent. However, for what it is, a costume saga of chivalry and derring-do, the piece packs plenty of strong entertainment qualities. The layers, if short on boxoffice appeal, are sturdy mummers. Lesley Selander's direction puts them through their paces in convincing fashion.

Charles Coburn is well cast as an irascible lord who wants to keep the English colonists in subjugation as dictated by Charles II. Wanda Hendrix is pert and pretty as the innkeeper's daughter who falls in love with "The Highwayman" and sacrifices her own life to protect him from arrest. Philip Friend is splendid in the title role, handsome, vigorous, deft with a sword. Cecil Kellaway is on hand to portray a sympathetic nobleman admirably, and Victor Jory, an old hand at matters underhand, is in top form as the hearty, Coburn's aide.

STORY: Friend, a nobleman, masquerades as a Quaker to conceal his real identity as a highwayman who robs from the rich to give to the poor. In the course of his adventures he comes upon a scheme to intercept a report from a returning Lord who urges more lenient dealings with the American colonists. Coburn wants to keep the colonies under tight control, Friend battles his way through the conspirators, makes his escape, and at the returned dignitary, lines up the members of Parliament who will vote liberally and defeat Coburn's scheme. As he rides to claim Miss Hendrix, the soldiers wait, ready to kill him. By shooting a bullet through her own heart she gives the signal that warns him to flee. His own death, however, comes when, learning of her sacrifice, Friend travels again over the very same road. The soldiers shoot him down. HANNA (Hollywood).
"LITTLE EGYPT"

Starring

Mark STEVENS • Rhonda FLEMING

with Nancy GUILD • Charles DRAKE

U-I ... THE BIGGEST THING IN BUSINESS TODAY!
'PEOPLE AGAINST O'HARA' HELPFUL BY GOOD TRACY PERFORMANCE

Rates • + on names value only.

Metro-Goldwyn-Mayer
102 Minutes
Directed by John Sturges.

In this season when old cycles are coming back successfully, a brisk account of a criminal lawyer ought to fit entertainingly and profitably. But Metro's "People Against O'Hara" is far from brisk, except in the suspenseful concluding episode: not very entertaining, except for a splendid performance by Spencer Tracy. The script is obscure, loose and rambling, its characters lack depth and plausibility. Aside from its basic writing structure, this William Wright production seems sorely in need of terse editing. Deletion of some of the dead wood scenes might account for livelier pace. John Sturges' direction shows vivid imagination in utilizing the New York background effectively, and the man knows how to mount a suspense scene, but his best efforts fail to offset the story's weaknesses. Boxoffice returns are largely a matter of peddling Spencer Tracy and Pat O'Brien, two celluloid stalwarts, as a hard-hitting team.

Tracy's lawyer, who can't abide the civil practice his daughter insists he take after retiring from criminal law, is a likeable, real fellow. Pat O'Brien, truth to tell, has little to do as the cop who aids him, but in the few scenes he has O'Brien is his bright Irish self. Diana Lynn is sympathetic as the daughter and John Hodiak fine as Tracy's adversary, an up and coming young district attorney. Eduardo Cianelli's heavy is broadly effective, James Arness registers an inoffensive victim of a frame-up.

STORY: Arness, worker in a fishery, is incriminated in a murder. His parents, old time friends of Tracy, call on the lawyer to help. He has retired from criminal practice, but the tension of trying to save a man's life, drives him to drink. Seeing that he's losing his case, Tracy buys off a purported eyewitness to the murder. Hodiak quickly puts the kibosh on this. The boy is found guilty. Subsequent, painstaking sleuthing by Tracy discloses that the youth really has an alibi; he had spent the night of the murder with the pretty, young Italian wife of Eduardo Cianelli. To protect her, he has sacrificed himself. Tracy brings these facts to life, proves the boy guiltless, then walks into certain death in order to show that the murder was the work of a narcotics ring, that a certain suitcase involved in the case actually contained a huge supply of dope. JAMES.

THE RED BADGE OF COURAGE' DISAPPOINTING HISTORICAL FILM

Rates • as dualler generally; more in class spots

Metro-Goldwyn-Mayer
69 Minutes
Audie Murphy, Bill Mauldin, John Dierkes, Royal Dano, Arthur Hunnicutt, Tim Durant, Douglas Dick, Robert Easton Burke.
Directed by John Huston.

Stephen Crane's Civil War novel, "The Red Badge of Courage," is a work that might reasonably be expected to be excellent screen material. And Metro has been at the job of filming it for almost a year, through dozens of previews and long sessions in the editing rooms, but, unfortunately, without much success. It now plays some 69 minutes, and it's plain that a great deal has been cut away from a huge and expensive production. In points of recreating the era of the Civil War, in staging the battles as they must actually have been fought, "Red Badge" is fine; its historic authenticity is impressive. However, this Gottfried Reinhardt production is a moody, rather tedious episode about a neurotic soldier and his reactions to a battle, and it does not add up to popular-type entertainments. The selection John Huston made is highly artificial, highly stylized, "arty" in tone. And Audie Murphy and Bill Mauldin prove poor choices for roles requiring the most sensitive of acting talents. Fine soldiers themselves, they obviously do not possess the talent for projecting emotions both of them must have felt on their own battlefields. Consequently, their performances are botched by narrative taken from Crane's book. "Red Badge" will require special handling. It should get above-average grosses in class houses, but elsewhere it poses a boxoffice problem.

An unbidden guest hit by Andy Devine is the nearest thing to an exceptional acting moment in the picture. Douglas Dick, though, sustains a characterization of a lieutenant with aplomb. The others are just foggy characters in a foggy drama.

STORY: Murphy and Mauldin are buddies in a training camp. Like their fellow rookies they look forward to the day they'll see action. At heart, Murphy is afraid and when finally he faces the foe for the first time he runs away, limps back to camp with a file of wounded, pretending he has been hurt. Consumed by remorse he enters the next day of fight with a passion to prove himself a soldier. He is the hero of this stand. And in the next encounter, Mauldin steps up to carry on the fight with invincible courage. It is then that Murphy confesses his cowardice, learns to his surprise that Mauldin also ran away. The difference lies in the fact that he, the tough soldier, was caught and forced by his officer to go back to his position. JAMES.

'CHAIN OF CIRCUMSTANCES' WEAK PULP MAGAZINE YARN

Rates • — as supporting dualler for minor situations only

Columbia
58 Minutes
Richard Grayson, Margaret Field, Marta Mitrovich, Harold J. Kennedy, Helen Wallace, Connie Gilchrist, Larry Dobkin, Sumner Getchel, James Griffith, Oliver Blake, Percy Helton, Douglas Fowley, Carleton Young.
Directed by Will Jason

"Chain Of Circumstances," second in Columbia's True Stories series, is going to have a tough time making the grade, even on the lower half of double bills. Despite a creditable production and some fairly smooth acting, the story is too incredible, too pat, as a nasty landlady.

STORY: Grayson and Margaret Field lose a child at birth. On advice of their physician they adopt a baby, but on the very day the youngster arrives, Grayson is asked by co-worker Marta Mitrovich to pawn a ring for her. The gem turns out to be stolen. Mitrovich commits suicide, the pawn ticket is taken over by landlady Gilchrist, and the police don't believe his story of acting as a third party in the transaction. After a long haul through contrived circumstances, Grayson establishes his innocence. The baby, taken away from the young people pending solution of the crime, is returned. ANGEL.

AUGUST 27, 1951

11
'SATURDAY'S HERO' EXPLOITABLE EXPOSE OF COLLEGE SPORTS

Rates • • + generally; more if exploited.

Columbia
111 minutes
John Derek, Donna Reed, Sidney Blackmer, Alexander Knox, Elliott Lewis, Otto Hulett, Howard St. John, Aldo Dare, Alvin Baldock, Wilbur Robertson, Charles Mercer Barnes, Bill Martin, Mickey Knox, Sandro Giglio, Tito Vuolo, Don Gibson, Peter Virgo, Dan Garner, Robert Foulk, John W. Bauer, Mer-
vin Williams, Peter Thompson, Noel Reyburn, Steven Clark.
Directed by David Miller.

The controversial aspects of "Saturday's Hero" insure wide audience interest in this uneven but dramatically effective account of the seamy side of the college gridiron. With the West Point scandal fresh in the public mind and interest of the press in collegiate commercialism, the film is a natural exploitation subject and should be played accordingly. The story's punch is contained in some vivid action material, in the performances of supporting members of the cast, and the pungency of the dialogue. In its present editing it is overlong and some of the extraneous stock material could be clipped advantageously.

Story-wise, the script emphasizes the big business phase and corruption of big-time college football to the extent that the personal story thread is somewhat overshadowed by his angle. Two of the characters, the neu- tral figures of Donna Reed and Sidney Blackmer, are never allowed to explain the purpose behind their behavior. Physically John Derek is hardly the husky football type, psychologically, he fails to convey the lively gridiron-hero extrovert.

But the others of the company are first rate, and to them belongs much of the credit for carrying "Saturday's Hero" entertainingly through its unusual plot. Alexander Knox offers a thoughtful performance of a professor who is powerless to prevent the damage being done educational standards by sports. Elliott Lewis is splendid as a newspaperman, Otto Hulett's near-radical coach is outstanding. Howard St. John, Aldo Dare, Alvin Baldock, Wilbur Robertson—all new-comers or new screen faces bring vitality to the drama with their accurate performance of recognizable types.

STORY: Derek, a high school football star, accepts the offer of a Southern college to play under an athletic scholarship provided by Sidney Blackmer, a wealthy alumnus. His purposes in wanting a football team for alma mater are never fully explained on the screen, but the synopsis reports they stem from political aspirations. Derek finds himself a pawn in a vicious circle of commercialism and ambition. He makes creditable grade the first year, but as he begins to play on the varsity, the round of social engagement and rigorous of training begin to take their toll. Grades are fixed for him and he gets through. His disillusionment climaxes when he is seen in to play although injured. He suffers a relapse, leaves the field, and the college. He goes home, chastened by his experience but determined to continue his education even if it means working during the day, studying at night. ANGEL.

'LITTLE EGYPT' RELATES HISTORY OF 'HOOTCHY-KOOTCH'

Rates • • generally

Universal-International
82 minutes
Directed by Frederick de Cordova.

"Little Egypt" belongs to that Universal-International cycle of films in which exotic, scantily-clad girls cavort against a bizarre background bathed in Technicolor's most re- splendent hues. This time, instead of the fantasy formula, the story has been based on an actual incident and placed in Chicago of the 1890's. The screenplay, written by Oscar Brodney and Doris Gilbert, deals with the phony princess who duped Chicago society and introduced the sensational "hootchy-kootch" dance during the World's Fair of 1893. Done mostly in tongue-in-cheek style, it offers some good fun, although the dialogue could have been saucier and Frederick de Cordova's direction could have had a lighter satirical touch. The production by Jack Gross is topflight, aptly catching the atmosphere of the period. Good exploitation angles are afforded the exhibitor and, if capitalized, "Little Egypt" should roll up attractive grosses in the mass houses.

Mark Stevens, cast as a fast talking promoter, turns in an adept performance. Rhoda Fleming knows how to wiggle her torso and looks mighty cute doing it. Nancy Guild plays an uppity society girl with some verve, and Charles Drake gets by as her fiancé. The characters are not a very interesting lot, so it's not surprising that they fail to get under the skins of either the actors or the audience.

STORY: From Egypt, where Rhoda Fleming, an American girl posing as a princess, and Mark Stevens, a sharptail, eke out a precarious living preying on tourists, the action moves to Chicago. A tobacco manufacturer seeks to obtain Rhoda's favor in order to influence a reclamation of the Nile project so more Egyptian tobacco will be grown. He makes a handsome donation to the cause. Meantime, the Fair has opened and is a failure—too highbrow. Rhoda offers to perform "ancient" Egyptian dances, which turn out to be hootchy-kootch. She is arrested for indecent performances. At the trial, she's revealed as a phoney. She and Stevens leave Chicago for new pastures. JAMES.

'LET'S GO NAVY' ABOVE-PAR ENTRY IN BOWERY BOYS SERIES

Rates • • as dudler

Monogram
68 Minutes
Directed by William Beaudine.

"Let's Go Navy" ends the association of Jan Grippo with the Bowery Boys series which he has produced for Monogram over a program of some 24 pictures. Grippo makes this valedictory one of the best in the group—with good production values, an amusing story line, action, and topflight performances. It will satisfy wherever prior entries in this series have been accepted. William Baudine's direction is bright, energetic and imaginative in making the running gags count for solid guffaws.

Leo Gorcey and Huntz Hall share their top spots with characteristic zest. Gorcey's malapropisms are held to a minimum, and Hall's "dumb guy" enjoys the usual triumph of coming out on top even when things are at their worst. Presence of Allen Jenkins in the part of a Chief is a big asset, and the veteran comic makes the most of the assignment. Charlie and Dorothy Ford, besides adding a decorative note, have comparatively little to do in the picture's two feminine parts. Richard Benedict, Paul Hav- rey, Jonathan Hale and others render good support.

STORY: The Bowery Boys are robbed of a large sum of money, collected for charity. The crooks are dressed in sailor uniforms, so Gorcey and Hall decide to take up the matter with the Navy. They're duded by mistake under names of men actually called up. The Navy has a rude awakening when it discovers the Boys are not the specialists their papers indicate. Dur- ing the year they save enough money to cover the loss of the robbery. On their first night home they meet the thieves, but the time, being equipped with Navy know-how they give them the trouncing of the lives. JAMES.
THRILL AND THUNDER STORY OF THE DARE-DEVIL SKY MARINES!

"YOU haven't got the guts to point your finger at a guy and say: Go get killed!"

"I'VE got a belly full of you! Forget our rank and let's settle this ... Right now!"

HOWARD HUGHES presents

JOHN WAYNE  ROBERT RYAN

IN

FLYING LEATHERNECKS

COLOR BY TECHNICOLOR

an EDMUND GRAINGER production

BIG 4-COLOR NATIONAL ADS!
Sensational full-color two-page spreads in LIFE, LOOK and the AMERICAN WEEKLY Sunday Supplement in 23 big-city newspapers! Action color pages in SATURDAY EVENING POST, COLLEER'S and THIS WEEK's Sunday Supplement in 28 metropolitan newspapers! Sealselling for you to a total of 35,366,532 Circulation!
A GRATIS ONE-REELER, saluting exhibitors of America, will be offered by 20th Century-Fox as a major weapon in the "Movietime U.S.A." campaign. Entitled "The Magic Eye," the short will be available in every Fox exchange center starting September 30, in time for the kick-off of the huge boxoffice building drive. "Magic Eye" will present highlights of scenes from several Fox fall and winter releases, as well as backstage shots of the company's Beverly Hills studio, showing the stars at leisure and at work in such films as "David and Bathsheba," "People Will Talk" and "The Desert Fox."

THE NEW YORKERS are still talking about that sensational premiere tossed by the 20th-Fox boys to kick off "David and Bathsheba" at the Rivoli Theatre on the 14th. It was a real Hollywood preem, done in the best Charles Einfeld style, replete with kliegs and mikes and celebrities galore, a real traffic-tier-upper.

METRO'S big "Quo Vadis" is set for a big dual premiere in New York sometime between November 1st and 13th at the Capitol and Astor Theatres. The latter house will operate on a two-a-day reserved seat basis, while the Capitol will run on its regular continuous policy.

TAKING THE CUE from the success of the "Show Boat" replica on wheels, which is currently winding up a tour promoting that film, M-G-M topers Howard Deitz will supervise other ballyhoo tours on behalf of the company's forthcoming epic, "Quo Vadis." Morgan Hug- gins, who made the rounds last spring, showing slides from the picture and discussing its production, will retrace his steps in October, this time to bring his story to larger groups. In addition, two of the chariots used in the film will race at a number of state fairs beginning the fair at Salem, Oregon, from September 1 to 8. Each chariot will be drawn by two horses, the drivers garbed in togas worn in the M-G-M production.

OPTIMISM DOMINATED the meeting of district managers held at the Warner Bros. home office as company vice-president Albert Warner outlined soon-to-be-released product. "The product we have lined up," Warned told the men, "I can assure, is the result of realistic thinking and the type needed by the industry these days."

WHAT'S IN A NAME? is answered by the results of the exhaustive pretesting trials conducted in Paramount's search for a title for the Kirk Douglas starrer which has been shown as "Ace In The Hole" and "The Big Carnival." The choice, "The Big Carnival," was announced by president A. W. Schenck, who said, "In order to determine the most productive approach for the film, we have tested separate advertising campaigns geared to the two titles. The results have indicated unequivocally that 'The Big Carnival,' in conjunction with the excellent advertising campaign geared to this title, has produced overwhelmingly favorable box-office results." In choosing trial engage-

ments, Paramount was careful to include smaller situations, in which, Schwalberg said, "The Big Carnival" turned in spectacular grosses, the highest since "At War With The Army."

WINIKUS UPPED AT UA

FRANCIS M. WINIKUS, who has been advertising manager for United Artists since 1947, has been elevated to the post of assistant to Max E. Youngstein, vice-president and national director of advertising, publicity and exploitation. Winikus, who joined the company in 1946, after a stint in Uncle Sam's Navy, will continue as head of UA's advertising department. He enjoys a wide experience in journalism and radio writing.

CONTINUING THE PACE which resulted in ten consecutive weeks of operation in the black, Arthur B. Krim, United Artists presi-
dent, announces that his company has inked a deal with the newly-formed partnership of Samuel J. Briskin and Sol Lesser, whereby a minimum of six "A" pictures will be delivered for UA release during 1952. The partnership of Briskin and Lesser, in which Edward Small expected to join, has engaged Aubrey Schenck as a producer and is negotiating with other produc-
ers.

ONE OF THE SPECIAL sports page ads, "Iron Man," prepared by Universal-International national for use by exhibitors in local newspapers, is a natural for display on the television page as well. The ad carries the headline, "Fig fans! The 'Coke' Mason Fight will not be on Television!"

ALL BRANCHES of Confidential Report Inc. have been closed. All the field staff were laid off, save for several pay. A distributor's branch Manager has been appointed in each branch city as trustee to supervise the disposition of CRI local physical property and leases.

Harold L. Groves, Vice President, and Harold Saxe, Comptroller, have been designated by the CRI Board of Directors to wind up the corporate business of the company.

Upon completion of the liquidation and dis- solution, an announcement will be made concern-
ing the plans of Groves and Saxe.

OF MEN AND THINGS: Twentieth Century-Fox exec Al Lichtman has been named to head the 1951 Annual Diner Committee of the Motion Picture Pioneers... Grover Pas- sons, former Eagle - Lion Atlanta branch manager, has been promoted to Southern district manager for Southern Selective Pictures. Parson will maintain headquarters in Atlanta and cover the Atlanta, Dallas, New Orleans, Memphis and Charlotte territories. Allied of Illinois an- nounced the election of Jack Clark, Tiffin The- tre, Chicago, and Leonard Bland, Oak Theatre, Chicago, as members of the organization's board of directors... A block of 825 outstanding shares of Monogram stock has been jointly purchased by Monogram-Allied Artists vice-president Harold Mirisch and G. Burt Branton, former theatre executive recently nomi- nated for the companies' board of directors. This acquisition, added to the shares already held by the two men, places them together with Steve Brody, president, among the major holders of Monogram stock... Several pro- motions from within the ranks of the 20th Century Fox sales department were announced by a company's director of distribution, Al Lichtman... Nat Rosen, Phillys sales manager, became branch manager of the Albany exchange replacing the resigned Dan Hoshian... John F. Jones has been named assistant to Ed X. Calhan, Atlantic division manager, and A. Nold Monnet has been promoted to assist to Central division manager, Raymond Moon, Ed. X. Callahan, Jr. will succeed Falone as sales manager of the Boston office... change, while Herman Hirschbom takes Rosen's place in Philadelphia.

Handshake seals the deal between United Artists and Loew's, Inc., clearing the way for the world premiere of Harry H. Popkin's "The Well" at Loew's State in New York in mid-September. Producing-writing-directing team of Clarence Greene and Russell Krouse are brought together with Loew's Oscar Doob by Edward Pesky. Popkin's representative, left to right) Krouse, Greene, Pesky and Doob.
August 15, 1951

Mr. A. V. Scheinberg
Paramount Film Distributing Corp.
1501 Broadway
New York 10, N. Y.

My dear Al:

When I screened "ACE IN THE HOLE" I felt that you had a truly great motion picture and I did not hesitate to tell you so. I also told you that "ACE IN THE HOLE" was a showman's picture and, I am sure, you will recall how I urged you to move very slowly and to test various approaches in presenting it to the public.

I played the picture in my theatres in Reading and in Harrisburg under the title "ACE IN THE HOLE". I personally supervised the campaign in each city to make certain it was proper and adequate. I also checked the comments of our patrons. The result can be summed up briefly. The people who came to see the picture enjoyed it immensely but the picture did not roll up the gross to which I felt it was entitled.

A survey of our regular patrons indicated that too many of them were confused by the title "ACE IN THE HOLE". Some thought it was a picture about gambling, others thought it was a picture about hoodlum gangsters, and still others, particularly women, had no idea at all about what the phrase, "ACE IN THE HOLE" meant.

I told you all my doubts about the title and expressed the belief that the title "THE BIG CARNIVAL" which you had used as a working title was a much better one.

I HAVE JUST RECEIVED THE REPORTS OF THE ENGAGEMENTS UNDER THE TITLE "THE BIG CARNIVAL" AND I AM VERY MUCH IMPRESSED WITH THE WONDERFUL BOXOFFICE RESULTS. I AM SO HAPPY, AL, THAT I AM NOT EVEN GOING TO SAY "I TOLD YOU SO".

With kindest personal regards.

Sincerely yours,

Jay Emanuel
EXHIBITORS FORUM
Opinions Culled from Organization Bulletins

CUT RENTALS NOW!
North Central Allied

Every exhibitor should run every good picture available to him if he is to keep his doors open during what the WALL STREET JOURNAL calls the "motion picture industry's private depression". That statement is a truism, but it has a corollary. The distributor must see to it that the exhibitor has the opportunity of running every top picture and he can do that only by being fair with the exhibitor and giving him a chance to make a profit. The attempt of most film companies to keep their gross revenues up at a time when theatres are absolutely unable to pay the kind of money they used to pay, is economic suicide for all branches of the industry. Nice, neat home-office formulas and hidden increases in film rentals through mislocation of pictures should be forgotten. The exhibitor ought to look at today's figures instead of looking over his shoulders at the grosses of a few years ago.

Putting the exhibitor through the wringer means pictures simply will not be played, and eventually, the non-playing of pictures, like the closing of theatre doors, is going to hurt the distributor. If the distributors are realistic, they will do everything they can to help the exhibitor live and thrive. Otherwise, it is going to be a case of too little and too late.

SHOE ON OTHER FOOT
Gulf States Allied

"We did, but now we're not too sure that we do" seems to be the thinking trend of the distributors on the subject of Bidding. Like proud fathers of a new born child a couple of the distributors are now faced with the realization that the status of the birth of this "brain-child of Bidding" may be "illegitimate" in effect and produce multiple problems of which there are already too many.

Certainly, exhibitors are irritated and dissatisfied because of Bidding. In some cases bidding has wiped out the existence of the theatre; in others bidding has made it impossible for the theatres to equalize their overhead; and above all, bidding has generally done more to the industry than for it.

The consternation that has besieged the exhibitor-phase of the movie industry because of bidding is basically responsible for the lack of enthusiasm or the time needed to get out and sell the product upon which the rental-price is speculative. More exhibitors today than at any time in the last decade are working on a one-man army basis and lost to him is to keep doors open. They have slashed payrolls, fought unions and done without many things personally in order to keep their theatre doors open.

During this difficult period many reasons were advanced for the boxoffice decline. Part of the decline can be attributed to lack of originality and quality of pictures that were released by many companies. The public stopped buying what we had to sell.

During this period exhibitors paid what they could while taking loss after loss. Some ugly rumors have cropped up (and we hope they are just rumors) of intended sales policies on potential boxoffice attractions. These pictures coming along look as if the public will buy them. However, these intended policies, as rumored, of forcing increased admission prices and premium deals in order to buy the picture and, in general, the putting of a gun to the exhibitor's back because of a picture that is better than the run of the mill we have been buying, will result in the schism of our business that at this time we can little afford to have.

How the distributor, knowing the conditions, can possibly try to shelve down the threats of the exhibitors increased or exclusive terms, is perhaps an example of the thoughtlessness when it comes to the welfare of our industry. If the distributor prepares the theatres from running these pictures of better quality by a dictatorial rules policy, he will again be harming us and hurting not only the theatre owners small or large, but also himself.

Without being presumptuous enough to dictate or try to run another man's business it certainly would be wise for the film companies to think twice before presenting greedy and gouging policy on any picture. If this policy does come about the distributor may face a resistance that might very well be termed a "rebellion among the exhibitors in the country through the reason to faulty projection equipment." In every instance it was a case of dark photography — night shots, interiors, etc. Some features are of this nature almost in their entirety. It would seem to us that drive-ins are important enough that at least less obscure, or lighter print, could be allowed to each exchange a specific problem of drive-ins. It should be mere a matter of development time, and if it is not done the distributors are going to lose lot of revenue on good pictures with much dark background because they are not suitable for outdoor exhibition.

A BARGAIN
Indiana A. T. O.

There is a growing recognition in this business for more institutional advertising at all levels. FILM BULLETIN magazine has solicited each of the major distributors and they have responded by having their ad departments prepare a fine institutional ad — one each from nine companies. These are reprinted in the July 16 issue of FILM BULLETIN and there are no copyrights or limitations of any kind on their use. You may do anything you see fit with them in adapting them to your own use. If you are a single situation operator or a small circuit with no advertising personnel, here is a bargain — 9 fine institutional ads for 25 cents, the price of the magazine.

DRIVE-IN PRINTS
Allied of Indiana

On more than one occasion of a visit to a drive-in theatre we have heard patrons complain about the projection equipment as the reason for faulty projection equipment. In every instance it was a case of dark photography — night shots, interiors, etc. Some features are of this nature almost in their entirety. It would seem to us that drive-ins are important enough that at least less obscure, or lighter print, could be allowed to each exchange a specific problem of drive-ins. It should be mere a matter of development time, and if it is not done the distributors are going to lose lot of revenue on good pictures with much dark background because they are not suitable for outdoor exhibition.

GUNS IN THE BACK
Allied of N. J.

During the past two years the exhibitors in many sections of the country have been fighting to keep their doors open. They have slashed payrolls, fought unions and done without many things personally in order to keep their theatre doors open.

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TAX RULING
I. T. O. of Ohio

We have a copy of a ruling by Chart J. Valer, Deputy Commissioner of Internal Revenue in Washington, not merely a letter, but a complete, collector, which plainly holds that a theatre which has an established admission price for children under 12 when not accompanied by their parents, and collects a federal admission tax thereon, may nevertheless admit children under 12 free of charge when accompanied by their parents, without collecting any such per head admission tax.

In other words, if you advertise "Children Under 12 Admitted Free When Accompanied by Parents", but still retain an admission price for unaccompanied children, you will collect federal admissions tax from an unaccompanied child, while the child with his parents is admitted free and no tax need be collected.
SILVER ANNIVERSARY
OF TALKING PICTURES

WARNERS

ALFRED HITCHCOCK'S
STRANGERS ON A TRAIN

JIM THORPE - ALL AMERICAN

FORCE OF ARMS

CAPTAIN HORATIO HORNBLOWER
COLOR BY TECHNICOLOR

A STREETCAR NAMED DESIRE
ELIA KAZAN PRODUCTION
PRODUCED BY CHAS. H. FELDMAN

WE'RE CELEBRATING AT THE BOX-OFFICE!

A Proud Anniversary and a glorious Anniversary Line-up to make every Warner exhibitor prouder than ever of his product, his industry and the pleasure he brings his community.

1926 - 1951
"Bright Victory," Universal-International's filmization of the novel, "Lights Out," was the recipient of unusually high praise in the review columns of the New York press. The newspaper critics, while finding faults here and there in the picture, to a man agreed upon its stirring, dramatic qualities, specifically pointing to the fine direction by Mark Robson and the remarkable acting achievement by Arthur Kennedy in the role of the blind veteran.

Bosley Crowther, in the Times, reports that it "is told with inspiring portrayal and great objective solicitude," calling it "on the whole ... a superior job."

Praising Kennedy for "one of the year's finest motion picture performances," the Herald Tribune's Oris L. Guernsey says it "is mere tear-jerker; it is grim, but to a purpose," offering "in part, a superior motion picture experience."

In the Post, Archer Winsten calls it "a rare picture" which "only the hypercritical will fail to enjoy. . . . in the fullest degree." He points out it "may well surprise its audience with more than an expected amount of high, good humor."

"Here we have one of the enthralling pictures of the year," writes Alton Cook, in the World Telegram. "With the arrival of this picture," he concludes, "I think we can scratch off another niche in the 10-best lists to come."

Jim O'Connor, in the Journal-American, finds it "a moving motion picture" that, though "not a pretty picture . . . tells an important story that, I suppose, should be told." He stresses the fact that "this tense, raw story . . . is no Hollywood glamar picture."

"Rich, Young and Pretty"--MGM

"Gay and young and pretty, and undoubtedly took riches to make it. . . . Aimed at the teenagers, to be enjoyed by anyone, who likes a feather-light musical romance,"--Creekan, N. Y. World-Telegram.

"Has at least three reasonable fresh personalities to recommend it to those tired of the old . . . Has its own candy-coated charm."--Winsten, N. Y. Post.

"Pretty as a picture postcard and just about as exciting. . . . Call it a standard songfest suitable for the summer."--A. H., N. Y. Times.

"Runs about par for the course in the Technicolor musical division . . . Unruffled by neither the exciting nor the unusual . . . Routine musical goings-on."--Barston, N. Y. Herald Tribune.


"Happy Go Lovely"--RKO

"Unassuming, good natured musical . . . You won't write home about this one but you are likely to be median glad after a drop-in visit to the Astor."--Cook, N. Y. World Telegram.

"Without becoming a valuable antique, is decidedly musky in plot, dialogue and comic invention. If it were possible to look without listening, you might consider it harmless and pretty."--Winsten, N. Y. Post.

"Hot-weather entertainment . . . Featherweight musical . . . About as original and inspiring as an old-fashioned lemonade . . . Notably light and gentle show, all done up in Technicolor as though it were really going to a ball."--Creekan, N. Y. Times.

"Routine collection of light and innocuous fancies made up into an average diversion."--Guernsey, N. Y. Herald Tribune.

"Alice in Wonderland"--SOUVAINE-BUNIN

"More of a horror story than a childhood fantasy . . . Terror has replaced humor as the dominating mood."--Cook, N. Y. World Telegram.

"Completely enchanting . . . Lewis Carroll books have been brought to the screen with charm and imagination and a genuine feeling for the classic fantasy . . . It's a delightful film."--Peluck, N. Y. Journal-American.

"Motley visualization . . . Hodgepodge of fiction and fantasy . . . Almost any 'Alice' placed alongside of Mr. Bunin's masterpiece should be able to put it in the shade."--Creekan, N. Y. Times.

"Ranks as a clever and amusing rendition . . . Emptily satisfying screen translation."--Guernsey, N. Y. Herald Tribune.

"Comin' Round the Mountain"--UNIVERSAL-INTERNATIONAL

"Brand of comedy . . . carried far beyond the point of any return . . . Worst Abbott and Costello to date."--Winsten, N. Y. Post.

"Several cutes above their (Abbott and Costello) ordinary level and the whole difference is Dorothy Shay."--Cook, N. Y. World Telegram.

"Boys go through their characteristically slap happy clowning."--Peluck, N. Y. Journal-American.

"Although movies are supposed to be better than ever, Bud Abbott and Lou Costello offer seventy-seven minutes of film time . . . toward disproving the slogan . . . Bread, slap-stick farce, and never a punch that just misses you in the door."--O. A. G., N. Y. Times.

"Unadulterated Abbott and Costello."--Barston, N. Y. Herald Tribune.

"Peeking Express"--PARAMOUNT

"Simple, stark and familiar . . . perhaps too familiar, since . . . seems to be making practically the same stops as "Shanghai Express" in some years back."--A. W., N. Y. Times.

"Melodramatic hijinks and political dogma thrown together in a sloppy remake of "Shanghai Express."--Barston, N. Y. Herald Tribune.

"Typical Wallis . . . He's done pretty much the same thing before, and many times. The public likes these wild-eyed, breath-heating melodramas."--Creekan, N. Y. World Telegram.

"Not possible to recall one single bit of fresh material or business is this improbable, farmily mounted, propaganda laden film."--Winsten, N. Y. Post.

"Melodrama with an Oriental background provides plenty of slam-bang action."--Peluck, N. Y. Journal-American.
MOVETIME USA’ DRIVE
EXTENDED, MORE RALLIES SET

The Movetime U.S.A. drive is picking up momentum at a rapid pace. The period of the initial campaign is now extended to two months, October, November and December, and plans are being laid for year-round activity to keep theatre box offices open.

In making the announcement of the extension of the COMPO drive, national campaign airman Robert J. O’Donnell declared:

“We do not want people to get the impression that this is merely a shot-in-the-arm promotion effort, with our best pictures tucked for a temporary effect.”

O’Donnell said plans are being laid for series of special events to hold public interest. Prominent among these will be a vision picture exposition to be held in New York in the Spring, then taken on tour around the country.

Pointing out that the Movetime U.S.A. drive is to be publicized as the celebration of the movie theatre’s golden anniversary, Donnell set the slogans “Movetime U.S.A. Celebrating the 50th Anniversary of the American Motion Picture Theatre” or “Celebrate the Golden Anniversary of the American Motion Picture Theatre” as the ones drive will carry.

Meanwhile, list of cities lining up organizational rallies is growing. It now appears that every film territory in the country, with the exception of two or three, will be fully unified to put over the COMPO campaing, come October 1st.

Another important development was the issuance of instructions to all branch managers by A. W. Schwalberg, head of the AA Distribution Committee, to have all salesmen and office personnel cooperate in drive activities.

FULLY EXHIBITS ‘GO IT ALONE’ IN LOCALIZED DRIVE

A group of Philadelphia exhibitors, representing about 95 per cent of the theatre owners in the area, decided to “go it alone” by agreeing to finance a localized institutional advertising campaign independently of the Movetime U.S.A. campaign sponsored nationally by COMPO.

At a meeting attended by approximately 30 exhibitors, the group set a goal of $100,000 and $150,000 to finance the drive, with each participant to contribute approximately four cents for each hundred dollars of last year’s grosses.

In large theatre circuits in the Philadelphia area, according to Albert M. Cohen, chairman of the group, had previously agreed to go along with decisions made, provided independents promise their support.

THEATRE TV BOOMS WITH 2 FIGHT ‘NATURALS’ COMING

The fast-moving field of theatre television has received fresh impetus with the acquisition of two fight “naturals” within the past month. Rights for the Sugar Ray Robinson - Randy Turpin middle-weight title return match, September 12, and the Willie Pep-Sandy Saddler bout for the featherweight crown, September 26, were negotiated by Theatre Network Television for the exclusive theatre channel.

The largest number of theatres to participate thus far, at least 20, will carry the Pep-Saddler event, sixth boxing match to be sent into theatres within a three-months period. The growing TV “circuit” will include houses as far west as St. Louis and Minneapolis, according to TNT’s Nathan Haltner. The number would be increased considerably were the New York theatres included. However, they are blacked out by the International Boxing Club, since both bouts are to be held in New York.

The IBC also announced the purchase of motion picture rights to the two fights by RKO Radio Pictures.

Kickoff to Joe Louis-Jimmy Rivins clash, carried to 15 theatres from Baltimore on August 15th proved to be the weakest attraction yet offered via theatre television. Despite the lack of general public interest, most of the participating houses played to capacity or near-capacity.

SALES MEETINGS TO SET UP ‘PHASE TWO’ OF UA PROGRAM

To kick off what president Arthur B. Krim likes to call “Phase Two” in the revitalization of United Artists, a series of one-day sales meetings will be held in Chicago, San Francisco, New Orleans and New York this week.

The confabs, first to be held by the company since their “Blueprint For Tomorrow” national sales convention, will be attended by William J. Heineman, vice-president in charge of distribution; Max F. Youngstein, vice-president and director of advertising, publicity and exploitation, and Bernard G. Kraner, assistant to Heineman.

Plans for a national sales drive for UA’s fall releases will be discussed. Among the pictures included in the company’s schedule are: “The Well,” “The River,” a Technicolor production which will be road shown, “Obsessed,” “Mister Drake’s Duck,” “Hotel Sahara” and “Mr. Peek-A-Boo.”

METRO POSTS PROGRAM OF 40, ONE-HALF IN COLOR

As “one of the most successful and profitable” years in Metro-Goldwyn-Mayer’s history draws to a close, Dore Schary, vice-president (Continued on Page 20)
in charge of production and studio operations announced plans for the "most ambitious picture schedule ever undertaken by any company."

At the meetings of the executive board and MGM producers held in Hollywood and Chicago during the past several weeks, a minimum program of 49 pictures, half of which will be in Technicolor, was decided upon. The prospective lineup, said Schary, "gives the studio the largest list of story properties either completed or in final stages of preparation, in the long and distinguished history of the company."

Among the films completed during the current fiscal year and awaiting release are the widely heralded "Quo Vadis," "An American in Paris," "Across the Wide Missouri," "Angels in the Outfield," "It's A Big Country" and several others totalling 26.

Commenting on the box-office success of products in current release and prospects for Metro's future slate, Schary said, "We take great satisfaction in the knowledge that we have again in recent months delivered pictures that have contributed so materially to the upsurge of box-office returns in our industry."

Included in the list of films being readied for production are: "Because You're Mine," starring Mario Lanza Technicolor musical; "The Merry Widow," "Scaramouche," "The Adventures of Huckleberry Finn," also a Technicolor musical starring Danny Kaye and Gene Kelly.

At the Hollywood meetings, which were presided over by Nicholas M. Schenck, president of Loews, Inc., it was announced that J. J. Cohn, vice-president and for 27 years a member of the executive staff, would add to his duties the responsibility of working with Schary on all matters concerning the physical production of pictures. In addition, executive board member Lawrence Weingarten was named an executive producer.

FOX 4-MONTH SLATE SET AT 15, 4 IN TECHNICOLOR

Four Technicolor productions will be included in the formidable slate of fifteen pictures to be released during the next four months by Twentieth Century-Fox, according to Al Lichtman, the company's director of distribution.

The Daryl F. Zanuck-produced, Joseph L. Mankiewicz-directed "People Will Talk" heads the September group, which includes "A Millionaire for Christy" and "The Day the Earth Stood Still.

The October schedule features "The Desert Fox," "No Highway in the Sky," "Anne of the Indies" (Technicolor) and "Journey Into Light."

In November, the company will release "Let's Make It Legal," "Love Nest," "Kangaroo" (Technicolor) and "Golden Girl" (Technicolor).

"Man of Two Worlds" (Technicolor), "The Bridge," "Eloquence" and "Decision Before Dawn" comprise the releases scheduled for December.

RKO'S DEPINET

'Great Year for Movie Going'

36 SET FOR RKO SEASON DEPINET VOICES OPTIMISM

Voicing the belief that the coming year "is going to be a great year for movie going," RKO's president Ned E. DePinet told a New York meeting of sales executives that the company will release 36 feature films during July 1951 - June 1952 season.

"All of the 36 films," said DePinet, "are either completed or in various stages of production." 18 will be released during the rest of the calendar year, 12 of the scheduled releases will be in color.

The program will include films made by independent producers Walt Disney, Samuel Goldwyn, Jerry Wald and Norman Krasna, as well as others who have been releasing their product through RKO.

U. S. COURT RULES AGAINST EXHIB IN L. A. CLEARANCE SUIT

The clearance policies of the motion picture distributors were upheld in U. S. District Court in Los Angeles, as Judge Leon R. Yankwich ruled against Fanchon & Marco, Inc., theatre operators, in the latter's $500,000 damage action against six major distributors and one competing theatre chain.

Holding that only unreasonable ness in clearances may be considered a violation of the anti-trust laws, Judge Yankwich found that it is not the duty of the court to obtain "a better bargain for a dissatisfied exhibitor," but to "indicate the anti-trust laws."

The legal hassle began when the plaintiff brought suit against the defendants for denying their Baldwin theatre first run bookings and allowing only a 21-day availability. Judge Yankwich pointed out that "all the decisions which have come from the higher courts postulate the legality of these (clearance) restrictions, condemning only unreasonable ness in the preference."

Listed as defendants in the suit were Paramount Pictures, Inc., Paramount Film Distributing Corp.; Loew's, Inc.; RKO-Radio Pictures; Universal Pictures Co.; United Artists Corp.; Twentieth Century-Fox Film Corp. and National Theatres Corp. and its affiliates, the National Theatres Amusement Co. and Fox West Coast Theatres Corp.

It was announced by the attorneys for the plaintiff, that the decision would be appealed.

WB PROFITS DIP DUE TO HIGH TAXES, LOWER GROSSES

Higher taxes and lower grosses account for the aproximated $1,500,000 dip in Warner profits revealed in the company's report for the nine months ended May 26, 1951.

The net earnings for the nine month period were $5,808,000, after provisions of $5,800,000 for taxes and $500,000 for contingent liabilities, as against a net of $7,316,000 for the same period in 1950, after provisions of $4,500,000 for taxes and $600,000 for contingent liabilities.

Grosses from film rentals, theatre admission sales, etc., for the nine months ending in 1951 amounted to $44,870,000, compared with $46,$94,000 for the corresponding period ending in 1950.

PAR. QUARTERLY REPORT INDICATIVE OF UPWARD TREND

The estimated earnings of Paramount Pictures Corporation for the second quarter ended June 30, 1951 were increased by $4,000 over the similar period in 1950, while the company also reports a hike in earnings of an estimate $6,000 for the initial six months in 1951 over the corresponding half year in 1950.

For the current quarter, the consolidated earnings were estimated at $1,421,000 after taxes, as against $1,385,000 for the quarter ended July 1, 1950. Figures for the six month period ended June 30, 1951 were estimated at $2,831,000 after taxes, compared with $2,826,000 for the same period last year.

2ND QUARTER PROFIT, 6 MOS. LOSS SHOWN IN RKO REPORT

Although a net loss of $734,720, after charges, was shown by RKO Pictures Corp. operations for the first six months of 1951, the company reported a net profit of $316,4 for the three months ended June 30. Since the company divorced from its former lease holding, began operations on January 1, 1951, no comparable figures are available for the responding periods in 1950.

It was emphasized that a revision of the negative amortization table for feature films and the conversion of unusually large amount of foreign film royalties, previously blocked, had a favorable effect on the three-month period earnings.
In the Release Chart, "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 nw productions are on 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor, (C) Cinecolor, (SC) Supercinecolor, (TR) Trucolor, (A) Anscolor.

COLUMBIA

1950-51 Features Completed (64) In Production (11)

I N PRODUCTION TITLE—Running Time

Belle of New York (T) (85) Astaire-Webb-Ennis 12-13-51
American in Paris (T) 12-26-51
Angels in the Dust 12-26-51
Barnsley 12-26-51
Bucksaw Went Thetaway 12-26-51
Calling Bulldog Drummond (T) 12-26-51
Cotton in the Rain (T) (83) 12-26-51
Dwight Yoakam's The (T) (109) 12-26-51
Home Town Story (61) 12-26-51
Inside the Outlaw 12-26-51
It's a Big Country 12-26-51
King of the Gypsies 12-26-51
Lady of the Movies 12-26-51
Little White Dove 12-26-51
Manny's Girl 12-26-51
Palooka 12-26-51
Pandora and the Flying Dutchman (T) (123) 12-26-51
People Against O'Hara (102) 12-26-51
Quo Vadis (T)? 12-26-51
Red Badge of Courage (81) 12-26-51
Riders to the Rescue (95) 12-26-51
Royal Wedding (T) (92) 12-26-51
Return of the Texan 12-26-51
Soldier's Three (92) 12-26-51
Strictly Dishonorable (95) 12-26-51
Three Faces of Eve (79) 12-26-51
Texas Carnival (T) 12-26-51
Two Guys Named Mike (90) 12-26-51
Waltz of Love (T) 12-26-51
Wild Westward the Woman 12-26-51
Wild North Country, The (A) 12-26-51

METRO-GOLDYNN-MAYER

1950-51 Features Completed (64) In Production (11)

I N PRODUCTION TITLE—Running Time

Belle of New York (T) (85) Astaire-Webb-Ennis 12-13-51
American in Paris (T) 12-26-51
Angels in the Dust 12-26-51
Barnsley 12-26-51
Bucksaw Went Thetaway 12-26-51
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Two Guys Named Mike (90) 12-26-51
Waltz of Love (T) 12-26-51
Wild Westward the Woman 12-26-51
Wild North Country, The (A) 12-26-51

MONOGRAM - ALLIED ARTISTS

1950-51 Features Completed (29) In Production (4)

I N PRODUCTION TITLE—Running Time

Aladdin and His Lamp (C) 5-21-51
Ghost Riders 5-21-51
Lone Star Lawman 5-21-51
Rodgers (C) 5-21-51

RECORD

LIPPERT

1950-51 Features Completed (28) In Production (10)

I N PRODUCTION TITLE—Running Time

20,000 Leagues Under the Sea 12-15-51
The Big Secret 12-15-51
Murderous Challenge 12-15-51
The Phantom 12-15-51
The Treasure of the Sierra Madre 12-15-51
The Virgin 12-15-51

20TH CENTURY-Fox

1950-51 Features Completed (62) In Production (20)

I N PRODUCTION TITLE—Running Time

Belle of New York (T) (85) Astaire-Webb-Ennis 12-13-51
American in Paris (T) 12-26-51
Angels in the Dust 12-26-51
Barnsley 12-26-51
Bucksaw Went Thetaway 12-26-51
Calling Bulldog Drummond (T) 12-26-51
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Texas Carnival (T) 12-26-51
Two Guys Named Mike (90) 12-26-51
Waltz of Love (T) 12-26-51
Wild Westward the Woman 12-26-51
Wild North Country, The (A) 12-26-51
**PARAMOUNT**

1950-51 Features Completed (46) in Production (7)

### RELEASE CHART — 1950-51

<table>
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<th>Title</th>
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<td>Bendix-Trevor</td>
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<td>Dionne-Tucker</td>
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<td>Edwards-Carr</td>
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<td>Edwards-Carr</td>
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<td>Lane-Kay</td>
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<td>Palomino-Barnes</td>
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<tr>
<td>Rogers-Rodriguez</td>
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<tr>
<td>Roger's-Edward</td>
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<tr>
<td>Sheppard-Denton</td>
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<tr>
<td>Mason-Harlow</td>
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<tr>
<td>Coffin-Clarke</td>
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<td>Edwards-Ford</td>
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<td>Cameron-Feld</td>
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<tr>
<td>Rogers-Evans</td>
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<td>Douglas-Hall</td>
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<td>Edward-Billot</td>
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**REPUBLIC**

1950-51 Features Completed (38) in Production (8)

### RELEASE CHART — 1950-51

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<td>Webb-Francis</td>
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<td>Basehart-O'Shea</td>
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<td>Delory-Dru</td>
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<td>Widmark-Smith</td>
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**RKO RADIO**

1950-51 Features Completed (55) in Production (4)

### RELEASE CHART — 1950-51

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<td>You</td>
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<td>Road Agent</td>
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</tr>
<tr>
<td>Big Sleep</td>
<td>5-51</td>
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<tr>
<td>Alice In Wonderland</td>
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<tr>
<td>Behave Yourself!</td>
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<tr>
<td>Bad to the Bone</td>
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<tr>
<td>Blue Veil</td>
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<td>The Company She Keeps</td>
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<td>Crack Down</td>
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<td>City Dragnet</td>
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<tr>
<td>Flying Leathernecks</td>
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<tr>
<td>Footlight Varieties</td>
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<tr>
<td>Gambling House</td>
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<td>Gentlemen, Take Notice</td>
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<tr>
<td>Gruesome,</td>
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<td>Happy Go Lucky</td>
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<td>High and Fast and Beautiful</td>
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<td>It's Only Money</td>
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<td>Jet Pilots</td>
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<td>K-9</td>
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<td>On Dangerous Ground</td>
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<td>Who's Hand, The</td>
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<td>My Forbidden Past</td>
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<td>On Their Own</td>
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<td>Roadneck (73)</td>
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<td>Rustler's Paradise</td>
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<td>Texas Triquerman</td>
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<tr>
<td>The (87)</td>
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<td>Tokyo Pile 212 (84)</td>
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**20TH CENTURY-FOX**

1951 Features Completed (38) in Production (8)

### RELEASE CHART — 1950-51

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**FILM BULLET**
BEST BUSINESS IN YEARS AT BROADWAY'S CRITERION!

SENSATIONAL in Chicago, Washington, Boston, Providence, Denver, Kansas City, New Orleans, Baltimore . . . and 60 other openings! . . . Theatres everywhere using long-closed balconies and extra boxoffices to accommodate the biggest crowds since “Cinderella”! . . . As one happy showman puts it: “Exhibitors who dream with ‘Alice’ will make a fortune” . . . How about YOU?

THE ONE AND ONLY

WALT DISNEY'S

ALICE IN WONDERLAND

The All-Cartoon Musical Wonderfilm

COLOR BY TECHNICOLOR

...and the big companion attraction is WALT DISNEY'S latest True Life Adventure, "NATURE'S HALF ACRE". Print by Technicolor.

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Joe Exhibitor Speaks

DON'T SELL WHAT YOU CAN'T DELIVER!

Distributors Sell Runs Galore — But Where Are The Prints?

Page Five

REVIEWS IN THIS ISSUE

PEOPLE WILL TALK  YOU NEVER CAN TELL  THIS IS KOREA  THE WELL
JOURNEY INTO LIGHT  LOST CONTINENT  PARDON MY FRENCH
LADY AND THE BANDIT  CRIMINAL LAWYER

Pages 7, 8, 13
And for your immediate requirements, play all the ten champion grossers available now and in October in Paramount's List With The Boxoffice Lift:

<table>
<thead>
<tr>
<th>DATE</th>
<th>TITLE</th>
<th>CAST</th>
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<tr>
<td>JULY</td>
<td>Passage West</td>
<td>JOHN PAYNE, DENNIS O'KEEFE</td>
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<td></td>
<td>BILLY WILDER'S</td>
<td>ARLEEN WHelan</td>
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<td></td>
<td>The Big Carnival</td>
<td>KIRK DOUGLAS, JAN STERLING</td>
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<td>AUGUST</td>
<td>Peking Express</td>
<td>JOSEPH COTTON, COTIINE CALVET, EDWARD GWENN</td>
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<td></td>
<td>MAL WILLS</td>
<td>DEAN MARTIN, JERRY LEWIS</td>
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<td>That's My Boy</td>
<td>EDMOND O'BRIEN, DEAN JAGGER, FORREST TUCKER, HARRY CAREY &amp; ALBERT SHERMAN</td>
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<td>Warpath</td>
<td>RINGO CROSBY, JANE WYMAN, FRANCISCO TOME, ALEXIS SMITH</td>
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<td>SEPTEMBER</td>
<td>Here Comes The Groom</td>
<td>GEORGE STEVENS, MONTGOMERY CLIFT, ELIZABETH TAYLOR, SHIRLEY WINTERS</td>
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<td>A Place In The Sun</td>
<td>RAY MILLAND, JAN STERLING</td>
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<td>Rhubarb</td>
<td>JOHN PAYNE, RHONDA FLEMING, FORREST TUCKER</td>
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<td>O C T O B E R</td>
<td>Crosswinds</td>
<td>JOAN FONTAINE, JOHN LONO, MONA FREEMAN</td>
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<td>Darling, How Could You!</td>
<td>GEORGE PAL'S, WILLIAM HOLDEN, NANCY OLSON</td>
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<td>NOVEMBER</td>
<td>When Worlds Collide</td>
<td>WILLIAM WILDER'S, KIRK DOUGLAS, BILLIAM BENDIX</td>
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<td>Submarine Command</td>
<td>RITA HAYWORTH, NANCY OLSON, WILLIAM BENDIX</td>
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<td>Detective Story</td>
<td>ELIZABETH TAYLOR, CATHY O'DONNELL</td>
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<td>DECEMBER</td>
<td>Hong Kong</td>
<td>RONALD REAGAN, RHONDA FLEMING</td>
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<td>???Hope Comedy</td>
<td>BOB HOPE, HEDY LAMARR</td>
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Yes, November is a vital boxoffice month—with its three holidays: Election Day, Armistice Day, Thanksgiving. Paramount's three great November releases are the outstanding merchandise you need.
SPECTACLE OF INTERPLANETARY THRILLS!
Most amazing of all science-fiction entertainment. From the producer of "Destination Moon."

WHEN WORLDS COLLIDE
Color by TECHNICOLOR
Produced by DIRECTED BY
GEORGE PAL • RUDOLPH MATÉ
Screenplay by Sydney Boehm
Based on a novel by Edwin Balmer and Philip Wylie

The Korean adventure of the U.S.S. Tiger Shark—Filmed in cooperation with the U.S. Navy and the Department of Defense.

SUBMARINE COMMAND
Starring
WILLIAM HOLDEN • NANCY OLSON
WILLIAM BENDIX • DON TAYLOR
A JOHN FARROW Production • Produced by JOSEPH SISTROM
Directed by JOHN FARROW • Story and Screenplay by Jonathan Latimer

The tense, terrific Broadway hit-play becomes a screen attraction of top boxoffice stature.

KIRK ELEANOR WILLIAM
DOUGLAS • PARKER • BENDIX in
WILLIAM WYLER'S PRODUCTION OF SIDNEY KINGSLEY'S
Detective Story
Also starring CATHY O'DONNELL
Produced and Directed by WILLIAM WYLER • Screenplay by PHILIP YORDAN and ROBERT WYLER • Based on the play by SIDNEY KINGSLEY
DON'T DO ANOTHER THING
until you have read every word of this advertisement!

The SKY's The Limit!

How BIG is M-G-M's new triumph?
The possibilities are endless as they were in the case of such immortal masterpieces of heart-appeal as Paramount's "Going My Way," RKO's "The Bells of St. Mary's" and M-G-M's "The Stratton Story."

It's good for all of us in film business when a picture appears with Bigness of inspiration, humor, tears and thrills! Words cannot describe this story of a tough baseball manager who "talked to angels," the little girl who "actually saw them" and the pretty news-gal who put both in the headlines.

When you book "Angels In The Outfield" put a glowing endorsement into your lobby at once! We guarantee you just as you guarantee your patrons, that it is one of the year's greatest entertainments packed with exciting action and laughs and soul-satisfaction!
JOE EXHIBITOR SPEAKS

ABOUT THE PRINT PROBLEM

September 3, 1951

Mr. Mo Wax, Editor

FILM BULLETIN

Dear Sir:

This being Labor Day, it seems fitting that I mount my soap box and once again call upon the column of your worthy publication to "do a job" for the thousands of small-fry exhibitors around the country. They seem to be getting a boot in the bottom from certain of the film companies.

"The print shortage" has been a perennial subject of complaint, but I've always suspected it's been just one of those petty things that every exhibitor likes to bellyache about when the shoe pinched him a bit. I've raised my voice occasionally, maybe once or twice a year, just to let off a little steam. But now I'm in dead earnest, for never in my 25 years in this business have I encountered so acute a print shortage as exists today, and I know that it is not just my situations that are suffering, for I've heard from enough of my fellow exhibitors to be firmly convinced that this has become pretty much of an industry-wide problem.

You don't have to be a seer to grasp the situation at a glance. The method employed by certain film companies in playing off their pictures has been radically altered in the past year or two. You remember, I'm sure, when the key runs in the larger cities numbered six to eight houses. Now we have the so-called "saturation" play-offs by which five or six times that many theatres are being given day-and-date runs. Whatever the merits of that system (frankly, if you're interested, I don't like it!), the fact remains that if a distributor sees fit to accept so many runs, prints should be provided to accommodate them all. This is not being done.

The multiple-run system has intensely increased competition between proximate theatres, with each house striving to play all releases "on the nose." The result is a "rat race" between theatre bookers to get pictures dated before the film exchange informs them, "No more prints available."

I don't envy the exchange bookers their jobs these days. They are being besieged and abused by irate exhibitors, who ask what good is the run they bought if they can't get prints on the dates of availability. And it is inevitable that charges of favoritism would be hurled at the distributors, particularly when an independent exhibitor, like myself, cannot obtain a print while he sees circuit houses in the same area adequately supplied.

This situation needs attention, and quickly. Either the number of simultaneous runs must be reduced, or the number of prints increased. Since the latter alternative will probably horrify the distributors, who are pleading the cause of economy these days, may I suggest a third choice: a system of staggering releases in the various film territories throughout the country in order to make a maximum number of prints available in each area at a given time. Would it be possible, in order to avoid losing the impact of valuable national publicity realized from nation-wide premieres, to have such saturation premieres and then stagger the subsequent play-offs?

Not being an expert in distribution matters, I hastily step aside after these suggestions and turn the issue over to those who know more about it than I. But it is an issue that should be resolved without delay. The present system of selling runs without an adequate supply of prints to satisfy them is fomenting a condition that is mighty unhealthy.

If I have offered anything here that might be useful to the industry, I hope you will pass it along to the people who make policy in such matters.

Regards to you and the Film Bulletin crew.

Sincerely,

JOE EXHIBITOR
STANLEY KRAMER'S PRODUCTION OF

Cyrano is BIG EVERYWHERE!

IN BIG CITIES
BOSTON—Five Weeks
HOUSTON—Biggest Opening Week in 6 Months
SEATTLE—2nd Week Holdover
WASHINGTON—Two Weeks
SAN FRANCISCO—Fifth Week
LOS ANGELES—Two Weeks and Moveover
PHILADELPHIA—Three Weeks
BROOKLYN ALBEE—Two Weeks
MONTREAL—Second Week
SALT LAKE CITY—Second Week
RKO Metropolitan Circuit
Skouras Metropolitan Circuit
Randforce Circuit
Century Circuit
Heldover
All over

IN SMALLER CITIES

It's Big Business All The Way Down The Line—
SYRACUSE • ROCHESTER • DES MOINES
CLEVELAND • COLUMBUS • FORT WAYNE
FAIRBANKS, ALASKA • ATLANTIC CITY
ASBURY PARK • NEWPORT • STAMFORD
GREAT BARRINGTON • PLYMOUTH
HUNTINGTON, L. I.

Academy Award Winner
JOSÉ FERRER
Cyrano
co-starring
MALA POWERS
with William Prince • Morris Carnovsky • Ralph Clanton • Produced by Stanley Kramer
Directed by Michael Gordon • Screenplay by Carl Foreman
Associate Producer George Glass • Music by Dimitri Tiomkin
"People Will Talk" Sock Boxoffice Attraction

Twentieth Century-Fox
110 minutes
Cary Grant, Jeanne Crain, Finlay Currie, Hume Cronyn, Walter Slezak, Sidney Blackmer, Basil Ruysdael, Katherine Locke, Will Wright, Margaret Hamilton, Esther Somers, Carleton Young, Larry Dohin, Ray Montgometry, Joe Gibert, Ann Morrison, Julia Dean.

Directed by Joseph L. Mankiewicz

Once again the outstanding talents of Darrell F. Zanuck and Joseph L. Mankiewicz have been merged and the result is a wonderful, slick, smart comedy drama. In many respects this is better than "All About Eve", and because it carries more elements that reach the human heart, it should enjoy even greater boxoffice success. Some people, hearing that the story deals with an unmarried, pregnant girl, who falls in love with her doctor and marries him before her baby is born, may have doubts about the wisdom of such a theme for the mass market. But, "People Will Talk", is handled in such good taste, so subtly, and in such good humor, that it will be impossible for anyone to take offense. To the contrary, it will be generally accepted as superb entertainment.

The Zanuck production is top drawer in every respect and Mankiewicz has worked wonders with Curt Goetz's play, "D. Frac-torius." The dialogue sparkles with humor and a considerable degree of suspense keeps the plot at a pitch right up to the surprise climax.

Cary Grant, as the doctor, and Jeanne Crain, as his patient and bride, give this picture more than marquee value. They lend it distinction, with performances which are tops for this kind of job. Finlay Currie as the sinister Shanderson, Grant's friend and constant companion, and Sydney Blackmer as Jeanne's father, contribute outstanding supporting stints.

STORY: One of Cary Grant's doctor associates at the university, Hume Cronyn, dislikes his "human approach" and inspires an investigation by the faculty board. Cronyn's ha is for his unfitness charge is the mystery surrounding Grant's friend, Finlay Currie. While Cronyn is surreptitiously digging up evidence against Grant and Currie, the former continues to demonstrate his "unorthodox approach" in his classes. During a lecture, Jeanne Crain, one of the students, faints. She is unmarried, and thinking she is pregnant, goes to Grant's clinic for pregnancy tests. When the tests confirm her fears, she tries to tell herself she will kill herself and do suicide again. Grant tells her she is not pregnant. They fall in love and marry. Three weeks later she tells him she is pregnant, then realizes she had been that way all along. Grant convinces her he loves her, and just as that situation is ironed out, he is called before the faculty board to face Cronyn's charges. Currie testifies in behalf of Grant, clearing up the mystery that has surrounded him. He tells how he was revived by Grant after having been hanged for a crime he never committed and the faculty dismissed the charges against Grant.

Leonard

"You Never Can Tell" Hilarious Fantasy-Farce

Universal-International
78 minutes

Directed by Lou Breslow.

The cycle of animal stars is not without its variations, and "You Never Can Tell" explores one such twist in highly entertaining fashion. Acting on the premise that turn-about is fair play, that if animals can possess human characteristics, the privileges of vice versa belongs to two-legged num-nets. Thereupon "You Never Can Tell" shows what happens when a dog is murdered and allowed to return from the animal hereafter disguised as a human in order to solve the mystery of his own killing. As developed in Lou Breslow's screenplay and directed by him with much comedy inventiveness, this U-I release looms as a solid money maker if properly exploited, the kind of picture people will talk about and recommend. Some of the gags are hilariously funny; the characteristics are good, and the whole affair is peppered with an atmosphere that provokes delight and chuckles.

Dick Powell as the canine-human who sets himself up as a private eye gives a delightful performance, his best in a long while. Powell never overworks the doggy personality traits, so when they do show up, the results are fantastically funny. Joyce Holden is superb as a Southern sly who is given the job of watching over him during his earthly sojourn. Some of the best scenes in the show are hers, notably one in which she races a bus at forty five miles an hour. Peggy Dow is pretty as the mistress who is wooed by her former "dog." Charles Drake's heavy is well done, and supporting players, drawn from types, are top notch.

STORY: When an eccentric millionaire dies and leaves his vast fortune to "Flash", a dog, the next in line of inheritance is Peggy Dow, his secretary. The girl washes off most of the promoters but falls for the routine by Charles Drake, a visitor who knows "Flash" from their days together in the Canine Corps. When "Flash" is poisoned, suspicion falls on Miss Dow. "Flash" begs to return to earth and clear her of the crime, transformed into Powell he makes the trip only to discover the case has been dropped because of lack of evidence. Powell determines to expose the truth anyhow. He meets one misadventure after the other, including a pair of humorous encounters with the police, before he is able to steal another veteran of the Canine Corps whose savage reaction to Drake shows him up for what he is — a heel who poisoned "Flash" in order to get his hands on the money. Powell accepts his "worse than death" fate of becoming a human in order to stay on earth and marry Peggy, HANNA (Hollywood).

'This Is Korea' Exciting War Documentary

Republic
50 minutes
Supervised by John Ford

"This Is Korea," printed in Trucolor under the supervision of John Ford, is an exciting documentary of the Korean War — a valuable and important added attraction on any exhibitor's double bill. It centers on the activities of the 7th Fleet and Ist Marine Division — showing their part in the Korean conflict over a years period. The subject shrewdly avoids political aspects of the mess in the Orient but makes it graphically clear that this is no "police action" but a full fledged war in which men are sacrificing their lives every day.

Eye-openers are the new weapons, mode of supply, use of helicopters as ambulances. Pilot goes right up to the front door of the war, only a valley separating the audience from the enemy. Shots of Communist pris-oners being interrogated are highlights a - are those showing the wounded being moved out by the tiny flying machines to hospital ships. The terrible impact of the war on the Koreans is illustrated in scenes showing long files of displaced persons crowding the roads, children separated from their parents, and homeless youngsters who are given shelter in improvised orphanages.

John Ford rates much commendation for his earnest work in assembling this subject which is being handled for release by Republic. Photographers of the armed forces are credited with the excellent camera work, HANNA (Hollywood).
United Artists (Harry M. Popkin) 
90 minutes
Directed by Leo Popkin and Russell Rouse

This Harry M. Popkin production for United Artists is an off-beat attraction that should receive a very good response in class houses and average or better elsewhere. The boxoffice story of this racial theme film will depend largely on the push behind it in individual situations; no doubt it will get heavy duty exploitation at the UA source. This is a fine film, carefully produced, designed to stir the emotions, and succeeding. In some sequences, it is violent, the riot scenes particularly being brutally realistic. The story idea is a shrewd one in depicting how racial tensions in a community can be dissipated when a little child, trapped in a

**'THE WELL' IMPRESSIVE, EXCITING**

Rates: • • • — generally, if exploited.

**Rates:** 8

**20th Century - Fox (Bernhard)**
88 minutes
Directed by Stuart Heisler.

Under its original title, "Skid Row," this independent production of Joseph Bernhard for 20th Century-Fox would have stood much better chances of provoking audience and exibitor interest than with the present handle, "Journey Into Light." In either case, however, the film fails to take advantage of its skid row setting beyond utilizing it as background and atmosphere for an unbelievable story of a minister who is reduced to a life of a bum. Script is verbose, the characters talk constantly and very little that makes sense. The performances are mediocore, particularly that of Sterling Hayden who is ill-suited to the role of a man of the cloth. The direction of Stuart Heisler accounts for a few moments of genuine emotional impact, but hardly enough to overcome the depressing story and excess of dialogue. With its limited appeal and morbid audience reaction, boxoffice reception is doubtful, at most. Hayden never for a moment convinces either as the minister or derelict. Viveca Lindfors' vibrant personality accounts for some interest in her performance as a mission worker. Thomas Mitchell tries his very best to make sense of a loquacious resourceful skid row dictator, but the actor never quite achieves his mark. Ludwig Donath, H. B. Warner, and Jane Darwell are just a few in this large cast of normally competent actors who work valiantly to imbibe it with sincerity, but the material just isn't there.

**STORY:** Hayden, promising young minister, quits his church after the suicide of his wife, an alcoholic. He blames the congregation for her act because of their intolerance. Arrested out ide a bar where he faints from sheer exhaustion, Hayden is booked as a common drunk, makes the acquaintance of Thomas Mitchell, neighborhood big wheel, and embarks on a life as a skid row habitue. In a brawl he meets Ludwig Donath, a preacher, and Viveca Lindfors, his daughter. They nurse him back to health, and eventually he is able to return to his pastorate. He elects the mission and Miss Lindfors, instead. **ANGEL**

**'LOST CONTINENT' EXPLOITABLE BUT LACKS PUNCH**

Rates: • • • in action houses, more where exploited.

**Lippert**

82 minutes
Directed by Samuel Newfield

Because of its title and the pseudo-scientific nature of its story, "Lost Continent" lends itself, of course, to exploitation ingenuity. The green photography, with its eerie atmospheric values, and the "another world" settings and props are sizeable advantages to this Lippert production. Unfortunately, authen- ticate entertainment values are not achieved in the writing, direction and acting of this narrative which deals with a mysterious part of the earth where time has stood still and prehistoric monsters still stalk the earth. Too much time is spent on exposition and in re- cording the difficulties of reaching the remote area. The special effects material, consequent- ly, plays a too-short role in the proceedings. Another failure is the absence of strong audi- ence interest in the characters themselves. Properly bolstered by ballyhoo, this will make a good attraction for action and novelty houses. Without selling and in general runs it's little more than a fair dudaler.

Cesar Romero walks through the role of the pilot as does Chick Chandler, playing the part of the aide, Johny Hoyt, spotted as a scientist, holds his own more expertly than the headliners. Hillary Brooke and Acquanet- tta perform what literally add up to hits. Sid Melton's comedy is restrained for a change.

**STORY:** Romero as an Air Corps pilot assigned to search for a part of scientists who have disappeared in a rocket ship. Their craft is believed to have crashed in an unknown part of the world. With much difficulty the plane reaches the locale; with more difficulty the boys reach the wrecked rocket ship, extract the valuable papers and scurry home. Two of their number are lost — one because of a fall; the other as the result of an encounter with a monster. **JAMES**
HOWMANSHIP
CONTEST
On the 20th Century-Fox Showmanship Sensation

THE DAY
THE EARTH
STOOD STILL

$15,000
SHOWMANSHIP
CONTEST

A PICTURE OF THIS WORLD
FREE SHOWMANSHIP KIT!

Yours for the asking!

Chockful of ideas and material to help you plan a hard-hitting Selling Campaign on “THE DAY THE EARTH STOOD STILL”.

Each kit contains:

NEWSPAPER ADVERTISING PROOFS... PUBLICITY STORIES... STILLS... REPRODUCTION ART...
SCENE MATS... SAMPLES OF NOVELTY ACCESSORIES... TABLOID FOUR-PAGE SHOCK HERALD and a specially compiled SHOWMAN’S MANUAL that gives detailed information about a CO-OP AD CAMPAIGN for any theatre...
TEASER TRAILERS... RADIO CAMPAIGN...
FREE SPOT ANNOUNCEMENT RECORDS...
GRATIS TWENTY-FOUR SHEET POSTERS and how to sell and exploit “THE DAY THE EARTH STOOD STILL” on the screen, in the lobby, out front, on the billboards, in newspaper advertising and publicity... TV... radio... direct mail!

EXPLOITATION DEPARTMENT
20th Century-Fox Film Corp.
44 West 56th St., New York City

Write or wire to

A FOUR-POINT PROGRAM FOR SUCCESS

The Rev. “Bill” Alexander, of Dallas, Texas, is in great demand throughout the world as a public speaker.

One of the Reverend’s popular instructional themes is on what he refers to as “Four Point Program for Success”! There is no mystery to it: the key to a successful and profitable program is INSPIRATION! PREPARATION! IMAGINATION! PERSPIRATION!

Let’s apply “Bill’s” recipe to “The Day the Earth Stood Still!” Every ingredient in this unique and spectacular presentation should serve as an INSPIRATION. The film itself is a PREPARATION. Next is IMAGINATION, the quality that infuses all ideas and activities, with the showmanship spirit that lifts them out of the ordinary. Lastly, and most necessary of all, is PERSPIRATION. This welds our first three elements into an homogeneous whole by know-how and sleeves-rolled-up physical activity!

TRY THAT FORMULA!—MAKE THE EARTH STAND STILL AT YOUR THEATRE!
THE DAY THE EARTH STOOD STILL

Michael Rennie - Neal Marlowe
and Sam Jaffe - Billy Gray
Frances Bavier - Lock Martin
Produced by Julian Blaustein
Directed by Robert Wise
Screen Play by Edmund H. North
Based on a Story by Harry Bates

THE PICTURE IS TERRIFIC! WILL LIVE UP TO EVERY EFFORT YOU MAKE TO PUT IT OVER BIG!!

Study the title! Magnetic! Arousers curiosity! The theme is in the domain of science-fiction. Off the beaten path! Space ships, thinking robots, disintegrating rays, life machines, all those weird and strange things that appeal to the untold millions who enjoy the unusual in screen entertainment.
RULES FOR $15,000 CONTEST ON
"THE DAY THE EARTH STOOD STILL"

ENTRY DATE: All entries must be postmarked on or before midnight of January 15, 1952.

THE JUDGING: Judging will be based upon the best and most productive advertising, exploitation and publicity campaigns for “The Day the Earth Stood Still.”

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 de luxe theatres.

HOW TO ENTER: 1. Submit a written summary of the advertising, exploitation and publicity campaign you stage for engagement of “THE DAY THE EARTH STOOD STILL,” documented with newspaper tear sheets, photos and 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 whatever 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 “THE DAY THE EARTH STOOD STILL”
   (d) Percentage of normal business
   (e) Receipts for engagement (optional)

3. Send your summary by first class mail to
   THE DAY THE EARTH STOOD STILL COMMITTEE
   Twentieth Century-Fox Film Corp.
   444 West 56th Street, New York 19, N.Y.

These 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.
'THE LADY AND THE BANDIT' FAMILIAR COSTUME ADVENTURE FARE

Rates • • + for action houses; OK dualler elsewhere

Columbia
78 minutes

Louis Hayward, Patricia Medina, Suzanne Dalbert, Tom Tully, John Williams, Malu Mowbray, Lumsden Hare, Barbara Brown, Malcolm Keen, Sheldon Jett, Stapleton Kent, George Baxter, Ivan Triesault, Norman Leavitt, Frank Reicher.
Directed by Ralph Murphy.

This swashbuckling tale of England of olden days when highwaymen roamed the countryside plundering the unwary fits snugly into the cycle of costume adventure pictures. Where saucas of knaves and lords have enjoyed popularity previously Columbia's adroit adaptation of Alfred Noyes' poem, "Dick Turpin's Ride," may be expected to garner fairly good grosses. The production is a fine job atmospherically, and if the screenplay is formula, the characters, stereotypes, the whole affair, nevertheless, is developed with an eye toward emphasizing the action and romantic values. They are expertly fulfilled in the performances of top man Louis Hayward and a cast of highly competent featured and supporting players. Ralph Murphy's direction is brisk, emphatic in the melodrama, glib in the several rather good comedy sequences that dot the narrative. Best suited for action spots, it will also serve adequately as a dualler generally.

Hayward, a skilled hand with cloak and dagger, plays Dick Turpin with authority and conviction. His metamorphosis from highwayman to gentleman is credibly accomplished. Patricia Medina is a handsome and dramatically effective leading woman. And for sex appeal there is fetching Suzanne Dalbert to display fiery jealousy and an appealing plunging neckline. Tom Tully is fine as Turpin's buddy. Malu Mowbray makes the most of his sides as the nobleman who has incurred Turpin's enmity, and Malu Gatica is as provocative an Austrian spy as you're likely to find this side of the Danube.

STORY: After meeting Patricia Medina at a theatre where he is fleeing the law, Dick Turpin decides to become a gentleman in order to woo and win her. He accomplishes both, but their happy life is interrupted when he discovers that Alan Mowbray, a diplomat attached to England's Austrian Embassy, has returned. Mowbray, it seems, condemned the highwayman's father to death for a slight theft years before. So Turpin rides again. His wife discovers his identity; mother-in-law begs him to keep away to prevent the girl's disgrace. In the course of his plundering he discovers Mowbray is involved in a scheme to assist the Austrians in an English conquest. He gets this news to the proper authorities in time to nip the plot but at the risk of his own neck. A royal pardon fails to arrive in time to prevent his hanging. JAMES

'PARDON MY FRENCH' DULL COMEDY FILMED IN FRANCE

Rates • • — on names only

United Artists (Cusick International)
86 Minutes

Paul Henreid, Merle Oberon, Paul Bonifas, Maxmillianne, Jim Gerald, Alexandre Rignault, Martial Rebe.
Directed by Bernard Vorhaus.

"Pardon My French" is passable secondary fare, a slight and dull comedy whose flabby story barely holds together. It is made palatable only by the performances of stars, Merle Oberon and Paul Henreid and the striking photography of the French Riviera and the Centuries-old chateau about which the action revolves. Although produced and directed by Bernard Vorhaus in the leisurely, studied manner of most imports, "Pardon My French" isn't all European — the employment of American nuances helps substantially. Film is still in want of tighter editing to make it more acceptable to audiences, and from the exhibitor's viewpoint, to get it in line with the running time of the usual lower half show. Its present length would indicate UA has higher hopes for the attraction. They are unlikely to be fulfilled.

Paul Henreid and Merle Oberon are the only names known to U. S. audiences. Henreid employs all his Continental charm to make the most of a vapid-bond-musician part who, under the stress of financial difficulties, is holed up in a Riviera chateau with a group of working people. Playing a prim Boston school teacher, Merle Oberon is attractive, projecting easily her metamorphosis from stuffy class room ma'am to a romantic girl who finds much more in her European adventure than the average tourist.

STORY: Oberon inherits a chateau, comes to the Riviera to claim it and lives the genteel life of which she has always dreamed. Her resources are few. She is chagrined to find the house over-run by countless families among them Henreid. She orders them to move, but the eviction is delayed pending police action. In the meantime they try to frighten her out of the place. By the time he eviction order is signed she has come to love and understand the people, insists they stay and, of course, she is deeply in love with Henreid whose career as a composer has been revived, JAMES.

'Criminal Lawyer' Ordinary Courtroom Melodrama

Rates • • as dualler

Columbia

73 minutes

Cast: Pat O'Brien, Jane Wyatt, Carl Benton Reid, Mary Castle, Robert Shayne, Mike Mazurki, Jerome Cowan, Marvin Kaplan, Douglas Fowley Mickey Knox, Louis Heydt, Harrison Ward, Wallis Clark, Mary Alan Hokanson, Lewis Martin, Charles Lane, Guy Beach, Glenn L. Ross, Darryl Hickman.

Directed by Seymour Friedman.

With its title and star Pat O'Brien, "Criminal Lawyer" may have some value to the neighborhood and action exhibitor, but the story of this Columbia production fails to live up to its possibilities. Narrative of a criminal lawyer who is disappointed in his hopes for a judgeship is an involved story in which three separate trials take place. This emphasis on courtroom stuff precludes ning time. The total impression is that of a blurred, episodic movie. The direction of Seymour Friedman is undistinguished, frequently artificial and overly melodramatic in the staging of the key scenes. Just a fair attraction for the duallers.

Pat O'Brien is his usual likeable self as the mouthpiece, and Jane Wyatt handles her Girl Friday role splendidly. Carl Benton Reid figures commendingly in the proceedings as a big shot lawyer who comes to O'Brien for help after participating in the vote that nipped the judgeship. Robert Shayne rather overplays the heavy; Mike action elements: consequently "Criminal Lawyer" just talks its way through the run. Mazurki is top as O'Brien's friend, bodyguard and cook.

STORY: O'Brien, after winning an important case for the brother of a gangster, announces his retirement in anticipation of a judicial appointment. The good fortune is blasted by bar association whose members question O'Brien's ethics. He goes on a bender. One of the lawyers asks help when his son is held in a manslaughter, hit-run charge. O'Brien masterminds the case and by the trick of involving all the jurors in an accident during the trial is able to get this boy off. Next, the gangster is murdered and Mazurki held for the crime. O'Brien, roused from another binge, gets into court, uses legal skill and tricks to point to the actual killer as Robert Shayne. AXEL.
By BARN

Short Subjects

NATIONAL SCREEN SERVICE deserves a deep bow for its cooperation with the Allied National Convention Committee to make individual personalized trailers for each exhibitor attending the convention, Oct. 30, Nov. 1, at the Biltmore Hotel in New York. All registered exhibitors will be photographed individually by regular 35mm motion picture cameras and sound equipment at the XNS studio booth. Each theatreman will have the opportunity to record on film a personal message to his patrons and provision will be made for the inclusion of titles of forthcoming pictures. The processing will take place almost immediately so that the exhibitor can screen it in his theatre upon his return or soon thereafter. There will be no charge for the filming or the print, Convention Chairman Wilbur Smoother Than, and arrangements can be made with XNS for additional prints in those instances where more than one theatre will require prints. So much has this idea caught fire that many theatremen are arranging with managers of their houses to come to the convention for the personalized "take-home" trailer. The clip will be so designed as to enable the exhibitor to include it in his newsletter for additional impact, and is also intended to include specific reference to the "Movietime USA" campaign which will be in full swing by convention time. Snapper is so hopped up about the idea that he feels the trailer will be "the hit of the convention, and may well be the big gun in our Fall campaign to stimulate business."

WHITE COLLAR workers are no longer on the economic level to warrant concentrating selling emphasis on their category, according to Jerry Wald and Norman Krasna, producers releasing through RKO Radio. The sales stress must be placed, rather, on the "skilled workers, they say, whose spending power has increased some 400 per cent over the past 12 years. The white collarites, on the other hand, have been forced to dip into their savings for $10,000,000 in 1950 alone, to meet overhead, Wald stated. "During the past 12 years," he said, "the white collar workers of America, the mainstays of theaters, have suffered constantly from increasing living costs while their incomes have remained at a relatively fixed level. . . . On the other hand, the skilled worker has had many rounds of pay raises. He enjoys a 400 per cent increase in spending power. Last year he put more money into savings than the white collar worker withdrew. This group includes 21 million American families." While the producers will continue to appeal to the white collar people, they say, "We're going to place heavy emphasis on the skilled workers, by far America's richest market." The increase in population and in the number of theaters, says Wald, has convinced him that "the industry hasn't taken advantage of the sweeping economic changes that are constantly going on. Business is there for those who are willing to go after it."
Across the nation and in playdate after playdate zooming boxoffice returns for smash results!

John Garfield • Shelley Winters

Their kind of love is dynamite

in

He Ran All the Way

A Roberts Production

John Garfield • Shelley Winters

"He Ran All the Way" They're running all the way to get it thru "UA!"
FINGER, NOT ARM
ATO of Indiana

Last week we wished RKO success in distributing their reel of the forthcoming Robinson-Turpin fight picture and said that exhibitors should give support in keeping top box office attractions off home and bar room TV sets. After they were set back on their heels by the terms RKO asked, no less than a dozen members called to inquire how far we thought that "support" ought to go. We think that because this is an industry wide cause exhibitors should make an effort to give the reel a playdate at reasonable rentals so that RKO will not have to take a financial loss. We think that under such a policy the distributor would get good distribution. The present policy of extreme high rental demands is bound to result in each few playdates that RKO is not going to come out nearly so well. According to Variety magazine, RKO and the Boxing Commission split $60 after costs and an advance payment of $30,000 are deducted. The misuse of "industry service" does not conceal the complexion of their aversive policy.

Regardless of a quarrel over the Robinson-Turpin term, it is still a good idea for this industry to skim off the top box office attractions for exclusive showings in theatres. Between the high points home TV will lose its momentum and appeal. But if it is good for all then the other distributors should also underwrite the company that undertakes to bid these attractions away from the advertising sponsors instead of leaving it entirely up to a single distributor and the exhibitors. One ATOI member who said that we was very anxious to help in keeping the big attractions in the theatre stated that he would be willing to pay more than ordinarily equitable prices if there was some plan whereby his deal could be reverted in the event that the sum total of all rentals exceeded a reasonable return for the distributor. This exhibitor cited the rental plan on the public relations series, "The Movies And You". You will recall in that case that while cash reimbursements were not made the exhibitor did receive the final four weeks gratis after an audit disclosed that rentals from the first eight films in the series had sufficient returns to meet production costs on the entire twelve.

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EIGHT QUESTIONS
ITO of Ohio

Why should an independent exhibitor, particularly one in a small town or city, or one with a subsequent venture participate in MOVIE-TIME, U. S. A., pay 1/10 of 1% of his film rental (for what ever the assessment may be) toward its support, and then be forced to play, during the campaign and after, only pictures of the type made available to him this summer because of extortionate film rentals and other circumstances? demand by the distributors for their occasional boxoffice hits and in addition to an active revival and intensification of many of the other trade abuses so obnoxious and detrimental to his best interests?

Here are some questions only your replies to which can bring us up to date. We need this data. Our national convention will be held at the Biltmore Hotel, New York City, October 30, 31 and November 1. Your answers can be put before the sales managers of the various film companies.

1. How many exhibitors today can buy every major company’s product, select the pictures they desire at any time and at prices at which he can make a profit?

2. If you were given the opportunity to select the pictures you want, and only the pictures you yourself want, would you be willing to do business with every film company that releases pictures.

3. Don’t think you could put on a serial “Back To The Movies” campaign if you could play top attractions each week so as to prove to your patrons that “Movies Are Better Than Ever”? Our suggestion for a better boxoffice is to be able to give our patrons only the BEST Hollywood has to offer and play every company’s product.

4. How many exhibitors are there on whom certain distributors never send a salesman to call? Do film salesmen call on you at regular intervals?

5. How many exhibitors have been told, “This is the deal. Take it or leave it”?

6. If you have bought a block of 8, 10, 12 pictures or a complete deal of 16, 21, 32 or 36 pictures, or almost every picture, is designated in a bracket or two higher than is justified? Your true answer to this question is necessary, as these deals are so-called “Security Deals for the Small Exhibitor.”

7. If you sign a contract, do you receive an approval after the prescribed 14 days, or do you get your approval and then find no dates available for 60 to 120 days, thereby making a new picture old by the time you play it?

8. (a) Have you been offered Warner Pres.’ CAPTAIN HORATIO HORNBLOWER? This spectacular, do you find that every picture, or almost every picture, is designated in a bracket or two higher than is justified? Your true answer to this question is necessary, as these deals are so-called “Security Deals for the Small Exhibitor.”

(b) Have you been offered Paramount’s SOMETHING THAT’S MY BOY with Martin and Lewis, and at fair terms? It is, too, released August 17. — LEO T. JONES

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AS WE BELIEVE
Allied Theatres of Michigan

“As A Man Thinketh So Is He”. This old adage is as true today as it was when it was first written. If we believe, “Our Business Is Going To The Dogs”, it is. If we believe, “Movies Are Better Than Ever”, they are.

If we believe that by handing together and taking advantage of the work that already has been done by outstanding showmen in the preparation of campaigns we can increase our business, we can. If we believe an organization is as strong as our participation in it and by increasing our interests and activities it can become of major importance to us, it will.

Let’s think these things over. Let’s satisfy our own minds that an organization is necessary and beneficial. Let’s satisfy our own minds that some sort of a campaign is necessary and will ultimately benefit all of us. Then, with a firm determination to DO SOMETHING we will have nothing to fear from any form of competition and our business will begin to look up.

This may appear to be some sort of a preachment, maybe it is, but the writer agrees wholeheartedly with Abram Myers when he says that we can win if we will continue to plan and work for territorial campaigns to increase theatre attendance. From this office in the not too distant future will come such a campaign which we believe will surpass anything that has ever been suggested.

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NO SERVICE CUTS
ITO of Ohio

With the industry surging forward and with prospects of a great year ahead, this is not the time to consider, much less publicly discuss, plans for consolidating distribution outlets and curtailing service to the exhibitors.

Recent trade paper stories indicate that some companies are considering a plan to eliminate the existing exchanges, plant a few sales executives at strategic points to handle circuit deals, and then create some sort of joint agency — like Confidential Reports or Sargoy & Stein — to represent all the companies in handling the smaller accounts.

These stories, no less than the loose (800 words) article in "Life", advertise to the world that the movies are in trouble, lower morale within the industry, and throw road blocks in the way of the "Movietone, U. S. A." campaign.

Also, we are getting a little tired of the cracks about small accounts, how unprofitable they are to handle, and how “75% of any distrib’s income is derived from 110 accounts representing 3,500 to 4,000 houses.” There was a healthy industry before those big chains were forged. This so-called "backbone" of the industry is made up of a lot of once independent vertebrae. And if, in spite of court rulings, the chains are to be put in a preferred class and allowed to negotiate blanket deals with top executives at convenient points, whilst the independent exhibitors must deal with a joint agency operated by remote control, then it is apparent that the wheels of justice have not ground fine enough and that there must be still further divestitures.

If the distributors are out looking for trouble, this is where they will find it.
COLUMBIA

KRAMER RELEASES BOLSTER COLUMBIA'S 50-FILM PROGRAM

Thanks to a large degree to the Stanley Kramer Company which is now releasing through Columbia, the Harry Cohn-dominated organization is beginning to show some evidence of keeping pace with the overall trend toward higher caliber movies coming out of Hollywood these days.

Cohn has announced that his company will release a total of 50 films during the new fiscal year, starting this month. Of that number, 30 will fall in the "A" production category. The Kramer company will turn over a total of four pictures within seven months, to be included in this new group of releases.

There can be no doubt that the five pictures going into production this month are on a vastly higher plane than has been normal for Columbia in recent years. The productions are sparked by superior casts, and carry budgets more in keeping with present-day Class A movie-making.

Two of the five September starters are from the Kramer unit, and are budgeted at slightly higher figures than his previous hits turned out for United Artists release, Both start today (September 10), and both will be produced personally by Kramer. "Death of a Salesman" (Fredric March), is based on the popular Broadway hit and is being directed by Laslo Benedek. "Fourposter," a Technicolor Rex Harrison-Lilli Palmer starrer, is directed by Irwin Reis.

Topping the list of Columbia's own productions for the month is "The Marrying Kind," Judy Holliday's second picture for the company, to be produced by Bert Granet and directed by George Cukor. The picture rolls September 11, and carries a 32 day shooting schedule and a budget in the million dollar bracket. On the same day, Loretta Young goes before the cameras as the star of "The Mother," Rudy Mate directing for Producer Luther Adler, and Sam Katzman launches a slightly lower budgeted outdoor action feature, "Golden Hawk." No cast has been announced for the latter.

During the latter part of August, the soundstages were all silent at the studio for several days, due to the fact that the four productions which were shooting at that time were all on location. They were: "The Brigand," (Anthony Dexter-Jody Lawrence-Anthony Quinn), an Edward Small Technicolor production directed by Phil Karlson; "Captain Blood Returns," also in Technicolor, starring Louis Hayward, Patricia Medina and John Sutton; "Cripple Creek," (George Montgomery—Karín Booth), another Edward Small production, and "The Old West," a Gene Autry production, in which he is co-starred with Gail Davis, "The Brigand", which started on August 2, was brought in on schedule last week, "Captain Blood Returns," directed by Ralph Murphy and Produced by Harry Joe Brown, has been completed on a slightly shorter schedule; "Cripple Creek," directed by Ray Nazarro, and "The Old West," directed by George Archainbaud for Produced Armand Schaefer, both started August 20, and will be turned over to the editing department this week.

LIPPERT PRODUCTIONS

LIPPERT TO FINANCE, DISTRIBUTE INDE PRODUCT

Announcement should be forthcoming any day now that Robert L. Lippert is abandoning all production to swing his company over to a straight distribution organization. He is known to have conferred with eastern banking interests and is reportedly in a position where he can furnish first money for select independent producers, and thereby become a strong competitor of United Artists.

Despite the fact that Lippert's backlog of pictures has dwindled to an all-time low of only three pictures, he has nevertheless lined up an impressive array of 12 feature, made films for American distribution. Included in this number are nine pictures to be produced in England by James Crarrers with American casts which Lippert will provide. As reported last issue, the first of these nine films, "Black Mail," was already shooting, and has since been completed.

Lippert has also closed a two-picture deal with Rex Harrison-Lilli Palmer starrer, directed by Irwin Reis.

Cesar Romero starrer; "Varieties On Parade," a musical revue and "Leave It To The Marines," starring Sid Melton.

METRO-GOLDWYN-MAYER

SCHARY SLATE TO STRESS

HIGH BUDGETS, YOUNG TALENT

In announcing Metro's new 1951-52 slate of 40 pictures, Dore Schary emphasized high budgets and all of the production trimming that go into making strictly Class AA features, at the same time stressing the necessity for development of young talent in all brackets. For example, half of the pictures on the slate will be in Technicolor; budgets will average approximately one-and-a-quarter million dollars; casts will be of the highest calibre obtainable, and almost all of the new appointments and promotions made since Schary took over have been in the lower age groups.

(Continued on Page 18)
Contrary to common opinion, production has actually been speeded up rather than retarded by the changeover in studio management brought about by the exit of L. B. Mayer. As yet, the studio is hitting its peak production activity of the year with six features shooting, and a pair more scheduled to start within the next three weeks.

Currently filming are: "Scaramouche" (Stewart Granger - Eleanor Parker - Janet Leigh), Technicolor biggie which directed by George Sidney now; and producer Carey Wilson launched August 20; "The Merry Widow" (Luana Turner - Fernando Lamas), Technicolor musical shooting since August 27, Curtis Bernhardt megging for producer Joe Pasternak; "Skirts Aisy" (Esther Williams - Barry Sullivan), another Technicolor musical shooting since August 27; Sidney Lanfield directing for producer Pasternak; "The Invitation" (Dorothy McGuire - Van Johnson - Louis Calhern), launched August 28 by producer Lawrence Weingarten and director Gottfried Reinhardt; "Young Man In A Hurry" (Russell Nye - Ruth Roman - Denise Dariel), a Reinhardt-Wright production, directed by Mitchell Leisen on loan-out from Paramount, and "The Adventures of Huckelberry Finn," new Arthur Freed Technicolor musical, directed by Vincente Minnelli and starring Gene Kelly, Danny Kaye and Dean Stockwell, filming since September 3.

On September 11, Director John Sturges and producer Samuel Goodwin will tee-off on "Bowery to Bellevue," a new June Allyson starrer, and on October 1, the new Mario Lanza starrer, "Because You're Mine," will get underway as a top-budget Joe Pasternak Technicolor production.

Completed since the last Size-Ups report are: "Telle of New York," "Singing In The Rain," "The Enemy," "When In Rome," and the $2,000,000 "Ivanhoe," which was filmed in England over the long period of approximately 90 days.

No Size-Up of Metro at this particular time could be complete without mentioning the tremendous grosses that are in store for the company with the forthcoming release of "An American In Paris." It is the opinion of this department that here is the finest musical ever produced by a Hollywood motion picture company; one destined to gross, through its inevitable issues and re-issues, something approaching the record of "Gone With The Wind." It truly establishes a new milestone in motion picture making.

MONOGRAM - AA
MORE COLOR FOR MONO-AAA
PROBABLE UNDER NEW EXECS

Production activities of Monogram and Allied Artists during the 1951-52 fiscal year are expected to be considerably expanded as a result of the new ownership control brought about by the purchase of 82,500 shares of stock by Harold Mirisch and G. Ralph Brauton. Mirisch, the vice-president of the two companies, is known to be more interested in the motion picture industry than in the film production of low-budget Monogram pictures, plus six to eight higher budgeted Allied Artists features. Top budget on the AA product will continue to be in the neighborhood of $400,000. They are however, understood to be in favor of greater use of color in the forthcoming product. gala picture, "Stalag 17," is hitting near peak levels for the year, with three Monogram pictures and one Allied Artists feature before the cameras. AA's entry is "My Wife Is Mine" (Florence Marly-Rod Cameron) which rolled on September 4, a Scott E. Dunlap production. Monograms entries are: "Rodeo," a Cinemortor special which rolled September 5, with Jane Nigh starred, and Walter Mirisch and William Beaudine sharing the producer-director credits, respectively; "Northwest Territory," filming since September 4, Kirby Grant and Chinoook starred, Lindsay Parsons producing; and the Brodoco production, "Escape to Freedom" (Roddy McDowell-Kristine Miller), which produced-director Wesley Barry launched on August 25. Recently completed pictures are: "Win, Place and Show," "Aladdin and His Lamp" (Johnny Sands - Patricia Medina) high-budget feature produced by Walter Wagner and directed by Lew Landers; "Ghost Riders," "Lone Star Lawman."

In line with the new policy of garnering new talent in all departments, new producer-paths have just been handed to Everett Riskin and Bernie Smith — the latter, a long-time Para-camera, with two more slated to start by mount story editor.

As of this writing, four features are before October 1. Those currently before the cameras are "Son of Paleface" (Bob Hope-Jane Russell), also in Technicolor, produced by Robert Welch and directed by Frank Tashlin; "That's My Boy" (Robert Mitchum), started August 27; and "At Sea With The Navy," a Martin and Lewis comedy produced by Hal Wallis, working since September 5. On September 17, Producer Irving Asher and director William Dieterle will signal the start of "This Is Dynamite," with William Holden taking the role previously assigned to Alan Ladd. On October 1, Producer Irving Asher moves onto another major product, with the start of filming on "The Goddess," starring Anna Maria Alberghetti. No director has been assigned for the latter.

Pictures completed in the past month are: "Washout" (Technicolor), "Anything Can Happen," "The Denver and Rio Grande" (Technicolor), and Pine-Thomas' "Green Gold Of Nevada" (Technicolor). In addition, the Pine-Thomas Technicolor production, "Big Timber" (John Payne-Susan Morrow), was both started and completed during the past month. Edward Ludwig, handling the direction reins, completed the filming in 22 days — five under schedule.

PARAMOUNT
IMPRESSIVE PAR BACKLOG SUGGESTS OPTIMISM AT STUDIO

Grand scale production seems to be the key-note for the new 1951-52 Paramount picture slate, which will feature a minimum of 30 feature films.

Probably at no time since the war has there been such an all-out spirit of optimism around the lot — or better cause for it — than at the present time. With the greatest aggregation of potential boxoffice hits in the backlog since the boom days, studio toppers are launching a big expansion program: recruitment of new talent for every creative department, as well as top story properties for the new talent to work with.

Among the backlog of pictures which are largely responsible for the high spirits so prevalent on the lot are: "Detective Story," generally considered to be one of the finest movies made by the company; the big DeMille spectacle, "The Greatest Show On Earth;" Bing Crosby's outstanding picture to date, "Here Comes The Groom;" another "best" credited to the Martin and Lewis comedy team in "The Stooge;" "A Place In The Sun;" Bob Hope's "Son of Paleface;" Eddy Howard's small musical "Somebody Loves Me;" and Alan Ladd's peak acting stint in "Thunder In The East."

In line with the new policy of garnering new talent in all departments, new producer-paths have just been handed to Everett Riskin and Bernie Smith — the latter, a long-time Para-camera, with two more slated to start by mount story editor.

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About **BIG National Ad Campaigns!**

**LOOK AT THIS ONE!**... Seat-selling sockeroo FULL-COLOR ads in 50,773,473 copies of national magazines and Sunday newspaper supplements—numerical circulation enough on readership statistics to reach every moviegoer in the country!

"The hottest combination that ever hit the screen!"

—LOUELLA O. PARSONS

How to Hughes presents

**ROBERT MITCHUM • JANE RUSSELL**

in

**HIS KIND OF WOMAN!**

with VINCENT PRICE • TIM HOLT • CHARLES McGRAW

A JOHN FARROW PRODUCTION

Four-color, double-page spreads in

LOOK
LIFE

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SATURDAY EVENING POST
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WOMAN’S HOME COMPANION
COSMOPOLITAN
TRUE STORY
ESQUIRE
McCALL’S
REDBOOK
AMERICAN WEEKLY
(Sunday newspaper supplement in 22 cities)
MOTION PICTURE
MOVIE STORY
TRUE CONFESSIONS
PHOTOPLAY
MOVIELAND
SCREEN GUIDE
MOVIE LIFE
MOVIE STARS PARADE
SCREENLAND
SILVER SCREEN
MODERN SCREEN
SCREEN STORIES

*TOTAL CIRCULATION 50,773,473!*

Reproduced directly from the full-color magazine ads.
One top-budget production to be filmed by RKO, itself, will roll in September — the long-awaited and often-postponed "Androcles and the Lion." Producer Gabriel Pascal, associate producer Lewis J. Rachmil and director Charles Erskine, have finally set today (September 10) as the starting date. Jean Simmons, Victor Mature, Robert Newton, and Maurice Evans head the cast. The nut on the production is reputed to to be in the neighborhood of $1,500,000, and the shooting schedule has been set at 46 days.

Winchester Productions' "The Big Sky" (Kirk Douglas), which started July 23, and "The Korean Story" (Robert Mitchum), an August 27 starter, are the only other films shooting at the present time. "Sky" has been on location in Montana, and is being produced and directed by Howard Hawks, while "Story" is being produced by Edmund Grainger and directed by Tay Garnett.

Filmakers' fourth RKO release, "Day Without End," co-starring Ida Lupino and Robert Ryan, is the only class A production to wind during the past month. Producer Collier Young and directed Harry Horner brought it in under the allotted 21-day shooting schedule. Contracts for a program of three more Filmakers productions for RKO are now being drawn up.

**20th CENTURY FOX**

**5 AUGUST STARTERS KEEP FOX ACTIVITY AT HIGH PITCH**

For the first time this year, the Westwood studio will go through an entire month without a single new production going before the cameras. However, the 20th Century-Fox soundstages will not be as quiet during September as that statement might indicate, inasmuch as five new features hit the tape during the last half of August, and will continue filming for most of the remainder of the present month.

On August 16, the Technicolor musical, "Wait Till the Sun Shines, Nellie" (Jean Peters - David Wayne), and a heavy drama, "Five Fingers" (James Mason - Michael Rennie), went before the cameras. The former has George Jessel handling the production chores and Henry King directing. "Fingers" is being produced by Otto Lang and directed by Joseph L. Mankiewicz. On August 20, director Jean Negulesco and producer Nunnally Johnson launched "Phoebe, Call From A Stranger", starring Gary Merrill and Shelley Winters. Two days later, producer Samuel G. Engel and director Henry Levin teed off on "Bells On Their Toes" (Jeanne Crain - Myrna Loy), and on August 23, Dale Robertson and Richard Boone faced the camera's for the start of "Return of the Texas", produced by Frank Rosenberg, and directed by Delmar Daves. All of the August starters fall in the top budget category with the possible exception of "Texas", which would be considered in the medium budget class by Fox standards.

Shooting schedules will range from 24 days on the latter, to as high as 45 days on a couple of others.

Jane Froman biopic, "Red Skies of Montana" (Technicolor), "Ellopement", "Fixed Bayonets" and "Pride of St. Louis", the Dizzy Dean biopic.

Harry Kurnitz and Otto Preminger have formed their own production unit to make a new Fox release, "Reclining Figure", from a novel by Kurnitz soon to be published by Random House. Kurnitz will produce and write the script, with Preminger doubling as co-producer and director. The latter has a one-picture-a-year deal at Fox.

**UNITED ARTISTS**

**23 SET FOR 1952 RELEASE FORECASTS BRIGHT UA FUTURE**

United Artists is definitely over the hump and faces one of the most potentially prosperous years in the company's history, with a schedule of 23 pictures already set for the 1952 season, and new deals being consummated almost every week.

What should prove to be a particularly lucrative association is the new six-picture deal just signed with Sol Les-er and Sam Briskin. The half dozen features, all to be produced for 1952 release, will be financed, in part, by Edward Small, with Aubrey Schenck serving as the executive producer. First money will be supplied by the Bankers Trust Company of New York, Briskin will share in the financing, as well as in an advisory capacity, in addition to his duties as an executive of Paramount Pictures. Hollywood generally looks upon the company as the most important new independent since Wald and Krasna set up camp at RKO.

**AN APOLOGY**

**FILM BULLETIN** owes United Artists an apology for some erroneous information printed here last month. At that time, we reported that some of the independents were unhappy over the terms which UA has been asking on releasing deals. On further check, we find that the independents who have lined up their product with the company are, by and large, completely contented with their deals. The bum steer came from one disgruntled producer who has been trying to peddle a slate of projected pictures to Arthur Krim and, failing to do so, made the rounds of all the Los Angeles newspapers, trade journals and Hollywood columnists spreading his venomous misinformation. We hope UA will accept the apology but, at the same time, have their eyes opened to the need for a full-scale publicity and public relations office on the west coast where such stories can be checked.

Trust Company of New York, Briskin will share in the financing, as well as in an advisory capacity, in addition to his duties as an executive of Paramount Pictures. Hollywood generally looks upon the company as the most important new independent since Wald and Krasna set up camp at RKO.
A New Boxoffice Champ!

"IRON MAN" Best business since "Tomahawk" at Harris Theatre, PITTSBURGH

"IRON MAN" Best business since "Up Front" at Loew's State Theatre, NEW YORK

"IRON MAN" Biggest U-I grosser in 5 years at Hippodrome, CLEVELAND

"IRON MAN" Best business since "Harvey" (Xmas week) at United Artists, Ritz, Vogue, Studio City and Culver Theatres, LOS ANGELES

Another Boxoffice Smash from U-I

"IRON MAN" Starring JEFF CHANDLER • EVELYN KEYES • STEPHEN McNALLY • with ROCK HUDSON • JOYCE HOLDEN

Staged by GEORGE ZUCKERMAN and BORDEN CHASE • Based on the story by William R. Burnell • Directed by JOSEPH PEVNEY • Produced by AARON ROSENBERG • A Universal-International Picture
RKO GUARANTEE RESCUES MAJOR FIGHT FOR THEATRES

Demonstrating for the first time the film industry's ability to outbid television sponsors for a sporting event, RKO joined with theatre television movie houses to salvage the much-heralded RaRy Robinson - Randy Turpin fight Sept. 12 from home television. With the rights for exclusive theatre TV contingent on RKO's ability to guarantee $325,000, together with the income from theatre TV shows, for the film rights to the bout the figure reportedly offered by Pabst for video rights), the outcome was in doubt until midweek. Then Robert Moehr, RKO distribution v.p., announced that the guarantee was met and said the company considers the arrangement "a major experiment" to determine the movie's ability to cop sporting events for industry showings.

In addition to providing theatres with a top-flight drawing card on both regular and large TV screens, the deal which Moehr clogged with the International Boxing Club should prove a hypo for booooffice everywhere, since the fight will not be available on home TV or radio and the millions of TV set owners who might ordinarily stay home to watch or hear the fight might decide to take in a movie that night.

Proof that the public is interested in the Robinson-Turpin bout to the extent that they will pay an exceptionally higher price to view it on theatre TV is evidenced in the announcement by the Stanley Theatre in Philadelphia that 3000 reserved seats were sold out approximately 48 hours after tickets were placed on sale. The price was $2.00, the highest charged by any theatre participating in the TV exhibition of the fight. And it was reported that a large block of seats were bought up by a ticket broker to be sold at a $3.80 figure. In addition, another Philadelphia house, the independent Royal Theatre, which is using the low-price Magna-vivid equipment developed by Theatre Television Enterprises, was heading toward a complete sellout Friday evening at $1.95 per ticket sold on a non-reserved seat basis.

RKO GUARANTEE RESCUES MAJOR FIGHT FOR THEATRES

MOVIE TIME USA MASS MEETINGS SET HUGE DRIVE

"Movietime, U.S.A." snowplowed into gigantic proportions as industry mass meetings found thousands of members of the film industry pumping on the boxoffice drive bandwagon in each of the cities in which the rallies were held. By September 24th, kickoff date of the campaign, which will be launched via a nationwide broadcast over Lux Radio Theatre, virtually every member of the industry was expected to be an active participant.

Among the largest of the Movietime mass meetings was the conclave held in New York last Thursday (8th) at RKO's 58th Street Theatre. Distributors, exhibitors, exchangesmen, fleckmen, and every member of movie business not on duty piled into the house to vouchsafe their enthusiastic support for the campaign. Mayor Vincent Impellitteri was on hand to wish the industry good fortune and laud it as "a great influence for good", which had never failed to reply to his plea for aid.

COMPO executive vice president Arthur Mayer, in his keynote address, revealed that in visits to similar meetings throughout the country with Movietime national director Robert J. O'Donnell, boxoffice were surging upwards. "Movie business is up 5 to 20 percent in the South," he reported. "We're no longer slipping, it's television whose troubles are now increasing. O'Donnell, detailing the campaign, said that October 1 would see the country blanketed by ads in 1750 newspapers. He outlined personality tours of stars, producers and other Hollywood personnel who will go to capitals of each state and then to the cities. For the Lux Radio Theatre salute, he said, there will be a nationwide co-op promotion campaign, and advance trailers will be made available to all of the nation's 23,000 theatres urging their audience to listen to the broadcast.

Even a larger turnout was in evidence for the Atlanta rally, a week earlier. Heralded by a parade through downtown streets, 3000 industries from Georgia, Tennessee and Alabama met in the Fox Theatre to spark the "Movietime Down South, U.S.A." rally.

Elsewhere the same enthusiasm was in evidence, if not the same crowds. In New Orleans, 1500 exhibitors from Louisiana, Mississippi, Arkansas, Alabama and Florida voted to back the campaign with a five-cent-per-seat contribution; drive-ins will pay 10 cents per legal speaker. In

St. Louis, 650 theatres and film representatives from eastern Missouri and Southern Illinois offered their support; 700 met in Jacksonville for the Florida campaign; 350 convened in Albany.

Another encouraging note was heard from the City of Brotherly Love, where the exhibitors has voted to conduct the campaign independently of COMPO. A Philadelphia delegation, however, after a meeting with O'Donnell and Mayer, agreed to join the COMPO drive and immediately arranged for a giant rally to be held at the Boyd Theatre on September 12. Exchanges and other industry establishments will be closed all morning so that everyone can attend.

All was not sweetness and light, however. While there was no disagreement with the COMPO campaign, there were murmurings about the terms asked for the top films. National Allied Treasurer Charles Niles wired O'Donnell to urge the distributors to "call off the dogs and curtail their greed at least until the Movietime USA is over." He said "outrageous demands" in film rentals for top product would destroy the campaign and keep much of the best films off many theatre screens.

And in Ohio, Leo T. Jones of Sandusky, brought up a series of pertinent questions that were circulated in an ITO bulletin, requested exhibitors to answer queries about terms, availability, arbitrary dealings with exchanges, allocations, etc. Answers will be compiled and presented to sales managers at the National Allied Convention next month.

PRICE-FIXING NO BAR TO FRAUD SUITS, COURT SAYS

Price-fixing stipulations in film contracts, one of the most potent counter-weapon for exhibitor defense against percentage fraud units brought by distributors, was blunted last week in a Federal Court decision in Lexington, Ky.

(Continued on Page 24)
EXHIBITORS ATTENTION!
Do You Want 60 Million People At Home Or Going To Theatres?

In these two fight pictures the theatres of America have an opportunity of playing to the tremendous audience of ardent fight fans willing to pay to see the fights.

But - even more - the theatres can now attract the millions of regular movie fans who remain home on the night of big competitive entertainment events.

FOR THE FIRST TIME, alert and far-seeing showmen have the opportunity of assuring themselves in advance of boxoffice special events which will not be seen or heard elsewhere.

WIRE OR PHONE YOUR NEAREST RKO EXCHANGE NOW ABOUT BOOKINGS FOR:

WORLD’S CHAMPIONSHIP RANDY TURPIN VS. SUGAR RAY ROBINSON
The Most Sensational Match Since Dempsey vs. Tunney!

THE CLIMAX BOUT OF THEIR FIGHTING FEUD! SANDY SADDLER VS. WILLIE PEP
OFFICIAL! EXCLUSIVE! World’s Championship Films!

Distributed by RKO RADIO Pictures
News and Opinion

(Continued from Page 22)

as U. S. Judge H. Church Ford ruled that admission price provisions in license agreements did not make such contracts illegal per se. This defense had been utilized extensively by exhibitors in the plethora of percentage fraud actions in an attempt to toss out the cases, but the Kentucky Federal Court ruling was the first to make a formal decision on the legality of contracts with admission price provisions.

Judge Ford's ruling was handed down in three percentage actions in the Kentucky court, filed by Columbia, United Artists and Universal against Price Coomer, exhibitor operating the New Harlan Theatre in Harlan, Ky.

Citing Chief Justice Taft's ruling in the General Electric anti-trust suit, Judge Ford held that "the principles applicable to license contracts for the use of patents would seem equally applicable to license contracts involving copyrights and hence under these authorities it seems quite clear that license contracts for the exhibition of copyrighted motion pictures containing price maintenance provisions for admission to such exhibitions, with nothing more to condemn them, are reasonable and normally adapted to secure to the copyright owner the pecuniary reward to which he is entitled under his copyright monopoly and are not in violation of the Sherman Act nor otherwise illegal."

FOX NET DROPS SHARPLY
IN FIRST HALF RISE DUE

The net profit of $1,071,000 earned by 20th Century-Fox Film Corp. for the 26 weeks ended June 30, 1951, showed a net loss for the film division of $309,000, while the theatre subsidiary had a black figure of $1,380,000, according to the consolidated earnings statement included in the company's letter to stockholders. This compared with the previous year's similar six-month period net of $4,683,000, divided approximately equally between the film group and the theatre group.

Biggest single factors in the decrease from last year's earnings were a $2,000,000 (approximately) amortization of film costs thus year, and a $1,325,000 return from foreign countries of restricted income of previous years for the first half of 1950, while the current year's period was devoid of such income.

Film rental gross declined less than half a million dollars this year, with $42,366,000 for the first half of 1951, $40,695,000 in last year's half. Theatre receipts dipped more substantially from $30,227,000 in the '50 first half to $28,741,000 in the '50 first half to $28,741,000 this year.

In his letter to stockholders, president Spyros P. Skouras presented a much brighter prospect for the second half of this year. For the first seven days of the third quarter, film rentals have increased 11%, he reported, and theatre receipts are now making a better comparison with those of a year ago than at any other time this year.

The letter accompanied a Proxy Statement detailing the Plan of Reorganization to be voted upon at a special meeting October 4, in conformity with the Consent Agreement requiring divestiture and dissolution.

COLOR OUTPUT DOUBLED
IN NEW MONO-AA PROGRAM

A one hundred per cent increase in color films highlights the new 45-feature program to be undertaken by Allied Artists and Monogram during the next 12 months, it was announced by Steve Broidy, the companies' president.

Addressing the sales meeting of the Mono-AA Canadian distribution organization in Toronto last week, Broidy stated the films will be produced at the rate of four per month, with the entire program under the supervision of newly-appointed executive producer Walter Mirisch.

The Cine color films, which will comprise more than one-quarter of the entire slate, will include six Allied Artists pictures and seven Monogram specials. The increase in color production, according to Broidy, "is the result of the highly satisfactory returns we had on the color specials released by us last season."

Three Walter Wagner Cinecolor productions for Allied Artists are included in the program. They are "Yellow Knife," "Queen of the Universe" and "Beauty and the Beast." Other AA pictures will be "The Police Story," "Battle Zone" and "The Black Knight.

Under the Monogram banner comes Wagner's "Aladdin and His Lamp" in Cinecolor, as well as six Cinecolor specials, including "Hiawatha" and "The Rose Bowl Story."

HEINEMAN MOVES UP DRIVE
AS UA FIELD MEN GO ALL OUT

United Artists distribution vice-president William J. Heineman launched the company's sales drive a month earlier than originally planned following a series of regional meetings with his division and branch heads. Heineman, accompanied by ad-publicity vice-president Max Youngstein and general sales manager Bernard Kranze, was so successful in generating enthusiasm for the company's product among the field men that it was decided to move up the kickoff date to September 5, rather than in October.

The sales toppler said that never before had he seen such real excitement generated for a sales push despite the fact that there are no cash prizes offered for winners. Rather, first, second and third prize winners will receive plaques, which, Heineman added, \"will in the days to come have more significance to the winning sales personnel than any other single prize we could offer. It is for this reason that permanent records of accomplishment will be awarded.\"

SENATE COMMITTEE SLIMS
ADMISSIONS TAX EXEMPTIONS

COMPO's battle before Congress to keep so-called "charitable" organizations and "non-profit" groups from enjoying Federal Admissions Tax exemptions paid off as the Senate Finance Committee made drastic changes in the House-approval bill. Some group committee eliminated from the exemptions, others considerably narrowed, and, in no cases, would the exemption apply where the entertainment is a commercial motion picture or is held in a movie house.

The Senate Committee bill was still incomplete, but on the basis of the present changes, seemed destined to uphold the industry's contention that the exemptions from the 20\% tax would permit unjust competition to established film theatres. Abram F. Myers, Allied general counsel and spokesman for the industry before the Finance Committee, withheld detailed comment on the Committee's action, but said that from the unofficial reports, \"it certainly sounds very good.\"

Among the changes were provisions that charitable organizations eligible for exemption must receive public support; removed "cooperative" groups from eligibility, limited religious groups to churches and conventions of churches; narrowed educational exemptions and limited them to groups with an organized faculty. The Committee maintained the House-approved exemptions for non-profit symphony orchestras and operas, and the provisions that the ticket tax apply only to the price actually paid for admission and not tax printed on the ticket.

UA, UNIVERSAL TO RESIST
GOVT. REVISION OF DECREE

Universal and United Artists squared off for a legal battle with the Department of Justice, denying consent decree violations as charged by the government agency. The rebuttal came in response to a complaint filed last month in New York in the U. S. District Court, accusing the two companies of having common officers, and charging United Artists with restraint of competition through its purchase of Eagle Lion Classics last April.

The portion of the complaint involving Universal revolved around the activities of board member Robert S. Benjamin, whom Universal claims is neither a director nor an officer of United Artists. According to United Artists, in its own reply, Benjamin is only an advisor to president Arthur B. Krim.

In rebutting the charge that he was squeezing competition by absorbing ELC, the United Artists' counsel told the court a merger was actually a boon to competition. It was reasoned that prior to taking over ELC, both companies were tecturing on the brink of financial chaos, whereas the merger has now sufficiently strengthened United Artists to enable that company to compete with other distributors.

F I L M B U L E T I N
The only feature currently shooting for UA release is "Duet," a Sid Kuller production in two parts, directed by Ben Hecht. Stars are Edward G. Robinson and Marsha Hunt, with a strong supporting cast headed by Paul Guilfoyle, Eddie Albert, Doug Evans, Alastair Reel, Tracey Roberts and Jenny Hecht. A medium-high budgeter "Duet" has been filming since August 22.

One of the releasing company's top pictures of the year, "African Queen" (Humphrey Bogart-Katherine Hepburn), was completed on the soundstages of a London Film company, and has now gone to the editors. No release date has been announced.

WARNER BROTHERS

ONE SEPT. STARTER ADDED

TO NEAR-RECORD WB SCHEDULE

With a near-record of eight pictures filming during August, Warners will put only one new feature into the hopper this month, in order to keep the production flowing at a more or less even tide throughout the remainder of the year.

The "role September starter will be "She's Working Her Way Through College" (Ronald Reagan - Virginia Mayo - Gene Nelson) with Bruce Humberstone directing. Actual filming is not expected to get underway until the tail end of the month.

All of the eight pictures which were filming during most of August are still before the cameras, although two, and possibly three, are expected to wind this week. The eight are: "Where's Charlie?" Technicolor Ray Bolger comedy which has been filming in England since July 10; "The Crimson Page," Technicolor Burt Lancaster special which has been before the cameras in Italy since July 3; "I'll See You In My Dreams" (Doris Day - Danny Thomas - Frank Lovejoy), shooting since July 23; "About Face" (Gordon MacRae - Eddie Bracken), a Technicolor feature laid against a Westpoint background which went before the cameras August 8, with William Jacobs producing and Roy Del Ruth directing; "Carson City" (Randolph Scott - Raymond Massey), another July starter, Bryan Foy's production of "The Lion and the Horse" (Steve Cochran - Ray Teal), which director Louis King launched on August 20, and "Room For One More", the new Cary Grant - Betsy Drake starrer. The latter went before the cameras on August 16, with Norman Taurog directing and Henry Blanke producing.

The months ahead will witness a decided increase in the number of tinted pictures being turned out by Warners. The majority will be in Technicolor, although the company has now developed its own color process to a point where it will be used to an ever-increasing degree. Whereas in 1951, the company scheduled only seven color releases, a minimum of ten have been set for 1952. Warner's own tint is being tried out on "Carson City," and according to all reports, with remarkably satisfactory results.

Also filming, in black and white, is "Francis Covers the Big Town" (Donald O'Connor - Nancy Guild). Leonard Goldstein is producing and Arthur Lubin again directs.

Coming up later this month are: "Steel Town," an Ann Sheridan starrer, due to get away on September 17, with George Sherman directing for Leonard Goldstein, and "Hair Trigger Kid," first of Audie Murphy's new starring vehicles since signing his new long-term pact with the company. It will be lensed in Technicolor, and depicts the building of Austin, Texas. Albert J. Cohen produces, but no director has been announced.

STUDIO SIZE-UPS

(Continued from Page 20)

UNIVERSAL-INTERNATIONAL

U-I SIGNS STRONG NAME

STARS FOR HIGH-BUDGETERS

The over-all production budget is due to take a sizeable jump at Universal-International on the new slate of pictures, in order to round out the company's output with at least a half-dozen big-slate productions.

Furthermore, there are indications that the valley lot will go in more and more for profit participation deals with top-line stellar talent, in order to help the box-office potential on a larger percentage of the total product. Within recent weeks, two such deals have been worked out to great advantage in snuggling the services of Gregory Peck and Frank Sinatra. The latter reportedly will receive 20 per cent of the profits on his recently completed, "Meet Danny Wilson," in which he co-stars with Shelley-Winters. Peck, who is now touting "The World in His Arms," will share 50 per cent of the take with director Raoul Walsh.

"World," which rolled on September 10, is budgeted at $1,700,000. Aaron Rosenberg produces the big Technicolor feature.

Another of the big pictures on the new slate is "Bend of the River" (James Stewart-Arthur Kennedy-Julia Adams), also budgeted at over a million dollars. It will be in Technicolor, and is being produced by Aaron Rosenberg, with Arthur Mann directing. The feature has been shooting continuously since July 25, and is not scheduled to wind until next week.

Of the five pictures currently before the cameras, three are in Technicolor-an Accenture which will be accorded more and more of the upcoming U-I productions. The presently-filming group of tinters, in addition to "Bend of the River," includes: "Son of Ali Baba" (Anthony Curtis-Piper Lourie), and "Bronco Busters" (John Lund-Joyce Holden). Leonard Goldstein is producing "Ali Baba," with Kurt Neumann directing, while Ted Richmond and Bud Boetticher share the producer-director chores on "Busters."
EXPLOITATION PICTURE

‘JIM THORPE’ FOR ALL AMERICANS

Biog Film Has Universal Appeal

The glittering array of biographical films that were so instrumental in raising Warner Bros. to its prominent position in the industry receives another notable addition in "Jim Thorpe—All American." Of the "Pastors", the "Zolas", the "Yankee Doodle Dandies" and all the others which were outstanding entertainment and box office, this latest film about the greatest athlete of this century seems to carry the most abundant exploitation values. It has a lure for every type of moviegoer and every member of the family, and the showman who knows his audience can cull those exploitation elements offered by the picture to abundant advantage.

Anyone interested in any kind of sport, of course, will find the film a natural. It is not limited by seasonal handicaps just as the phenomenal Thorpe found himself unlimited in his amazing mastery of every athletic endeavor he attempted. Its appeal to the sports addicts, then, encompasses the world of sports the year around.

More important, however, for the theatreman generally is the heart interest that characterizes the film, and the boxoffice power generated by the star, Burt Lancaster. An ideal choice to play the role of the American Indian who gained international fame and earned a monarch's salute as the "greatest athlete in the world," Lancaster turns in what is acknowledgedly his greatest performance. His already impressive fan following undoubtedly will be multiplied after this picture. As for the emotional impact generated by the film, it might be significant to note that when the picture ended there was scarcely a dry eye among the blase exhibitor and press audiences during the special screenings arranged by Warners. The triumphs and tragedies of Jim Thorpe's kaleidoscopic life assures a gamut of emotions and makes for a well-rounded piece of screen entertainment.

Aiding the star in the presentation of this heartwarming biographical film are Charles Bickford as the famous coach, "Pop" Warner, Phyllis Thaxter as the girl he marries, and Steve Cochran as his friendly rival in football and love.

"Jim Thorpe—All American" is potent film entertainment that the showman can unquaveringly sell to any and all members of his audience.

Because Jim Thorpe's prowess on the athletic field and his prominence in the international sports picture over the last half century is so well known, the stunts suggested for exploitation on a local level are concentrated on sports endeavor, principally with the aid of schools and colleges, athletic associations and boys' clubs.

Among those particularly hopeful of garnering valuable newsworthy are a tie-in with schools or colleges football squads to vote Jim Thorpe the "Outstanding Athlete of the Half-Century" with a photo of the team captain or coach presenting a certificate; arranging with the high school football coach for a ceremony on the season's opening game — if the timing is right — dedicating the first game of the season to the "greatest athlete of the first half of the twentieth century. Imprinted armbands and banners will aid in the effectiveness of the stunts at the scholastic level.

WOMAN'S ANGLE

For female interest, sponsor a man-in-the-street quiz featuring the actresses who played the lady in the film lives of other athletes in recent sport biographies, such as Anne Baxter (Ben Hogan, "Follow the Suit"); Claire Trevor ("Babe Ruth Story"); Teresa Wright (Lou Gehrig, "Pride of the Yankees"); June Allyson ("The Stratton Story"), and, of course Phyllis Thaxter, the wife in "Jim Thorpe—All American."

CONTESTS

Many top screen stars, have played in sports biog films, including those mentioned above. A man-in-the-street quiz or a radio commentator tie-up will result in good publicity for those who name the stars who portray the great sports figures in those films.

A contest sponsored by a newspaper or sporting goods store in cooperation with the theatre could have all local football stars of today and yesterday competing for suitable trophies. The competition could be held in conjunction with an important baseball game, between halves of a football game or on the city green or park during the busy hour.

NEWSPAPER ADS

At left, a few of the large display ads, as well as an institutional copy suggestion that is well adapted to a fum of this type.
Jim Thorpe — All American

From the time Jim Thorpe, an American Indian born on a reservation in Oklahoma, outraced the Carlisle track team because he saw some boys running and just joined in, until his recent recognition as the greatest athlete of the first half of the twentieth century, the famed Indian’s life was a series of remarkable ups and downs. As portrayed in the Warner film, with Burt Lancaster starring, his post-college days were even more full of drama than those halcyon times when Thorpe amazed the world with his feats on the football field, the track arenas and eventually at the Olympic games where as winner of both the pentathlon and decathlon, he was dubbed by the King of Sweden as the “greatest athlete in the world.” The obscure semi-pro baseball that forced him to lose his amateur standing and return all the medals won at the Olympics, his professional football days, his romance and marriage with his college sweetheart, (Phyllis Thaxter) the death of his six-year-old son, his demoralization and subsequent rehabilitation under the wise counsel of his college football coach, (Charles Bickford) and finally, the moving scene where his coaching efforts at a small parochial school are rewarded by the heartfelt gratitude of the youngsters, are all powerful screen drama that should hit the entertainment bullseye.
WHAT'S THE SCORE?

GET THE WHOLE PICTURE FROM A FRONT ROW SEAT AT THE T.O.A. CONVENTION!

1951 T.O.A. CONVENTION AND TRADE SHOW
Sept. 23-27
HOTEL ASTOR, N.Y.C.

THE 1951 T.O.A. CONVENTION AND TRADE SHOW is the most important gathering of theatremen in many years.

This will be a working convention. Every important topic relating to up-to-the-minute management, policy, operations and concessions will be discussed. An important feature of the convention will be the big Trade Show at which the manufacturers, dealers, concession merchandise and merchandising will be on display and where you can talk over, first-hand, your requirements and problems for the year ahead. A golden opportunity for both buyers and sellers.

An elaborate program of entertainment has been arranged by the convention committee and will feature the T.O.A. Showboat trip up the historic Hudson River (hosted by Coca-Cola), lunches, theatre parties, fashion show, broadcast studios, the big banquet and a special program for the ladies.

ALL EXHIBITORS ARE INVITED TO ATTEND REGARDLESS OF AFFILIATION. THIS IS A CONVENTION TO HELP SOLVE THE PROBLEMS OF ALL EXHIBITORS AND THE BUSINESS AGENDA WILL COVER EVERY SUBJECT OF CURRENT AND COMING IMPORTANCE.

IMPORTANT TOPICS FOR DISCUSSION:
- Know your industry.
- Distributor-exhibitor public relations.
- Government regulations on supplies, shortages, etc.
- TV and Theatre TV.
- Legislation, national, state and local.
- Concessions.
- 16 mm. competition.
- Theatre Equipment.
- Consent Decree.
- And many other vital subjects!

For information and reservations:
T.O.A. CONVENTION COMMITTEE
1501 BROADWAY, NEW YORK CITY, N.Y.
In the Release Chart, "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 nw productions are on 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor, (C) Cinemacolor, (SC) Supercinemat, (TR) Trucolor, (A) Anscoolor.

**COLUMBIA**

**1950-51** Features Completed (45) In Production (4)
Serials Completed (3) In Production (0)
Westerns Completed (15) In Production (0)

**PRODUCTION & RELEASE RECORD**

**COLUMBIA**

**1950-51** Features Completed (28) In Production (2)

**RECORD**

**COLUMBIA**

**1950-51** Features Completed (28) In Production (2)

**METRO-GOLDWYN-MAYER**

**COLUMBIA**

**1950-51** Features Completed (33) In Production (3)
Westerns Completed (12) In Production (0)

**RECORD**

**COLUMBIA**

**1950-51** Features Completed (28) In Production (2)

**PRODUCTION & RELEASE RECORD**

**COLUMBIA**

**1950-51** Features Completed (28) In Production (2)

**METRO-GOLDWYN-MAYER**

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**1950-51** Features Completed (28) In Production (2)

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**PRODUCTION & RELEASE RECORD**

**COLUMBIA**

**1950-51** Features Completed (28) In Production (2)

**METRO-GOLDWYN-MAYER**

**COLUMBIA**

**1950-51** Features Completed (28) In Production (2)
**Completed Features—1951**

1950-51 Features

Completed (12)

In Production (10)

1951 Features

Completed (13)

In Production (18)

**Release Chart—1951**

**Republic**

Completed (17)

In Production (17)

**Paramount**

Completed (151)

In Production (15)

**RKO Radio**

Completed (158)

In Production (15)

**20th Century-Fox**

Completed (12)

In Production (15)

**Allied Artists**

Completed (151)

In Production (15)

**Release Chart—1951**

**Completed Features—1951**

1950-51 Features

Completed (12)

In Production (10)

1951 Features

Completed (13)

In Production (18)

**Release Chart—1951**

**Republic**

Completed (17)

In Production (17)

**Paramount**

Completed (151)

In Production (15)

**RKO Radio**

Completed (158)

In Production (15)

**20th Century-Fox**

Completed (12)

In Production (15)

**Allied Artists**

Completed (151)

In Production (15)
**UNITED ARTISTS**

**1950-51 Features Completed (43) In Production (5)**

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<td>Bodie's Gold</td>
<td>Great Escape</td>
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**WARNER BROTHERS**

**1950-51 Features Completed (30) In Production (8)**

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<th>RELEASEx CHARTh</th>
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<td>About Face</td>
<td>Big Trees, Tall</td>
<td>Carson City</td>
<td>City Of Sailors</td>
<td>Cimino Prize, The</td>
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<td>All The King's Men</td>
<td>Baby Face</td>
<td>The Battler</td>
<td>The Best Years Of Our Lives</td>
<td>Blackboard Jungle</td>
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**NEW JERSEY MESS SINGER SERVICE**

Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa. — LOCUST 7-4823

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**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.

**DON'T IMPORT 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
EXTRA SHOWMANSHIP
that gets EXTRA PROFITS!

DIE-CUT NOVELTY ACCESSORIES

...at LESS than the Cost of Printing!

THE "PEOPLE WILL TALK" DOOR HANGER

Here's a great BARGAIN in SHOWMANSHIP! 20th Century-Fox, to prove the value of NOVELTY Accessories ... has prepared the colorful, die-cut exploitation items you see on this page! Each NOVELTY is an item of outstanding value and eye-appeal! And each item is priced far below the actual cost of printing. In fact ... 20th Century-Fox is absorbing a sizeable portion of the printing cost ... and NATIONAL SCREEN SERVICE is charging NOTHING for the sale and distribution services being rendered!

That gives YOU ... these sensational exploitation values ... at just a fraction of what they actually cost to print!

You can't afford to pass up this money-saving opportunity, to MAKE MORE MONEY with these 20th Century-Fox Hits! Use these NOVELTY Accessories to put the "BUSINESS" back in SHOW BUSINESS! Ask at your local 20th Century-Fox or NSS exchange.

THE 4-COLOR "BELVEDERE" BELL

THE "BATHSHEBA" PROCESS-COLOR COUNTER CARD

for streamers and hangers, in lobby, under marquees, or away-from-theatre, in merchants' windows, over soda fountains, bars, doorways, etc.

stands on its own easel in your boxoffice, or merchants' windows, on counters, soda fountains, bars, restaurant tables, etc.

Each novelty contains space for imprint of theatre name and play dates.

colorful hanger for door-knobs, milk bottles, telephones, car doors, etc.
DON'T ROCK THE BOAT
EDITORIAL, PAGE 5

YOUR TIME IS 'MOVIETIME'
FEATURE, PAGE 7

REVIEWS IN THIS ISSUE
PAINTING THE CLOUDS WITH SUNSHINE	AN AMERICAN IN PARIS
THE BLUE VEIL	BEHAVE YOURSELF
WHEN WORLDS COLLIDE	MR. PEEK-A-BOO
TEXAS CARNIVAL	THE MOB
THE DAY THE EARTH STOOD STILL	COME FILL THE CUP
OBSESSED

and others, Pages 10, 11, 12, 19, 20, 22
THE CURTAIN RISES!

A united Industry now presents to the nation its greatest enterprise

"IT'S MOVIE TIME U.S.A."

On following pages are the first three Acts:

1. SHIPMENT OF THE PRESS BOOKS
2. THE GREAT RADIO SHOW, SEPT. 24th
3. THE BIG NATIONAL AD CAMPAIGN, OCT. 1st

Watch the trade press for details of Act 4:

4. STARS OVER AMERICA. PERSONALITY TOURS, OCT. 8th
THE PRESS BOOK!

Distribution through National Screen Service Branches. Your copy will be included in the first shipment of advertising material sent by them to your theatre. BE SURE THAT THE PERSON WHO OPENS YOUR PACKAGES RUSHES IT TO YOU! EVERYTHING IN IT FOR YOUR SHOWMANSHIP THEATRE CAMPAIGN.

THE RADIO SHOW! SEPT. 24th!

The most popular hour on radio, the Lux Radio Theatre presents: "It's Movietime, U.S.A." It will be the greatest show ever offered on the air with estimated listenership of 30 million. Celebrated movie stars will present highlight scenes from big pictures coming during the Golden Jubilee. Presented by Lever Brothers, produced by William Keighly with the cooperation of the Hollywood Movietime Committee.

Turn the page for Act 3!
Proudly The Show Goes On!

"IT'S MOVIE TIME U.S.A."

Act 1. THE PRESS BOOK
Act 2. THE RADIO SHOW
(Lux Hour C.B.S. Sept. 24th)

—and now!

Act 3 - The Newspaper Campaign

starting October 1st
in every daily
newspaper nationwide

1,755 Newspapers
1,410 Cities
53,261,116 Circulation

ACT 4 BEGINS OCT. 8th!
WATCH FOR "STARS OVER AMERICA PERSONALITY TOURS!"
DON'T ROCK THE BOAT

As of this week, the motion picture industry is embarking upon its greatest cooperative effort of all time in the "Movietime, U. S. A." campaign. It is needless to stress the tremendous import, nay the dire necessity, for wholehearted cooperation by every member of the industry in ensuring its success, just as it would be unnecessary for this country to awake its citizens to an all-out effort in a time of genuine crisis. All of us know how vital it is at this time to reestablish the public's appreciation of motion pictures as the sanctum sanctorum in its search for relaxation, and to remind the people— with smashing and irrefutable certainty—that movies are their greatest entertainment buy, quality obtainable to a greater extent and at lower cost than anything or anywhere else.

It was inevitable, in a broad movement of this sort, that there should be rough spots, irritations, differences of opinion, and opportunism. Some of these have already manifested themselves, more undoubtedly will as the drive progresses. Among the earliest rumblings were exhibitor complaints that the campaign is being used by distributors to extort exorbitant film rentals. From independent exhibitor organizations in Ohio, Iowa, Nebraska, California and Minnesota came these allegations, although in only one instance was a specific case cited. From Bennie Berger's Northwest Allied unit, "Movietime" was termed a "plot" to "bleed independent exhibitors more through still higher rentals."

A salient criticism was leveled by our astute contemporary, Pete Harrison, pointing up the opportunistic attempts by certain distributors to include some pictures of questionable merit on the "Movietime" list of fine films. In an editorial in "Harrison's Reports," September 15, censure is applied to the press book listing of certain films as "great" or "outstanding," and attention is called to the emphasis on equality in number of pictures from each company, rather than on their entertainment quality. Pete warns about the danger of injuring the "Movietime" drive by playing up the poor films in the national campaign advertising.

We must agree with Mr. Harrison that this is directly contrary to the interests of the campaign and is a grave threat to its success. Pure selflessness can play no role in a campaign which embraces the welfare of the entire motion picture industry, not just the him companies. In fact, it might be well to remember that the subject of the "Movietime, U. S. A." drive is a "Celebration of the Golden Jubilee of the American Motion Picture Theatre."

But for the keenest analysis of these apparently necessary evils in the birth-pains of such a tremendous undertaking, Allied's Abram F. Myers' warning to both exhibitors and distributors not to endanger the success of "Movietime" by inordinate demands, seems most to the point.

To insure the success of the campaign, says Mr. Myers, "all elements must maintain and not mar the fine enthusiasm that now prevails. Nothing could be more demoralizing than for a distributor to take advantage of this satisfactory condition by raising film rentals, or for an exhibitor to demand unwarranted concessions as the price of his participation in the campaign."

While he does not question the probity of exhibitor complaints, he does sense the danger to the entire campaign in carping and unfounded accusations. He finds it "unthinkable that any responsible film executive would permit, much less order, his sales force to endanger the "Movietime" campaign by widespread demands for increased prices for the pictures to be shown during the campaign. National Allied will make no such charge unless the facts force it to do so," he adds, in a request for proof from the Allied membership of attempts at "gouging" in rental demands.

"Let no exhibitor's enthusiasm or zeal for 'Movietime' be slackened, because this question has arisen or because this survey has been undertaken," Mr. Myers declares. "After all, these complaints have already been published in the trade papers and are no secret. If the survey reveals that they are ill-founded, or that conditions have improved since they were published, then confidence in the campaign will match the enthusiasm. If it reveals that there has been a systematic effort by any company to raise prices on the eve of the campaign, disclosure of that fact, we believe, will have the desired effect."

We take our cue from Mr. Myers' unbiased comments and urge upon all elements in the motion picture industry to put aside for the period of this unified effort, the bickering and dissension that forever disrupts our industry—and probably always will—until this mission is accomplished. This campaign is very appropriately entitled "Movietime, U. S. A." Let's think of it in terms of a patriotic effort and support it as we would our country if it were facing a time of crisis. With the backing of united industry, and a very imposing array of product, "Movietime, U. S. A." cannot fail.

Let's quarrel, if we must, about these differences after the campaign is over and not rock the boat while it is in midstream.
BIG TIP: For a real Showman's thrill Come to Warners' Trade Show of Come Fill the Cup! SEPT. 26!

HEEL and HERO!

Lew Marsh had a thirst for trouble... and one woman's love!

James CAGNEY
Phyllis Thaxter
"Come Fill the Cup"

Directed by
Produced by

Raymond Massey · James Gleason · Gig Young · Selena Royle · Gordon Douglas · Henry Blanke

Screen Play by Ivan Goff and Ben Roberts. Music by Ray Heindorf
Your Time Is ‘Movietime’

Showmanship Reborn In Industry’s Biggest Institutional Boxoffice Drive

By Barney Stein

Back in December of last year, a prominent motion picture trade paper took the industry to task for permitting other fields, and particularly television, to dominate the showmanship picture. The “young, vital, daring ballyhoo that characterized the movies in its formative stages” had been usurped by TV, it was decried. The movies had much more precious ingredients to offer the public in its daily diet; the movies had the best advertising and publicity and exploitation brains in the world right within its own domain; the movies had all the media of communication available to any other industry with which to shout its own cause, plus the one exclusive channel open only to itself—its motion picture screens. And yet the very creator of ballyhoo was being outdone by that brash newcomer, television, fired with enthusiasm and cash.

Today, we are enjoying one of the most delicious meals we have ever had—we are eating our words. For with “It’s Movietime, U. S. A.,” the motion picture industry has regained its rightful place as showmanship monarch of the world. It has marshalled its tremendous resources in production, distribution and exhibition into a nationwide unit, concentrated and united in a common purpose—to revitalize the boxoffice. The in-

comparable advertising and publicity talent in the movie business has been teamed for an unprecedented drive to pique the public’s desire to go to the movies. Throngs of exhibitors have packed rallies all over the country to shout their zeal for the campaign and pledge wholehearted efforts on its behalf. The movie industry colossus is flexing its muscles for a supreme effort and it is an inspiring spectacle.

That a “Movietime, U. S. A.” campaign ever came into being, despite its long-standing need, must be credited to the Council of Motion Picture Organizations. Without the all-industry organization’s welding of the various factions into the central hub to and from which decisions could be spiked, the boxoffice drive could never come into existence, nor could a man of the caliber of Robert J. O’Donnell ever have been expected to take over the reins of the campaign. Bob O’Donnell put his infectious personality and his enormous coordinating talents to work, and along with COMPO executive vice-president Arthur L. Mayer, has pursued a tireless personal appearance schedule to spark the grass roots rallies. As a result, the ardor which has greeted the call to arms in every branch of the industry gives this campaign the greatest potential ever attached to an industry effort.

The press book, compiled under the direction of RKO’s Barrett McCormick, in itself, offers proof positive of the magnificence of this effort. For imagination, readability, utility, detailed and comprehensive outline of a campaign to the smallest particular, the “It’s Movietime, U. S. A.” Showmanship Campaign Portfolio is unparalleled, certainly for any previous film industry institutional campaign, and very probably in the history of press books.

(Continued on Page 8)
Your Time Is ‘Movietime’

(Continued from Page 7)

Representing the fruits of the combined talents of the top ad-publicity-exploitation men in the industry, the ideas and promotions were worked up from suggestions and experiences from all parts of the country. Theatremen, exhibitor associations, production publicity staffs and the distributors’ promotion departments, all contributed to

the wealth of ideas. Their presentation, under McCormick’s direction, is worked out in surprisingly simple form, considering the mass of material.

Actually, the Campaign Portfolio is a multi-section of individual press books, all integrated and collated into a beautiful 18 x 37-inch multi-colored folder, which can be removed from the package and used as a display hanger for lobbies or out front. Credit for this goes to RKO art director Stanley Sherwin, who designed the folder, and artists Frank Sanfilippo and Ben Haber.

The actual campaign leads off with a general Facts press book, written by McCormick following the “Movietime” policy-making conferences with officials of COMPO, exhibitor organization leaders and film company ad-publicity heads. The second volume contained in the display folder is the Exploitation campaign, written and edited by United Artists’ Jonas Arnold. The third book is the 24-page publicity section, under the direction of industry publicist George Fraser, providing special features for every section of newspapers, news features, filler material, shorts and art.

In addition to the three basic books, several special inserts have been provided, including a huge section devoted to the scores of accessories available, ranging from 24-sheets to samples of toy balloons. Another folder provides four special radio scripts, designed for use by sports announcers, fashion commentators, music critics and legitimate theatre critics.

A complete and separate publicity campaign for important films in current release, which will be playing subsequent-run and circuit houses during the campaign; special by-line stories by industry leaders, Hollywood personalities and a full-page women’s section feature, make up another insert.

The Publicity Committee, under Columbia’s Arthur A. Schmidt, will continue to pour out followup portfolios and publicity material all during the campaign.

Perhaps the only flaw in this superbly constructed campaign Portfolio — the one most susceptible to criticism — is the naming of specific pictures in the special publicity section and in the Facts book. Their description as “great” in both cases is questionable in certain cases, where selections might have been made more as a requirement for approximately equal representation of product from the various film companies, rather than on their true entertainment and boxoffice value.

Since the actual naming of titles was bound to become a device to be used by some companies to plug as many of their films as possible, would it not have been better to have eliminated any mention of titles, or at least limit it to the very top notch films, so acclaimed by the trade generally, not by each film company? This question should be resolved before the huge newspaper ad campaign breaks on October 1 with full page and half page ads in 1,755 daily newspapers in 1,410 cities and towns in America, with a total circulation of 53,000,000. The ads will be institutional primarily, but they will also contain titles of pictures to be released. These have not yet been revealed. It is to be hoped that their selection will be governed by quality rather than proportion.

The newspaper campaign will not be limited to the initial saturation. The ads will run on days that COMPO’s advertising research indicates will be the most effective. Where there are two or more newspapers in a city, insertions will be staggered over a period of time to give continuous impact.

As a sort of preview, the radio sendoff on Monday Night, September 24th, Lux Radio
It's wonderful the way the entire industry is moving forward together to make this Fall memorable in film history.

Leo, your Friendly Lion, after a Summer of Hits ("Great Caruso," "Show Boat," "Rich, Young and Pretty" and more) is in the forefront of the industrywide celebration. Among M-G-Movietime hits are:

- **It's Simply Wonderful!!**
  - **"ANGELS IN THE OUTFIELD"**
    - (Paul Douglas, Janet Leigh)

- **Rollicking Technicolor Musical!!**
  - **"TEXAS CARNIVAL"**
    - (Esther Williams, Red Skelton, Howard Keel)

- **Spectacular Technicolor Adventure!!**
  - **"ACROSS THE WIDE MISSOURI"**
    - (Clark Gable and Cast of Thousands)

- **Unique Outdoor Giant Drama!!**
  - **"WESTWARD THE WOMEN"**
    - (Robert Taylor, Denise Darcel and Big Cast)

- **The Technicolor Musical That Tops Them All!!**
  - **"AN AMERICAN IN PARIS"**
    - (Gene Kelly, Leslie Caron, Oscar Levant)

And many more Big Ones! And of course this is the Year of "QUO VADIS"!
'AN AMERICAN IN PARIS' ANOTHER M-G-M TOP MUSICAL

Rates • • • • generally, less in hinterlands

Metro-Goldwyn-Mayer
115 minutes
Gene Kelly, Leslie Caron, Oscar Levant, Georges Guetary, Nina Foch.
Directed by Vincente Minnelli

"An American In Paris" is a stunning Technicolor musical which can count on critical cheers and enthusiastic word-of-mouth advertising to earn top grosses in metropolitan areas catering to more sophisticated filmgoers. Elsewhere it may require a bit of exploitation priming to catch a full quota of admissions. But everywhere, there's plenty to sell in this smart, elegant Arthur Freed production—Paris bathed in breathtakingly beautiful Technicolor photography, a cavalcade of George Gershwin's greatest music climaxed by "An American In Paris" performed as a ballet, and top song and dance performances by as charming a group of musical stars as Hollywood has ever brought together. There is little doubt that this will be one of the year's top B. O. films.

The story is stuff and nonsense, of no importance except to string the musical improvisations together and never intrudes on these, nearly all of which spotlight the enchanting Gene Kelly. Whether he's humming a pensive Gershwin melody, hoofing, performing with Parisian kids, or spoofing with Oscar Levant—Kelly is great. Newcomer Leslie Caron is as pretty as her name and a lovely dancer. Levant quips away in glib style and, naturally, scores solidly with his playing of the Gershwin piano works. Georges Guetary is a Chevalier-like singer, young and handsome, the kind of performer who throws restraint to the winds and really lets go. The newcomer, known as Europe's Bing Crosby, possesses plenty of charm to establish himself as a favorite on this side of the pond as well. Nina Foch, back in the Hollywoods after several seasons on Broadway, displays the pulchritude and acting resourcefulness that have made her a favorite on the Great White Way. Vincente Minnelli, at home in the fluffy story and a director who knows how to merge narrative with music, packs "An American In Paris" with zip, delightful continental charm, and real warmth in the romantic ramifications.

STORY: It is the account of an American art student, Gene Kelly, who ekes out a precarious life by peddling his work on the sidewalks and/or borrowing from his friends. His personality more than his art attracts the man-hungry eye of Nina Foch, a rich American girl idling away her millions in Paris. She decides to sponsor him. Meanwhile he has met Leslie Caron, pert French dancer, and falls hopelessly in love. Eventually he discovers Leslie is betrothed to Georges Guetary, French music hall singer who also happens to be one of Gene's good friends. At a big hall in which the colorful "American In Paris" ballet sequence is played as a dream scene, all the romantic ramifications are packed away in the best traditions of the happy ending.

HANNA (Hollywood)

'THE BLUE VEIL' EMOTIONAL DRAMA WILL BE BIG B. O.

Rates • • • • generally

RKO-Radio (Wald Krasna
114 minutes
Directed by Curtis Bernhardt

In the cataloguing of great women's pictures, a new name must be added, "The Blue Veil", which emerges as the first production from the Wald-Krasna unit for RKO-Radio release. And emerges, we may add, as one of the notable audience films of the year, a picture that will be received with the usual reservations critics save for the tear-jerker and the traditional enthusiasm with which the public greets the sensitive, emotional drama. Apart from its qualities as a hankie show, "The Blue Veil" comes like a breath of fresh air in the springtime. It is clean, wholesome, real and warm with real and likeable people delineating the story, and should gain a wonderful reception all the way from Podunk to New York.

Into their story, spanning the period from World War I to the present, producers Jerry Wald and Norman Krasna have poured their mutual awareness of sure-fire motion picture values. The various periods are stunningly presented, the highly competent cast is a masterpiece of casting, and their whole conception of the drama is marked by taste and intelligence. Director Curtis Bernhardt blends the multi-sided story into fluid continuity that swings from peak to peak with the graceful tempo of a beautifully conducted symphony.

And for Jane Wyman, this role of a woman who gives her life to other people's children as a governess, is the part of a lifetime, transcending in its demands those in "Johnny Belinda" and "Glass Managerie." It is a bravura assignment, and Miss Wyman is its match to the minutest detail. Her selflessness is enchantingly quiet; her inner dignity and warmth, inspiring. Miss Wyman seems in line for another Oscar. Laughton's performance of a breezy bulky business man is delightful, and Joan Blondell is brilliant as the singer. Richard Carlson charms as a brash suitor, and Agnes Moorehead makes much of her scenes as a typical society matron. Don Taylor's playing of the doctor contributes much to the validity of the end-

ing. Audrey Totter, Cyril Cusack, Everett Sloane, and Natalie Wood stand out among the most excellent players who compose the remainder of the cast.

STORY: The story traces the life of war widow Jane Wyman from the death of her own baby through her career as a governess to the twilight years. Her first child is that of Charles Laughton, a widower who wants to marry her. She refuses and joins the household of a rich family where the tutor of one of the boys, Richard Carlson, rushes her into a quick promise of marriage. During their elopement both see that the sudden romantic bubble may burst. Miss Wyman again dons the blue veil and becomes the governess to the adolescent daughter of Joan Blondell, aging musical comedy singer. Finally a child is entrusted to her by a mother who goes to England. The boy becomes such a part of her life that she looks upon his as her own. A near tragedy, a charge of kidnapping against the valiant woman, is spiked sharply by an understanding district attorney. Working as a janitress in a school just to be near children, the aged governess meets one of her boys, now grown-up and a doctor. He rounds up her "children" for a happy reunion and turns over the care of his own to her competent hands. Happily she embarks on the task of rearing still another generation. HANNA (Hollywood)
'BEHAVE YOURSELF' SCREWBALL COMEDY IS FAST, FUNNY FARCE

Rates • • • — generally

RKO Radio
80 minutes

Marking a fast and complete change of pace from their first release for RKO, "The Blue Veil", producers Jerry Wald and Norman Krasna have turned out a laugh-packed screwball farce in "Behave Yourself" that should register soundly with mass audiences. Runyon-esque in story flavor and characters, directed at breakneck pace by George Beck, a converted writer who collaborated on the screenplay, and sporting a sterling cast headed by two of the hottest young stars on the screen, there can be little doubt that its boxoffice reception will be well above average. There will be those who will find the outlandish situations and the broad comedy hard to take, for little in the film makes sense from the opening, where a gunman checks a dog at a baggage counter, to the final hectic episode that finds bodies strewed around a living room in hilarious confusion. But the tongue-in-cheek presentation, spiced dialogue, woo-woo shots of Shelley Winters and the fastchange complications will have most patrons roaring, often in spite of themselves. The production is slick and lush, with the settings and attire eliciting "oohs" and "ahhs" from the audience.

Given their heads by director Beck, Shelley Winters and Farley Granger display previously hidden talents for broad comedy. Miss Winters, as a not-too-bright but luminous young wife, and Granger, as her sorely beset spouse who gets into the most fantastic complications, romp through their roles with high comic, as well as eye-pleasing, effect. Although all other roles are limited to bits, with the exception of a precocious dog, "Archie," a key canine in the story, the supporting cast delivers a heartfelt of gags—William Demerest, as a befuddled detective, Margalo Gilmore, in a mother-in-law caricature, and the rest as assorted smugglers, counterfeiters, blackmailers, gangsters, etc.

STORY: When a dog, who is supposed to lead some notorious characters to diamond smugglers, escapes and follows newly married Farley Granger home, it starts a fantastic series of events rolling. Granger is forced to keep the dog when his wife, Shelley Winters, believes it is an anniversary present. When the pup upsets his home life, however, Granger attempts to return him, but fails becoming involved in a murder every time he tries to get rid of the dog. Walking the dog, Winters is mistaken for a bodyguard and is handed a briefcase full of counterfeit money. After another brush with the police, as the counterfeit bills are returned, the crooks locate the dog at Granger's house, and as each, in turn, attempts to retrieve the dog and money, they are bitten off by others.

The finale finds all of the crooks strewed around the house, and Granger hailed as a hero responsible for the biggest roundup of dangerous characters in the city's history.

'BARN

'MR. PEEK-A-BOO' DEFT AND DELIGHTFUL COMEDY

Rates • • • + or better in art houses and where exploited

United Artists (Jacques Bar)
75 minutes
Cast: Joan Greenwood, Bourvil, Marcel Arold, Roger Trevalle, Henri Cremieux, Directed by Jean Boyer

"Mr. Peek-a-boo" is a fresh, imaginative comedy which, in its United Artists release, will fare substantially better than the average import. Made in France with English dialogue, this story of a man who is able to walk through walls packs charming and good humor into a wide variety of situations. The show is a natural for art house attention, and as as dullar on metropolitan and better class bills, it will hold its own as different and delightful entertainment. The production lacks pretension and is occasionally uneven in its photographic pattern, but the bright plot idea and the superb performances of the players, notably French comedian Bourvil, pick up the slack. Jean Boyer's direction is filled with clever touches and his trick of underplaying sequences that could easily become stereotyped slapstick adds substantially to the picture's enjoyment. With initial exploitation impetus, word-of-mouth and girl help lift this to some surprising returns.

STORY: Bourvil is a simple government clerk who, during a hound, discovers his unique ability for penetrating solids. Produced by a friend to capitalize on the talent

'SUBMARINE COMMAND' MODERATELY ENTERTAINING DRAMA

Rates • • + generally as top drawer

Paramount
78 minutes
William Holden, Nancy Olson, William Bendix, Don Taylor, Arthur Franz, Darryl Hickman, Peggy Webber, Moroni Olsen, Directed by John Farrow

"Submarine Command" is average fare for the action and neighborhood houses, an attraction best measured by William Holden's boxoffice value in individual locations. It is a story of the Navy with some unusual angles in its plotting but insufficiently effective in its action content to rate real cheers. The premise is psychological, but wisely this particular angle is held under some restraint. The result is a moderately entertaining film that will serve best on a dual bill with a light musical or comedy. The performances are satisfactory, the production creditable, and John Farrow's direction, frequently imaginative.

STORY: Yarn spots William Holden as an officer who sees his first active duty aboard a submarine on the last day of the war. In an encounter with Jap ships he gives the order to submerge that costs the life of the captain and one of the crew. The others quickly sense that duty prompted the decision, but William Bendix, an old salt, bears a grudge against Holden. The incident preys on Holden's mind in the years following the war and affects adversely his married life with Nancy Olson, pretty advertising executive who gave up a job to become his wife. The Korean conflict puts Holden back on sea duty. Again, Bendix is a crew member. An act of heroism by Holden settles the rift between the two and earns Holden's conscience.

William Holden's effortless playing of the unhappily Navy man is easy to take, and Nancy Olson displays warmth and vivacity as his wife. William Bendix is a good choice for the surly Chief. Don Taylor scores solidly as the inevitable family friend. Supporting performances are good if not distinguished. JAMES
'COME FILL THE CUP' STRONG CAGNEY DRAMA

Rates • • • in metropolitan and action houses

Warner Bros.
115 minutes
Directed by Gordon Douglas

Although "Come Fill the Cup" does not threaten the position of "Lost Weekend" as the 'definitive' celluloid study of alcoholism, this Henry Blanke production for Warner Brothers packs potent entertainment values as it follows the narrative of a newspaperman who rehabilitates himself after long, terrible years of excessive drinking. Its outstanding features are the performances of James Cagney, playing the newspaperman, and Gig Young, portraying the weakling nephew of a Hearst-like publishing tycoon. The two men, with their stunning make-believe, pull the frightful story down to earth on more than one occasion, imbuing it with a strong sense of realism. They are given punchy, effective dialogue to read and the situations are adroitly balanced between comedy and drama. On the debit side of the ledger, "Come Fill the Cup" is overlong, a situation attributable in a large measure to the necessity for establishing the publisher character of Raymond Massey. His delayed entrance affects the continuity of the story, and you have, in effect, two separate yarns —both interesting, but not too well co-ordinated. However, with the Cagney name, its qualities as a sleek production, splendid acting and imaginative direction by Gordon Douglas, "Come Fill the Cup" rates as strong screen fare for the metropolitan areas and action houses.

STORY: Adapted from Harlan Ware's novel to be published in the winter, "Come Fill the Cup" begins with the firing of Cagney from his job as star reporter when he shows up with a story five days late. Cagney proceeds to go on a bender, repudiates his affection for Phyllis Thaxter, ends up in the alcoholic ward of a city hospital. Unknown to him, he has been befriended by James Gleason, a reformed drunk. Gleason takes him home after his recuperation, helps him obtain work as a laborer. He eventually succeeds in getting Cagney reinstated on the paper. By staying on the wagon Cagney, over a period of time, rises to the job of city editor. Meanwhile, Miss Thaxter has married Gig Young. Paradoxically, Young becomes an alcoholic; his constant bouts of it compel Cagney to enlist Cagney's help. It is a pay-off for confidence expressed in Cagney years before and in Cagney's determination to help other alcoholic reporters by giving them a job on his staff. Cagney wades into the messy situation, finds Young is fooling around with the girl friend of a gangster. During a weedy evening Young is involved in a car accident that kills Gleason. Cagney is about to give off the wagon when word comes that Young's car had been tampered with by the gangsters. He puts the pressure of his newspaper on the hoodlums and eventually collars them. Young, of course, makes the grade in stopping his alcoholism.

Cagney's superb performance is the dominating element of the earlier part of the story, a situation that is shared when Gig Young makes his appearance to give a brilliant reading of the youthful dyspo. Phyllis Thaxter is only half-way effective in the feminine lead. Raymond Massey and Selma Royle are excellent as the wealthy newspaper family, and James Gleason charms with his portrait of an old-timer. Supporting players are uniformly good.

JAMES

'BANNERLINE' MODEST, BUT ENTERTAINING TABLOID DRAMA

Rates • • • • as dueller

M-G-M
68 minutes
Keefe Brabell, Sally Forrest, Lionel Barrymore, Lewis Stone, J. Carrol Naish, Larry Keating, Spring Byington, Elisabeth Risdon, Directed by Don Weis

"Bannerline" is a whimsical little newspaper tale of a cub reporter's whirlwind crusade to rid a town of the influence of a vicious racketeer. The boxoffice prospects for this Metro drama are good, particularly in the stocks, as a top droller, and in secondary situations. Only the hypercritical, overly-cynical fan will find fault with this film. Produced by Henry Berman on a comparatively low budget, "Bannerline" moves along quickly and with mounting interest, rarely telegraphing its punches and leaving in its wake a few good chuckles as well as some significant lessons in citizenship. The dialogue, particularly in the scenes dominated by political boss J. Carrol Naish, is sharp and witty, although the lines spoken by Keefe Brabell before his rapid maturity do not ring quite true.

Although there is little boxoffice value among the names of the principals of the cast, their performances are all praiseworthy. Brabell does an excellent job despite the "cub reporter" dialogue the script saddles him with, and Lionel Barrymore is right at home in the familiar role of a bedridden school teacher who inspires a newspaper crusade against the city's corrupt bosses. Top plaudits go to Lewis Stone for his portrayal of an alcoholic, undignified newspaperman; and to Naish, for his stilt as the local demagogue.

STORY: Inspired by an interview with Lionel Barrymore, a crusading history teacher on his death bed, Keefe Brabell, a wet-behind-the-ears cub reporter, manages to circulate an entire false front edition of his paper, condemning the corrupt activities of the city's racketeer boss, J. Carrol Naish. Brabell's publisher, Larry Keating, who fears ruin because of Naish's influence, fires the boy on the racketeer's say-so, disregarding Brabell's plea to give editorial support to a grand jury investigation of Naish and his cohorts. When hoodlums beat Brabell just short of death, Keating, persuaded by old-time newspaperman Lewis Stone, arranged for a grand jury indictment of Naish, riding the town of its crooked regime and clearing the way for a more mature Brabell to marry his school teacher sweetheart, Sally Forrest.

JACKSON

'THE Mob' GOOD CRIME MELLER FOR ACTION FANS

Rates • • • • in action spots; fair dueller elsewhere

Columbia
87 minutes
Broderick Crawford, Betty Buehler, Richard Killey, Otto Hulett, Matt Crowley, Directed by Robert Parrish

"The Mob" is a gangster drama that will please the dyed in the wool action fans with its rugged narrative of skull-duggery along the waterfront, terse dialogue and the frank brutality of the several physical encounters. However, it is prevented from distinguishing itself in its class as the script goes far afield in trying to make its points; consequently, the basic one, just what the racket is all about, never is put forward with clarity. We see a gang of arch criminals raising Hades among themselves and the law, but just what they're after is never fully explained. Action spots should do well with this, but elsewhere it is just a fair dueller.

STORY: Narrative concerns Broderick Crawford, a policeman whose superior tells him to go underground in order to get the goods on a gang. He hides out in New Orleans, assumes a false identity, ships back North with an established reputation as a tough guy. He meets the thugs first hand, goes to work on the docks, ultimately discovers evidence that puts at least one of the bunch in the cooler. His next objective is the top fellow who turns out to be the bartender at his own skid row hotel. The heavies have latched on to Crawford's girl friend as a hostage. He is obligated to give away his identity, battles it out and dispenses of the culprits for the fadeout.

Crawford is his typical rugged self, and Betty Buehler registers briefly as the girl friend. Newcomer Richard Killey is fine as a government undercover agent. Otto Hulett's quiet heavy is effective. Supporting players do well generally.
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'COME FILL THE CUP' STRONG CAGNEY DRAMA

Rates • • • • Metropolitan and action houses

Warners Bros. 115 minutes
Directed by Gordon Douglas

Although "Come Fill the Cup" does not threaten the position of "Lost Weekend" as the "definitive" celluloid study of alcoholism, this Henry Blanke production for Warner Brothers packs potent entertainment values as it follows the narrative of a newspaperman who rehabilitates himself after long, terrible years of excessive drinking. Its outstanding features are the performances of James Cagney, playing the newspaperman, and Gig Young, portraying the weakling nephew of a Hearst-like publishing tycoon. The two men, with their stunning makeup, sparkle; pull the flabbergast story down to earth on more than one occasion, imbuing it with a strong sense of realism. They are given punchy, effective dialogue to read and the situations are adroitly balanced between comedy and drama. On the debit side of the ledger, "Come Fill the Cup" is overlong, a situation attributable in a large measure to the necessity for establishing the publisher character of Raymond Massey. His delayed entrance affects the continuity of the story, and you have, in effect, two separate yarns—both interesting, but not too well coordinated. However, with the Cagney name, its qualities as a slick production, splendid acting and imaginative direction by Gordon Douglas, "Come Fill the Cup" rates as strong screen fare for the metropolitan areas and action houses.

STORY: Adapted from Harlan Ware's novel to be published in the winter, "Come Fill the Cup" begins with the firing of Cagney from his job as star reporter when he shows up with a story five days late. Cagney proceeds to go on a bender, repudiates his affection for Phyllis Thaxter, ends up in the alcoholic ward of a city hospital. Unknown to him, he has been befriended by James Gleason, a reformed drunk. Gleason takes him home after his recuperation, helps him obtain work as a laborer. He eventually succeeds in getting Cagney reinstated on the paper. By over a period of time, rises to the job of city editor. Meanwhile, Miss Thaxter has married Gig Young. Paradoxically, Young becomes an alcoholic; his constant bouts compel Massey to enlist Cagney's help. It is a pay-off for confidence expressed in Cagney years before and in Cagney's determination to help other alcoholic reporters by giving them a job on his staff. Cagney vades into the messy situation, finds Young is fooling around with the girl friend of a gangster. During a weasy evening Young is involved in a car accident that kills Gleason. Cagney is about to go off the wagon when word comes that Young's car had been tampered with by the gangsters. He puts the pressure of his newspaper on the hoodlums and eventually collars them. Young, of course, makes the grade in stopping his alcoholism.

Cagney's super performance is the dominating element of the earlier part of the story, a situation that is shared when Gig Young makes his appearance to give a brilliant reading of the youthful dyspeptic. Phyllis Thaxter is only half-way effective in the feminine lead. Raymond Massey and Selma Royle are excellent as the wealthy newspaper family, and James Gleason charms with his portrait of an old-timer. Supporting players are uniformly good.

JAMES

'BANNERLINE' MODEST, BUT ENTERTAINING TABLOID DRAMA

Rates • • • + as dualler

M-G-M 88 minutes
Directed by Don Wels

"Bannerline" is a whimsical little newspaper tale of a cub reporter's whirlwind crusade to rid a town of the influence of a vicious racketeer. The boxoffice prospects for this Metro drama are good, particularly in the stocks, as a top dueller, and in secondary situations. Only the hypercritical, overly-cynical fan will find fault with this film. Produced by Henry Berman on a comparatively low budget, "Bannerline" moves along quickly and with mounting interest, rarely telegraphing its punches and leaving its wake a few good chuckles as well as some significant lessons in citizenship. The dialogue, particularly in the scenes dominated by political boss J. Carrol Naish, is sharp and witty, although the lines spoken by Keefe Brasselle before his rapid maturity do not ring quite true.

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'THE MOB' GOOD CRIME MELLER FOR ACTION FANS

Rates • • • • in action spots; fair dualler elsewhere

Columbia 87 minutes
Directed by Robert Parrish

"The Mob" is a gangster drama that will please the dyed in the wool action fans with its rugged narrative of skullduggery along the waterfront, terse dialogue and the frank brutality of the several physical encounters. However, it is prevented from distinguishing itself in its class as the script goes far afield in trying to make its points; consequently, the basic one, just what the ruckus is all about, never is put forward with clarity. We see a gang of arch criminals raising Hades among themselves and the law, but just what they're after is never fully explained. Action spots should do well with this, but elsewhere it is just a fair dualler.

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Crawford is his typical rugged self, and Betty Buehler registers briefly as the girl friend. Newcomer Richard Kiley is fine as a government undercover agent. Otto Hulett's quiet heavy is effective. Supporting players do well generally. ANGEL.

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And so it came to pass that David, Lion of Judah, looked upon the adulteress, Bathsheba ... and for her he broke God's own commandment.
‘THE DAY THE EARTH STOOD STILL’ SOCK SCIENCE-FICTION YARN
Rates • • • generally, more where exploited

20th Century-Fox
92 minutes
Michael Rennie, Patricia Neal, Hugh Marlowe, Sam Jaffe, Billy Gray, Francis Bavier, Lock Martin, Drew Pearson, Frank Conroy, Carleton Young, Ray Roop, Robert Os- terloh, Tyler McVey, James Seay, John Brown, Majorie Crossland, Glenn Hardy, Gabriel Heater, H. V. Kaltenborn, Elmer Davis.

Directed by Robert Wise

“The Day the Earth Stood Still” is the best so far in the science fantasy cycle with its intriguing story about visitors from another planet. With the excellent campaign 20th-Fox has laid out for it and its natural exploitation potentialities, it stands to be a strong grosser generally. The screenplay is written with an eye for humor, a faint suggestion of romance, and considerable regard for the special effects sequences that must highlight yarns of this sort. The space ship is a fascinating exhibition and its robot occupant is a threat that hangs excitingly over the fate of the nation’s capital. Top sequence is that in which the electric power of the Earth is cut off by powers in the outer planet, and world activity comes to a standstill. The film is meticulously produced with much of the air of the documentary about it, an atmosphere that is implemented by the appearances of commentators Drew Pearson, Elmer Davis, H. V. Kaltenborn, and Gabriel Heater. Members of the large cast give good performances, and Robert Wise directs in suspenseful fashion.

STORY: Michael Rennie is the head man of the adventure, a tall, handsome fellow who arrives in his space ship accompanied by a robot whose electric eyes are capable of melting steel at the sound of a word from Rennie. The visitor wants to see the President in order to call together representatives of all nations. The President’s secretary advises his this is impossible. Rennie gets away from Walter Reel hospital, takes up lodging in a boarding house. He seeks out scientist Sam Jaffe, urges him to gather other men of learning to hear him. They decide on the power tie-up to demonstrate Rennie’s capacity for destroying the world. The police, Army, and Navy comb Washington to find Rennie, locate him en route to the meeting. He is wounded but sends word to the robot to take no retaliatory action. He quickly recovers from wound and medical properties contained in lights aboard his space ship. At the last minute he speaks of peace, warns the world that other planets will take action if earth persists in quarreling among its national members. He flies away in his ship.

Rennie is a fine choice for the part of the outer-space visitor; he reads it with dignity and understanding. Patricia Neal is charming as the widow who is intrigued by the strange man, and Hugh Marlowe makes the most of his role as a minor-league heavy. Sam Jaffe performs with the actor’s usual authority, and Billy Gray is fine as Neal’s daughter, ANGEI.

‘TEXAS CARNIVAL’ LIGHT TECHNICOLOR MUSICOMEDY
Rates • • • except in action houses

Metro-Goldwyn-Mayer
76 minutes
Esther Williams, Red Skelton, Howard Keel, Ann Miller, Paula Raymond, Keenan Wynn, Tom Tully, Glenn Strange, Dick Wessel, Donald MacBride, Marjorie Wood, Hans Conried, Thurston Hall, Duke Johnson, Wilson Wood, Foy Willing and Orches-
tra, Red Norvo Trio, Michael Dugan.

Directed by Charles Walters

“Texas Carnival” is a bright, breezy Technicolor musical spotlighting the pulchritude of Esther Williams and the gay insanities of Red Skelton, that should please generally as light, happy entertainment. Skelton is very much the show with his dizzy portrait of a carnival entertainer who is mistaken for a Texas millionaire. And he does a superb job of garnishing laughs with such routines as rolling a cigarette, running in a chuck wagon race, and a drunk sequence that probably is a classic of its kind. The story is out and out nonsense but makes quite a few amusing points in its satirical shifts at the Lone Star State. The songs are just average, it seemed to this reviewer, and not too imaginatively put across by Howard Keel. Charles Walters’ direction is bright throughout and smartly permits Skelton to take the lead in building the comedy with his rare slapstick inventiveness. The Skelton-Williams-Keel names and the light-hearted entertainment offered should mean better than average business generally.

STORY: Take centers around the adventures of Esther Williams, a swimmer who has entrusted her career to Skelton and ends up as the target for a dunking act in the carnival. On the mid-way Skelton meets Keenan Wynn, much the worse for a long encounter with hundreds of straight shots. He offers Skelton oil well, cattle, and ranches as tokens of his undying friendship, then, he disappears. Skelton and Williams drive his Cadillac to a swank dude hotel where they are mis-taken for Wynn and his sister. The deception boomerangs when Skelton gets into a poker game and loses $17,000. To even things he must race in the chuck wagon event at double or nothing. Wynn returns from a trip to Mexico City by taxi, does-n’t recognize Skelton. The crazy premise builds to a chase finale with Keel, the winner of course.

Father Williams does most creditable job of swimming, is control to a very clever sequence in which he caravots in a pool dressed up as a room. It’s smart and novel. Howard Keel is only fair as the lead-
ing man, but Ann Miller whams across the part of a Texas extrovert in grand style, scoring solidly with her dancing. Paula Raymond has little to do as the real sister, but Keenan Wynn’s unbridled Texas is genuinely funny. JAMES

‘HILLS OF UTAH’ PLACID AUTRY WESTERN
Rates • • • as dueller

Columbia
60 minutes
Gene Autry, Pat Buttram, Elaine Riley, Donna Martell, Onslow Stevens, Denver Pyle, William Fawcett, Harry Lauter, Kenne Duncan, Harry Harvey, Sandy Sanders, Tom London.

Directed by John English

In “Hills Of Utah”, Gene Autry plays a Dr. Kildare of the wide open spaces, a character poorly suited to the outdoor star. Additionally, the story in which he performs his medical feats places more emphasis on the scalp than the six-shooter; consequently, the strongest, if not the only action values are found in the finale. As for the rest of the Armand Schaeder production in sepia-tone, it is a quiet outdoor exercise padded by long passages of dialogue to explain events that should be told in terse photographic action. Director John English fails to imbue the piece with the expected excitement.

STORY: Autry is a medico who returns to his home town to hang out his shingle. His father had been murdered many years before, but Autry does not seek revenge for the incident. A feud between two ranchers has harassed the village, and while Autry tamps the feuding of one of the, bad blood brews, particularly when the younger dies. Inevitably in the course of his practice of medicine, Autry comes on the truth about his father’s death, discovering that the murderer and real instigator of all the trouble is his one-time pal, ANGEI.
"PAINTING THE CLOUDS WITH SUNSHINE" TRITE TECHNICOLOR MUSICAL
Rates ● ● generally
Warner Bros., 87 minutes
Directed by David Butler

Aside from some nostalgic tunes and a few specialties, "Painting the Clouds With Sunshine" is an old hat Technicolor musical lacking in originality and bearing generally undistinguished production values. The noteworthy sequences that save this Warner Brothers offering from total mediocrity are a few entertaining song-and-dance oldies by Virginia Mayo and Gene Nelson and canary Lucille Norman's ear-pleasing rendition of the timeless tango favorite, "Jealousy." Unfortunately, the formula requires some romance and comedy and it is in those departments that the film falls flat on its timeworn face. The plot, if one can rightfully use that word in connection with the proceedings in this film, and the attempts at evoking laughs from S. Z. Sakall's nonsensical antics and Wallace Ford's low comedy efforts, will have audiences squirming between production numbers. On the basis of names and color, "Painting the Clouds" will realize some fair grosses in small-town and neighborhood situations, but should fall off badly in action houses and deluxes.

When they are cavorting in the spotlight on stage, Miss Mayo and Nelson leave little to be desired, particularly in the "Birth of the Blues" scene. Offstage, however, the entire cast appear to be in strange surroundings, probably due to the insipid quality of the lines they must speak. Top credit goes to musical director LeRoy Prinz for his able handling of the song-and-dance routines and the staging of the big production numbers. Screenplay was by Harry Clark, Roland Kibbee and Peter Milne; production by William Jacobs and direction by David Butler.

STORY: Because singer Dennis Morgan cannot stop gambling, his fiancee, Lucille Norman, breaks off with him and takes off for Las Vegas with her golddigger stage "sisters," Virginia Mayo and Virginia Gibson. Gene Nelson, a wealthy Boston blue-blood who dances for kicks, follows the girls to Nevada, hoping to marry Lucille. When she accepts his proposal, Tom Conway, Nelson's stuffed shirt brother, comes out to try and break up the romance. Amidst a lot of confusion, Lucille and Morgan are reunited, with the latter half-owner of S. Z. Sakall's gambling house; Miss Mayo lends millionaire Conway and Miss Gibson convinces Nelson she's the girl for him. JACKSON

"WHEN WORLDS COLLIDE" END OF WORLD BRINGS THRILLS
Rates ● ● ● or better when sold
Paramount 83 minutes
Cast: Richard Derr, Barbara Rush, Peter Hanson, John Hoyt, Larry Keating, Judith Ames, Stephen Chase, Frank Cady, Hayden Orke, Sandro Giglio, Mary Murphy.
Directed by Rudolph Mate

Superior in its story content to "Destination Moon," George Pal's earlier scientific fantasy, "When Worlds Collide," also in Technicolor, has the makings of a sizeable hit where properly sold—and it has plenty to sell. The narrative is a cunning combination of romantic and ideological conflict set against a background of the end of the world. With Doomsday around the corner, just about anything can happen to humanity, and Pal, with the considerable help of director Rudolph Mate, sees that it does. The story is tight, taut, and suspenseful. Directing a cast of newcomers, Mate puts these qualities on film in exciting fashion, building steadily to the spectacular climax in which a handful of survivors speed toward life's beginning on a new planet. Highlight of the intriguing special effects material is the sequence showing the destruction of the world—the angry ocean, mountains crumbling away, and New York City landmarks like the Empire State Building engulfed in tides of rising water. It's spine-tingling stuff—natural entertainment for the action and science fans.

Richard Derr handles the leading man heroics in affable style, playing the part of a pilot who gets in on the space ship journey because of his affection for Barbara Rush, daughter of the scientist in charge. Miss Rush is attractive in her feminine lead. Peter Hanson is the other side of the romantic triangle, a doctor who loves Barbara but makes the "grand gesture" when he realizes her true heart throb. John Hoyt overplays the role of a millionaire, but in a story of this sort, heavy-handed melodramatics are frequently effective. Larry Keating, Stephen Chase, Frank Cady, and Hayden Orke do well in support.

STORY: Derr is hired by scientists to fly from Europe to New York with news of the impending collision between the earth and another planet. Public disclosure that the world will end within the year precipitates a quarrel among scientific leaders that is taken to the floor of the United Nations. Eventually the dissenting voices come around, and on the eve of the collision, preparations are made for Doomsday—people are evacuated from Coastal cities. However, only one group, that financed by John Hoyt, is ready with a space ship to fly from earth to the new planet. Just before the flight some interesting emotional elements are straightened out; in the nick of time, earth's survivors accompanied by species of animals, drugs, vegetation, etc., take off and land successfully on the other planetary body. HANNA (Hollywood)

"OBSESSED" DULL BRITISH MYSTERY
Rates ● ● as dueller
United Artists 77 minutes
David Farrar, Geraldine Fitzgerald, Roland Culver, Jean Cadell, Mary Merial, Harcourt Williams, Charles Heslop, Ronald Adam.
Directed by Maurice Elvey

"Obsessed", which plays like a long, tedious conversation piece, is an English import that will have a tough time paying duty and transportation charges to this country. The United Artists release is showing the factors that could make it attractive to the art houses, and for regular locations is simply a routine dueller. Adapted from "The Late Edwin Black," a British murder mystery that accomplished a successful run in London but not in New York, the picture is presented more or less as a photographed version of the play. A minimum of sets are used, and these are not particularly well photographed. The Victorian atmosphere has worn out its welcome because so many similar stories have used it as a background. Dramatic effect must come, then, from the performances and dialogue. Neither element delivers. Director Maurice Elvey is hard pressed to imbue it with vitality of movement—the truth is, he doesn't seem to have tried.

STORY: The death of his wife leaves David Farrar, a school teacher, heir to a sizable fortune and the freedom to marry Geraldine Fitzgerald, who has been the deceased's companion for many years. They plan a trip to Italy together that is interrupted with the arrival of Scotland Yard inspector Roland Culver who announces that he has been assigned to discover if foul play precipitated the death. An autopsy reveals traces of arsenic poisoning. Farrar and Fitzgerald begin to suspect each other, a situation that threatens their love. Eventually the housekeeper, Jean Cadell, is revealed as the culprit. She, it appears, acted on the wife's orders to give her arsenic during the death throes in order that the husband and Miss Fitzgerald would know no peace after her death.

The performances of David Farrar and Geraldine Fitzgerald might have seemed quite accomplished on the stage, but under the sharp focus of the camera they lack validity and persuasiveness. Roland Culver comes off quite the best of the company with a deft portrayal of the detective. Jean Cadell is excellent as the sinister housekeeper.
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Distributed by RKO RADIO PICTURES, INC.
"Havana Rose" Mediocre Programmer
Rates O — as dualler.
Republic
77 minutes
Estelita Rodriguez, Bill Williams, Hugh Herbert, Florence Bates, Fortunio Bonan.jpg
va, Leon Belasco, Nacho Galindo,
Directed by William Beaudine

"Havana Rose" is low caliber secondary fare—an unfunny farce comedy involving some competent players and director William Beaudine in a screenplay completely unworthy of their talents. The silly yarn is way overlong, the crazy plot is carried on long beyond its natural termination point.

The gag sequences are repetitious, and lacking humor in their initial playing; it is difficult to explain why they pop up so often. Audience response, at very best, will be merely grimly tolerant.

Narrative centers around the attempts of a mythical foreign government to swing a loan from wealthy Hugh Herbert and his wife, Florence Bates. An escapade of the Ambassador's daughter, Estelita Rodriguez, kayos the proposition. She feels duty bound to right things for her harassed father. Political enemies at home are watching the negotiations with keen interest and when it appears that Estelita's efforts are meeting with some success they plot to dispose of Florence Bates, who operates the check book. Estelita goes to Reno, others follow and in a frantic mix-up the whole ridiculous business is straightened out.

Estelita Rodriguez gives a vivacious account of herself, singing Latin songs expertly, but the background is hardly a proper canvas for the dynamic entertainer. Bill Williams has little to do in the male lead. Occasionally Hugh Herbert's familiar mannerisms register, and Florence Bates works hard for a few laughs she coorals. Supporting players zealously overdo their assignments. ANGEL.

"Lilli Marlene" Dull British Programmer
Rates O — as dualler.
RKO-Radio (Monarch)
72 minutes
Hugh McDermott, Lisa Daniely, John Byr.jpg
the, Stanley Baker, Russell Hunter,
Directed by Arthur Cr级别的

"Lilli Marlene," a title that might have been of some boxoffice value a few years back, is the sole point that might warrant RKO-Radio releasing this ineptly turned British production purporting to tell the story of the song and of the real Lilli Marlene. It's done with narrative, flash-backs, and stock shots of the war — never interestingly or excitingly. For the most part it's druggy and dull. Film probably was longer than its present 72 minutes, and it seems the editing-down has gone into the wrong places. Lilli's adventures as a Nazi propaganda puppet are dealt with briefly while her experiences in North Africa are stretched out endlessly. The direction of Arthur Crabtree is a routine job at most. "Lilli Marlene" seems destined for a dismal spot on the lower half of duallers.

Hugh McDermott, cast as an American radio commentator, handles the romantics in fair style. Lisa Daniely, entrusted with the title role, is a looker and sings "Lilli Marlene" frequently and in several languages. The supporting players are not up to the usual high standard of English acting companies.

STORY: When the Nazis discover that Lisa, the inspiration for "Lilli Marlene" is living with relatives in a North African village they decide to ship her back to Germany and use her as a model of the superwoman. The English relate the out-post before the transfer is completed. Lili becomes the favorite of the British troops. The Nazis send parachutists to recover their prize, fly her to Berlin, and begin to work her over, torture, drugs, mental suggestion and all. Lili is forced to convert to the Nazi cause. The Nazi's believe she is German. She broadcasts for the Nazis. After the war the truth is revealed and it is learned that through her, British Intelligence transmitted coded information.

"G. I. Jane" Poor Inde Musical
Rates O — generally.
Lippert (Murray)
62 minutes
Jean Porter, Tom Neal, Iris Adrian, Jimmy Dodd, Jean Mahoney, Jimmy Lloyd, Mara Lynn, Michael Whalen, Robert Watson,
Directed by Reginald LeBorg.

"G. I. Jane," a minor musical, starts off brightly enough, but after some ten minutes the scripts deteriorates into an unfunny hodgepodge, poorly written, acted, and directed. The corny gags fail to generate the expected laughter, and Reginald LeBorg's direction is strictly a walk-through job. Fortunately, some of the songs afford a bit of entertainment. This will get by as a supporting feature in minor runs.

Jean Porter has the onlookers effectively, and Tom Neal plays a resourceful G. I. with some spirit but, handicapped as they are, the two were incapable of projecting the right romantic touch. Iris Adrian stalks militantly through the part of an efficient WAC lieutenant, doing more with the role than was offered in the writing.

STORY: Tom Neal, a producer working on recruiting shows for the WACS, gets his greetings. Action shifts to a desert outpost where Neal is not hitting it off with his commanding officer. He contrives to get the disagreeable superior shipped to Alaska by mixing transfer orders. Then he obtains five WACS for the camp in order to win a bet. Iris Adrian, finding herself the only commissioned officer on the premises, assumes command and the boys rather wish they'd never heard of the WACS. When top brass hears of the situation, Neal is in for a rugged day. The disclosure that it's all a dream somehow brings the nonsense to a welcome conclusion. JAMES.

"Yes Sir, Mr. Bones" Minstrel Show Is Minor Bore
Rates O — as dualler.
Lippert (Spar.jpg
54 minutes
Cotten and Chick Watts, Chis Davis, F. E. Miller, Billy Green, Elliott Carpenter, The Hobnobbers, Ellen Sutton, Sally Anglim, Gary Jackson, Phil Arnold,
Directed by Ron Ormond.

A minstrel show, at first, might seem like a bright, novel idea for a movie, but minstrelsy is "live" entertainment, lacking the movement necessary to the celluloid medium. "Yes Sir, Mr. Bones" tries its best to hold a 54 minute black face show, but hard at projecting the old jokes and the familiar songs. Billy Green sings his rounders in bouncy style. A line of girls does duty between the specialties, but their routines are unimaginatively staged and suffer from the confinement induced by working in such small quarters.

STORY: Action begins at a club along the Mississippi where old time folk gather, then moves to a showboat, Billy Green, serving as narrator, explains to a little hoy just what a minstrel show is. The film fades into just such a show. The old codgers in the club strut their stuff.

ANGEL.

FILM BULLETIN
SHORT SUBJECTS

SAMUEL GOLDSWYN, whose public utterances or writings have rarely failed to stir up controversy, does it again in a bylined article appearing in Collier's of Sept. 29. Encompassing the fields of home television, theatre television, subscription television, the reasons for the boxoffice decline, and the future of the motion picture industry, Mr. Goldwyn steps on a lot of toes, particularly those of the smaller theatre owners and movie producers.

Although he believes that "the theatre will never be replaced as the basic medium for the public showing of current motion pictures," the producer predicts that "before five, or at most, 10 years have gone by we will have worked out a combination of theatre and home showings of motion pictures for admission which will result in the closing of many of today's theatres and, at the same time, a considerably expanded market for motion pictures." With 3800 of the 19,000 motion pictures accounting for 83 per cent of all American movie revenue, Goldwyn declares, "It seems inevitable that, if boxoffice television develops at all, a great many—or five or six thousand of these marginal movie houses—may go out of business."

As for TV, it "cannot continue to hold its audience indefinitely if it confines itself to the type of entertainment it is now offering. It is burning up talent at a rate unheard of in entertainment history." Consequently, television "must turn to Hollywood for entertainment of a kind and quality it cannot itself produce; and we, on the other hand, will find through television a large new audience."

"To my knowledge," Goldwyn says, "none of the major production companies or principal independent producers in Hollywood has so far sold a foot of film to television," although some companies or individuals that were "currently in the red or whose reserves were not large enough to stand the strain of several lean years" have made deals to release older films in their vaults to TV. As for reports that he was about to film features for TV: "I have no such plans whatsoever."

"Mass production" of films also came in for criticism from Goldwyn. Such a practice, he said, tends to bring about poor pictures, and alienates the public. To recapture the former audiences, he averred, the movie industry "must devote itself to making better pictures instead of to making more pictures."

Large screen theatre television, in Goldwyn's opinion, will be an important source of revenue to theatres, but only as a supplement to the showing of motion pictures in the houses.

CONTRASTING THE SNIPING at the movie industry by Life Magazine, which is the total of 31 pages in current issues of two other national magazines—Coronet and People Today—devoted to Hollywood and a discussion of the strength and entertainment in Hollywood product. Coronet, in its September issue, carries a 16-page feature titled, "Milestones in the Movies", with a lead caption, saying: "Invariably . . . the restless, creative minds of the industry—script writers, directors, actors, producers—have opened up unexplored fields. Drama and comedy, realism and fantasy, hope and despair—all these have passed before the whirring cameras." In "People Today", 15 pages of art and text in the Oct. 10 issue, titled "Hollywood: Lively Corpse" reviews the strong public interest in Hollywood, blasts the myth of "foreign film superiority" and declares, "Experts agree that Hollywood's best movies have a freshness of concept and treatment, a technical skill that is unequalled. Despite its fears, follies and failures, despite TV and spiralling production costs, a Hollywood that can earn such praise is not expiring." In addition, Look Magazine will be on the stands Oct. 9 with a six-page feature, "Who Says Hollywood Is Dying?" This article will be cross-plugged in a pooled newsreel feature in Look.

WHEN AN advertising executive lands a picture, that's dog bites man. But when an advertising executive praises another company's picture, that's news—or a damn good "Movietime, U.S.A." spirit. Anyway, that's what happened the other day when Si Seadler, ad head of Metro-Goldwyn-Mayer, wrote radio commentator Bill Leonard, about United Artists' "The River".

"I feel that it is destined to be on many of the 'Ten Best' lists for 1951 and will run at the Paris (Theatre)—I'm out on a limb now—for a year or more!" Seadler said.

"In any case, those of us in picture business, even in competitive companies, are overjoyed to see such a superb use of our medium. Assaulted from many sides and frequently pilloried by our inferiors, we feel that when the screen speaks for itself with such a blending of the arts as in 'The River', this is the only voice that matters." Erayo, Si! The only error in your comments is that last phrase. Voices like yours matter too—a great deal.

OF MEN AND THINGS: Richard Heerman has been named assistant to Monogram-Allied Artists executive producer Walter Mirisch . . . That's quite a schedule RKO's Leon J. Bamberger has laid out for exhibit association conventions he will attend in the next 10 weeks: TOA; Allied of Mid-South; National Allied; MPTO of St. Louis, Mo., and S. Illinois; Kansas-Missouri Theatre Ass'n; Independent Exhibitors of New England; Allied of Wisconsin . . . Leo Pilott has joined the 20th-Fox publicity department. He was formerly special events director at Columbia . . . Monogram-AA sales chief Morey Goldstein has elevated W. E. (Bill) Finch to Dallas branch manager . . . They're dedicating the US sales drive in the St. Louis exchange to booker Helen Pausch. "It's about time a movie company drive was dedicated to somebody beneath the post of president or general manager," explains branch manager F. J. Lee. Victor Volmar has been assigned to handle Monogram International's Latin American territory from New York, with Keith Everson taking over as Mono-Int'l publicity manager . . . Warner Erie district manager James Totman has been upped to New England district head for the company . . . Francis X. Bushman's collapse has cancelled the balance of his itinerary on behalf of "David and Bathsheba" for the past three months.

PARAMOUNT GETS ITS DIVISION HEADS TOGETHER

At the recent meeting of Paramount division managers and home office executives, Jerry Pickman, ad-publicity-exploitation director displays one of the key ads for "When Worlds Collide." Seated at the head of the table is A. W. Schwaberg, president of Paramount Film Distributing Corp., with E. K. (Ted) O'Shea, vice-president, on his left.

September 24, 1951
Your Time Is ‘Movietime’

(Continued from Page 8)

A week after the newspaper sendoff, on October 8, a shower of stars will descend on the 48 state capitals as 200 Hollywood personalities—stars, prominent featured players, directors, producers, writers, designers —will receive proclamations from state governors officially opening “It’s Movietime, U. S. A.” throughout the Country. From the state capitals, the Hollywoodites will spread efforts of individuals. The quarter of a million employees in industries and allied industries, plus the theatre owners, stockholders and those engaged in allied industries, as well as their families can give the boxoffice drive a million press agents. Not only can their voices boost the fine pictures that are being shown, they can also refute the long-notorious, self-styled critics who think it’s smart to pan the movies at every opportunity.

COMPO has set up the pattern to enlist these voluntary press agents with the first group of industry rallies. It urges local committees to hold morning mass meetings in every community possible, to be attended by theatre employes and their interested families, along with all others who have an interest in the campaign’s success, to hear about Movietime and how they can play a vital role in its projection.

The “others who have an interest,” principally the merchants in the town, can make a most significant contribution to the drive. Many of these are unaware that what is good for movie business is good for their business. People who go to the movies are going OUT, and that is a prerequisite for business in any establishment that caters to the public. People going out are in a spending frame of mind. Crowded theatres mean crowded restaurants, soda fountains, night spots, taxis and busses. The movie is usually the hub of a shopping center, bringing customers into the area, and keeping many other businesses going. The films create demand for goods, set styles, show off the latest in a multitude of saleable commodities. And these are only a few of the arguments to present to the businessmen in town to enlist their aid. The far-sighted merchants in the community should be quick to see how they can benefit by associating themselves with the campaign. A specific point should be made to get them to the local rallies.

The role industryites’ families can play is of equal importance. They can spread the good news wherever they meet people — over the back fence, across the bridge table, at club meetings, at the supermarket, the hairdresser’s.

While there is no gain saying the necessity of recruiting active cooperation from all those mentioned previously, in the final analysis it is the exhibitors of the nation who are the key men in the success of the campaign. It is the theatremen who must make use of the splendid ideas in the Showmanship Portfolio. It is he who has daily contact with the paying customers, who knows his specific audiences and how to sell movies to them. Thus, the greatest burden for the success of “Movietime, U. S. A.” must willy-nilly, fall upon his shoulders.

“Movietime” formally celebrates the Golden Jubilee of the American Movie Theatre. That theatre must show the results of a half century of progress. It should be brought up to the highest state of attractiveness and efficiency. Equipment should be carefully checked, painting and repairing done wherever necessary. Seats, carpeting, lobbies, rest rooms, should be in the finest condition. Ushers and usherettes should be carefully groomed.

The exhibitor is inviting people to come to his house. Just as he would not want anyone to come into his own disorderly living room, or into an ill-smelling, towel-less bathroom, so must his theatre be kept ready to receive guests.

Of extreme importance as a prelude to the campaign is a serious meeting with the staff. The cashier is the first contact with the theatre; a cheery smile welcomes the patron, but a surly puss strikes a sour note even before the customer walks into the door. The doorman, the ushers, the attendants and everyone else who comes in contact with the “guest” should be pleasant, polite, efficient, willing to serve.

Merchant cooperation, a careful promotion campaign for each picture, a judicious but complete use of the publicity and exploitation devices described in the Portfolio; newspaper, radio and TV promotions, and a host of other activities belong in the province of his responsibility.

The American motion picture exhibitor owes it to himself and to the industry which has given him his livelihood, to lend his active, wholehearted cooperation to the drive whose goal it is to make his boxoffice healthier than ever before.
Critics Acclaim Peck Visual Beauty Of 'David'

Rave notices flowed from the pens of the majority of New York’s newspaper critics, who resorted to the superlative, at times, in describing 20th Century-Fox’s Technicolor biblical spectacle, “David and Bathsheba.” All the scribes agreed that Darryl Zanuck has succeeded in bringing to the screen a visually beautiful, highly dramatic, though somewhat verbose, version of an ancient love story. To Gregory Peck went the reviewers’ unanimous acclaim for his portrayal of David.

Pointing up the importance of Peck’s contribution, the Times’ Abe Weiler writes: “Without a convincing David ... this combination of romance and religion would have been merely a two-hour dissertation no more exciting than a lantern-slide lecture.” It does make its point with “feeling and respect,” he concludes, “for all of its verisimilitude and occasional slickness and sensuality.”

“It’s a pretty good picture,” says Archer Winsten in the Post, “surprisingly so if you had been pessimistic, but somehow lacking in cumulative drive.”

Eileen Creelman, in the World-Telegram, finds it “a super-duper-epic” which, at moments, “approaches greatness.” It is, she adds, “Gregory Peck’s picture, and director Henry King’s, from first scene to last.”

“A wondrous motion picture,” comments the Journal-American’s Jim O’Connor, “a spectacular screen story of sweep and scope ... played reverently and superbly ... a picture of dramatic impact, of power.”

In the Herald Tribune, Joe Phodina stresses the “many long scenes of dull dialogue” which, he contends, “keep the picture in low gear.” He admits however, that the picture is “visually as handsome as Hollywood’s production opulence could make it.”

‘SATURDAY’S HERO’ COLUMBIA

“Comes as a pleasant surprise ... Bit off more than it could chew effectively.”

Winsten, N. Y. Post

“Fast and angry film ... A stinger, all right. It rings the bell.”

Crowther, N. Y. Times

“Somewhat more sensational than revealing ... Timely ... but of only minor impact and shallow significance ... Lacks keenness and subtlety.”

Guernsey, N. Y. Herald Tribune

“Main theme ... thumping overemphasized (or) would rate as pretty fair entertainment ... Does not miss by far.”

Cook, N. Y. World-Telegram

“Not conventional movie gridiron plot ... Hard-hitting drama ... Realistic, forthright ... Vigorously written and handled.”

Pelswick, N. Y. Journal-American

‘THE RIVER’ UNITED ARTISTS

“Exotic and handsome ... Brilliant mood piece, abounding in visual pleasures.”

Guernsey, N. Y. Herald Tribune

“Exotic panorama ... Blissfully sentimenta-

mental and emotionally adolescent little tale.”

Crowther, N. Y. Times

“Full of odd and unpredictable curiosity ... Lovely, ingratiating experience.”

Cook, N. Y. World-Telegram

“Another great has been added to motion picture history ... Incomparably beautiful in its glowing Technicolor.”

Winsten, N. Y. Post

“Extraordinarily beautiful ... An enchanting picture.”

Pelswick, N. Y. Journal-American

‘MARK OF THE RENEGADE’ UNIVERSAL INTERNATIONAL

“A feast for the eye. As for the mind, that’s something different.”

Winsten, N. Y. Post

“Series of costumed poses made up into what passes for an adventure story ... It is all very mannered, highly colored and all but empty at the Palace.”

Guernsey, N. Y. Herald Tribune

“Just about as banal as a Technicolored costume film can be ... One of those overblown horse operas.”

Crowther, N. Y. Times

“Bright color tale of sword play ... An overlong 81 minutes.”

Cook, N. Y. World-Telegram

“Caballos, pirates and revolutionists dash lither and you ... All mixed up in some lively doings ... Costume drama handsomely done up in Technicolor.”

Pelswick, N. Y. Journal-American

‘PEOPLE AGAINST O’HARA’ M-G-M

“Sustained but fruitless effort to weld fine acting to a confused and wandering screen play.”

Barstow, N. Y. Herald Tribune

“Fits Mr. Tracy like an old show. Unfortunately, it creaks as well ... Neatly suspenseful, thanks mainly to Mr. Sturges’ smooth and level-headed direction.”

H. H. T., N. Y. Times

“As a whole doesn’t rise above its lawyer-cop-gangster level of melodrama despite the individually rewarding bits.”

Winsten, N. Y. Post

“Emerges with little of the tension and snap essential to these dramas.”

Cook, N. Y. World-Telegram

“Spun out with a good deal of suspense Script dotted with interesting if frequently irrelevant detail.”

Pelswick, N. Y. Journal-American

‘CRIMINAL LAWYER’ COLUMBIA

“Routine melodrama.”

Creelman, N. Y. World-Telegram

“Struck me as pretty routine stuff ... Harmless but not very exciting.”

Watts, N. Y. Post

“Unusually good melodrama ... By no means a great film, but it comes close to being a ‘sleeper.’”

Barstow, N. Y. Herald Tribune

“Once over-lightly courtroom drama shouldn’t put anybody to sleep. Neither is it something to write home about ... Unredeemed with some fortrightness.”

H. H. T., N. Y. Times

‘TOMORROW IS ANOTHER DAY’ WARNER BROS.

“For first fifteen minutes or so ... looks like a better-than-average crime melodrama ... Soon fizzes out into a series of contrived romance and chase sequences.”

Barstow, N. Y. Herald Tribune

“Plot is neat, too neat ... helped considerably by the characterization ... The mood is ponderous.”

Creelman, N. Y. World-Telegram

“Surprisingly fresh and real ... Runs its full ninety-minute course without a dull minute.”

Winsten, N. Y. Post

“Follows an ancient formula ... Tensions are manufactured and apparent ... Just another picture.”

A. W., N. Y. Times

“Plot is kind of cornball at times—but this is a movie.”

O’Connor, N. Y. Journal-American

‘JIM THORPE—ALL-AMERICAN’ WARNER BROS.

“Highly sentimentalized treatment ... Not likely to prove an inspiration to American youth.”

Phodina, N. Y. Herald Tribune

“Disturbingly standard history ... Follows the pattern set by previous sport sagas.”

A. W., N. Y. Times

“Doesn’t ring quite true ... Sentimental salute to a fading figure ... Never dull but never makes a daring break from the Rover Boy formula ... Its heart gets too muscle-bound for its own good.”

Rice, N. Y. Post

“Timely ... sympathetic and dramatic biography ... Seems honestly planned, with a minimum of sentimentality.”

E. C., N. Y. World-Telegram

‘FORCE OF ARMS’ WARNER BROS.

“Love and war ... blended realistically and professionally ... Deserves cheers ... Forceful amalgam of ruggedness and romance.”

N. Y. Times

“Curious mixture of battleground realism and romantic romanticism ... Stark, uncompromising picture of men at war.”

Barstow, N. Y. Herald Tribune

“Brothers Warner are proud of this drama of war. They have reason to be ... No masterpiece ... a love story beautifully acted.”

Creelman, N. Y. World-Telegram

“Will tug at your heart ... Tender, simple love story.”

O’Connor, N. Y. Journal-American

S E P T E M B E R 2 4 , 1 9 5 1
ALL-OUT EFFORT PLEDGED
AS 'MOVIE TIME' KICKS OFF

From here on in, it's "Movietime, U.S.A." in every city, town and hamlet in America. With the kickoff tonight (24) on the Lux Radio Theatre, which will apprise 30,000,000 listeners of the industry's boxoffice drive, the greatest institutional campaign in movie history gets going.

Among the areas holding meetings of industry members during the past week Philadelphia, Minnesota, and Richmond Va. In San Francisco, the Independent Theatre Owners of Northern California withdrew its support, while the California Theatre Association requested membership in COMPO, and in Los Angeles, the Southern California Theatre Owners of America pledged support.

Other plans to boost the campaign were being formulated in all sectors of the industry. A 13-week series of radio programs supporting the movies was listed by national director Robert J. O'Donnell, with the first show to be broadcast October 15.

During the next three months Arthur DeBra, MPAA official, will make a series of pep talks before motion picture councils around the nation, assisted by Marjorie G. Dawson, his associate director and the motion picture chairman of 14 national women's organizations.

Speakers' kits will be provided exchange area chairmen by the speakers bureau headed by RKO's Leon J. BAMberger. A week after the Lux radio sendoff, a full-scale newspaper advertising campaign will be inaugurated, followed on October 8 by the start of personal appearances by at least 250 Hollywood personalities operating from the capitals of the 48 states.

Meanwhile, notes of dissent were heard in some quarters, as exhibitors voiced charges of "gouging" of film rentals. The charges that higher rentals than normal were being asked were denied by the distributors. Only "specials" like "David and Bathsheba" or "Quo Vadis" would be subject to higher rentals, it was professed, to account for the higher production costs and increased public demand.

MYERS WARNS AGAINST
GOUGING DURING 'MOVIE TIME'

Complaints of a "general nature," charging some of the distributors with gouging exhibitors by demanding excessive rentals for films scheduled for release and exhibition during the "Movietime, U.S. A." campaign, brought forth a warning against the use of such tactics from Abram F. Myers, general counsel for National Allied.

In stressing the importance of the success of the drive, Myers said in a bulletin to Allied members:

"It is no exaggeration to say that the future of effective intra-industry cooperation, as well as the future of COMPO, depends on the success of this great effort. To insure this success, so vital to the entire industry, all elements must maintain and not mar the fine enthusiasm that now prevails. Nothing could be more demoralizing than for a distributor to take advantage of this satisfactory condition by raising film rentals, or for an exhibitor to demand unwarranted concessions as the price of his participation in the campaign."

Hastening to add that the complaints came from a limited number of territories, Myers found it "unthinkable that any responsible film executive would permit, much less order, his sales force to endanger the 'Movietime' campaign by widespread demands for increased prices for the pictures to be shown during the campaign."

Myers said National Allied prefers not to make a charge of gouging unless the facts force it to do so, requesting Allied regional associations and regional leaders to make inquiries of their members and report any such cases to his office. He called for continued cooperation with "Movietime U. S. A.", expressing confidence that the matter can be straightened out without injury to the campaign, citing an example whereby one Allied leader reports the easing of terms and tension in his territory as a result of the publicity arising from the situation.

"The motion picture business is showing strong signs of having reached maturity," said Myers, "and it would be a throw-back to the jungle days if the great cooperative enterprise now in progress should be jeopardized by a few irresponsible opportunists."
News and Opinion
(Continued from preceding page)

were on the Robinson-Turpin exclusive network turned away thousands of seat-hungry customers and in several situations the crowds were too much for police to handle.

Meanwhile, RKO was reaping a harvest (as were exhibitors) from the films of the Robinson-Turpin fight. With some 1300 prints in circulation, it was expected that a record number of theatres will show the fight pictures. The Pep-Sadler bout will also be filmed by RKO and the same number of prints will be made on this Wednesday's event.

MPAA EXEC SEES 5-YEAR HIGH IN EUROPEAN RECEIPTS

An upsurge in the exhibition of American films in Europe which will result in the best business abroad since 1946 was predicted by John G. McCarthy, vice-president in charge of international affairs for Motion Picture Association of America.

McCarthy just returned from an extended tour of England and the continent, credited the following factors for the expected boom:

1. The general improvement in European economy.
2. The easing of financial and trading restrictions against American films in some of the countries.
3. The continued enthusiastic popular response to American motion pictures everywhere in Europe.

The MPAA executive expressed the hope that dollar remittances from England alone might run as much as $2,000,000 over earlier estimates. The higher receipts are expected to come from continued strong attendance which might be boosted even more by the outstanding lineup of Hollywood product set for release in Britain during the coming months.

17 SCRIPTS IN READINESS PROMPTS PARA. OPTIMISM

"A total of seventeen scripts completed or in preparation for future production, with top casts, producers and directors already assigned, places Paramount in the most advantageous position in years," according to a statement by studio head Y. Frank Freeman. This optimistic pronouncement was read at the opening session of the company's three-day sales meeting in New York by A. W. Schwalberg, president of Paramount Film Distributing Corp.

Barney Balaban, Paramount president, told the assembled division managers and home office representatives that the company can expect outstanding business from such pictures as "That's My Boy," "A Place in the Sun" and "Here Comes the Groom," emphasizing that the distribution of these films deserves exceptional sales efforts.

Merchandising plans were discussed by Jerry Pickman, director of advertising, publicity and exploitation, who also introduced to the gathering the newly-appointed studio publicity head, Teet Carle.

Attending the confabs were E. K. (Ted) O'Shea, vice-president of the distributing corporation, Nat Holt, Paramount producer; Oscar Morgan, Sid Blumenstock, Sid Mesibov, Robert J. Rubin, Monroe R. Goodman, all of the home office; and division managers Hugh Owen (Eastern and Southern), Howard G. Miinsky (Mid Eastern), J. J. Donahue (Central), M. R. Clark (South Central), George A. Smith (Western) and Gordon Lightstone, Canadian general manager.

TINTED TV SEEN LIKELY SOONER WITH NEW COLOR TUBE

Color television boomed a bit closer as the Paramount affiliate, Chromatic Television Laboratories, made public the successful operation of a new tri-color, direct-view tube developed by an atomic scientist.

Described by Paramount president Barney Balaban as the solution to the squabble over the merits of various color television systems, the Chromatic-Paramount tube developed by Dr. Ernest O. Lawrence, is said to be compatible with any method of color TV transmission.

Chromatic president Richard Hodgson announced that his company would begin immediate production and that in a few weeks the tube will be available in sufficient quantity for public demonstrations.

COLOSSEUM HEADS CHARGE CHICAGO LOGE WITH POLITICS

Cries of politics resounded in the Colosseum of Motion Picture Salesmen following the withdrawal of the Chicago loge in protest over the recent wage agreement reached after negotiations with eight distributors.

H. B. Wynn, Jr., Colosseum president, and David Beznor, general counsel, accused Chicago loge leader Harold Zeltner of bolting because he had been unable to attain leadership of the Colosseum.

Meanwhile, the Minneapolis loge entered a protest against the $7 a week increase agreed upon by the negotiators, claiming it is not in keeping with the increased cost of living. However, there was no indication that the group would follow the Chicago lead and leave the Colosseum.

'PROSPEROUS' U-I SLATES 36 FEATURES, HALF IN COLOR

Universal-International is flexing its muscles and feeling mighty good, despite all the gloom in exhibitor circles. Riding the crest of a fiscal year just ended which is described by company officials as "one of its most prosperous periods", U-I is plugging ahead with an ambitious slate of 36 features, half of them to be in Technicolor.

The new season's program was announced following a series of meetings between production and distribution executives, including president Nate Blumberg, Leo Spitz, and William Goetz, studio chiefs, and Alfred Daff, vice-president in charge of world sales.

"As in the past," a U-I statement declared, "diversity of product will be stressed during the coming year and the new pictures will be aimed to appeal to all classes and tastes of the moviegoing public.

FILM INDUSTRY SHOWS DIP IN REVENUE & COSTS IN '50

While the overall national income picture showed a new high in 1950, a Department of Commerce survey revealed a decrease in both the amount spent by the industry for services and the amount spent by the public for ticket admissions during the year.

The income from admissions totalled $1,235,000,000, slightly less than 11 per cent of the $1,129,000,000 spent on all recreation. The admissions figure for 1949 was about $100,000,000 higher and 13 per cent of the recreation total.

The industry contribution to the national income in 1950 was $847,000,000, as against a 1949 total of $908,000,000 and a record high in 1946 of $1,116,000,000. The last mentioned year also recorded a peak admissions income of $1,312,000,000.

SEPTEMBER 24, 1951
EXPLOITATION PICTURE

EXPLOITATION SUPER - NATURAL
20th-Fox Spurs Theatres Bally

One need not be a showmanship sage to find the ballyhoo angles in 20th-Century-Fox’s “The Day the Earth Stood Still”; the title, plus a glance at the stills and story opens wide the avenues of ballyhoo potential. The selling aids, as well as the added showmanship incentive provided by 20th-Fox, are the factors that merit exhibitors’ special attention.

Obviously realizing the opportunity for a field day on the exploitation front, Charles Einfield’s staff of ace boxofficers have created a mass of advertising, publicity and exploitation campaigns for use by theatres from the smallest to the largest. And to encourage not only employment of the press book suggestions, but the individual showman’s imagination as well, the company is offering $15,000 in bond prizes to go to over 300 theatre managers and/or men for the best campaign on the film.

The story, a documentary-like accounting of a visit from another planet of a crusader and his all-powerful robot to warn the Earth to seek peace or face destruction, has been filmed with an eye to both scientific fact and dramatic effect. Such acclaimed radio commentators as Drew Pearson, Elmer Davis and H. V. Kaltenborn have been recruited for trailer penetration and for radio campaigns. Tie-ups with planetariums, and science-fiction clubs in schools, special accessories to attract the youngsters, the eye-catching effects for posters and bill-boards, a special tabloid herald that is a shocker and an ideal piece for house-to-house distribution, civil defense campaigns, helicopter premieres, balloon bombardment—all these and more are outlined in the exciting pages of the 20th-Fox pressbook.

“The Day the Earth Stood Still” is an excellent example of a natural exploitation picture with the added values supplied by expert showmen. Properly ballyhooed, it can be a boxoffice beauty.

TRAILERS

The important selling power of trailers has been capitalized by 20th-Fox to give this film one of the most thorough trailer campaigns ever organized for a movie. In addition to the regular production trailer—a “houdinger”—there are three teaser trailers that will have ‘em talking weeks before playdate. Each is shot in news flash form and features Drew Pearson, H. V. Kaltenborn, and Elmer Davis, respectively. The regular trailer cuts off the screen in a blackout, with a narrator “interrupting this program to give you a bulletin just received from one of our naval units at sea . . .” Remember the Orson Welles’ Mars invasion airwave that stood the nation on its ear? You’ll get the same momentary shock effect with this one. In addition, there is a TV trailer. Special handling of these trailers are detailed most effectively in the press book.

SPECIALS

In addition to the regular accessories, three special novelties are available. A dentic counter card (right), a robot mask for the youngsters and a tabloid herald, in the shape of a sensational newspaper feature.

TIE-INS

The film dramatizes with startling effect what happens when all electricity on earth is suddenly cut off for a half hour. The electrical utility company in each city offers an excellent opportunity for a close tie-in with the films. The theme can be twofold providing the local electric company with a showcase for its warms and a public relations pitch on the inestimable value of its product, and at the same time, make excellent use of the stills and publicity for your playdate.

You can also work a public service to your community with a civil defense tie-in, with a fifteen-minute demonstration during which all activity in the city stops. With defense needs crying to be dramatically brought home to the citizens, proper handling in this direction can be both beneficial to the community and of tremendous publicity value to the film.

At left, the large variety of newspaper teaser ads, an important phase of the campaign. The regular display ads are variations of these.
The world is panic-stricken. Flash reports of a strange object speeding toward the earth at 4,000 miles per hour have the peoples in a frenzy. Then, as a low hum becomes a terrifying whine, a giant white flying saucer settles to the grass near the Washington Monument in our capitol. The ship's dome splits open, a ramp reaches out and a figure, apparently human, steps out followed by a huge robot.

With this beginning, 20th Fox producer Julian Blaustein and director Robert Wise have set forth a dramatic and engrossing account of the attempts by a messenger from another planet's advanced civilization to prevent the earth's peoples from destroying themselves and the other planets in a frightful atomic war. The principals are well chosen, with Michael Rennie as the space-man, and Patricia Neal, Hugh Marlowe, Sam Jaffe and Billy Gray in important roles.
BRIGHTER DRIVE-IN PRINTS
North Central Allied

On more than one occasion of a visit to a drive-in theatre, we have heard patrons complain about poor screen light, attributing the reason to faulty projection equipment. In every instance, it was a case of dark photography—night shots, interiors, etc. Some features are of this nature almost in their entirety. It would seem to us that drive-ins are important enough that at least one less opaque, or lighter print, could be allotted to each exchange to meet this peculiar problem of drive-ins. It should be merely a matter of development time, and if it is not done, the distributors are going to lose a lot of revenue on good pictures with too much dark background because they are not suitable for outdoor exhibition.

* * *

HOLD THE LINE!
ITO of Iowa & Nebr.

Regarding the high flat rentals now being demanded by some distributors for certain current pictures which the meeting discussed at length, it was felt that only the individual exhibitor knows best whether he can pay these increases. By using the information Allied furnishes our members regularly, and the Profit and Loss sheets of these distributors, the exhibitor can easily and readily determine with mathematical certainty what and who he should pay. Certainly, if that distributor is not entitled to any increase; if his Profit and Loss sheet shows bad results, then he is as unfair to ask increases as the exhibitor would be silly to pay them. Such a distributor with a possible “bonus picture” would be smart to sell and deliver it on the regular top bracket terms to let the exhibitor make up some of his losses. The exhibitor must know his present box-office level and results, whether they can stand higher rentals. He must also give consideration to establishing probable higher precedents he cannot live with which always cause trouble for the exhibitor, distributor and Allied. If an exhibitor must pay out the major portion of his profits in rentals, what has he accomplished except precedents which he will be expected to meet from then on—make no mistake about that! How much better off he would be to say “No” and hold the line.

Allied of Iowa and Nebraska stands firmly opposed to any percentage terms for small theatres; to harsh and unreasonable rental or other demands of any kind, and to illegal, discriminatory, unfair clearances and trade practices. Allied is also opposed to cheating or stealing film. But Allied is in favor of its members—all exhibitors—paying fair film rentals, as much as they can pay while avoiding percentage and precedents, and retaining their fair share of the profit.

Earning reports of the film companies show clearly that they are doing fine. At a time when most American corporations, due to the higher corporation and excess profit taxes, are showing drops of greater or lesser degree in earnings compared to 1950, Dore Schary describes 1950-51 as “one of the most profitable years” in MGM history. And Paramount Pictures, whose per share net earnings were up in both the March and June quarters over those of the second quarter of 1950, or slightly over 5% above 1950. Then look at big corporations like CIT Finance down 25%, General Motors down 42%, or Chrysler down over 100%! Yes, the picture companies are doing OK. I wish I could report the exhibitors in small towns and theatres in these parts were doing as well.

* * *

HAILS HERALD
Allied Theatres of Michigan

As the result of our bulletin of last week this office received a telephone call from the Paramount Exchange Manager. He agreed directly with what was said and stated that Paramount was doing all it could to assist the exhibitors in bringing the people back into theatres. He mentioned specifically one particular activity. The information garnered is as follows:

It appears that a short time ago Paramount started to inject old time showmanship in the smaller situations in Michigan. The salesmen were instructed to sit down with exhibitors and discuss means whereby Paramount could assist in bringing more customers into the theatre. Distribution and the judicious use of heralds was one of the phases and the salesmen were taking important time to discuss this matter.

It was reported that some of the exhibitors had started using heralds but others appeared indifferent. Several incidents occurred that were hard to believe. A salesman after a discussion with an exhibitor on the advisability of using heralds and volunteering to accompany the exhibitor to several mercantile establishments where space on the herald would be sold to defray the cost and also to arrange for distribution in the town through stores, was advised that the exhibitor did not have the time to accompany the salesman. Hard to believe! It did happen.

A brochure compiled by Paramount entitled “How To Make The Most Of Herald", intended for Paramount personnel was mailed to all exhibitors at a heavy printing cost. That brochure consisting of six pages contained all the tried and tested ways and means of using heralds to the exhibitor’s full advantage.

Our problems of inducing people to our box office are more acute today than in many previous years. It is an indictment against us, if we do not use the help of distribution which appears willing to give of their time and money to assist us on all pictures, not only their own.

We think this herald idea is a good one. If you have “misplaced” your copy on “How To Make The Most Of Herald", the Paramount office will send you another copy or you may secure one by contacting this office.

FIGHTING BACK
Iowa & Nebr. Allied

HEADLINES in the Wall Street Journal, the daily papers and the trade press give a most colorful and confusing view of the picture business. Fortune mag., says the movies are all attraverso! TV is taking over the entertainment field! Life mag. in a double page spread issue Aug. 13, with purported authentic pictures of closed theatres, says the movie biz is sick, on its last legs; TV is the cause. The Omaha meeting directed the officers to write the editor of Life telling him he is full of prune juice; that we are not dead or even dying, and that we have every reason to believe we will live as long or longer than his magazine. And then there was that little item in the Minneapolis paper quoting a Manley popcorn machine salesman to the effect that Popcorn (and Manley machines, of course) are what’s keeping us on our feet and going after we have been knocked out. Says 70% to 80% of the take from popcorn is pure, clear, unadulterated profit!

This little item is rather unimportant, but certainly in bad taste from a man, and a company that gets a major portion of its business from motion picture theatres. And it all adds up to what has happened to us over the years—it seems everybody not actually in this business—and some that are—delight in digging up something which apparently our good friends? The newspapers are equally delighted to print so long as it blights the movies! Meanwhile accepting our advertising, yes, demanding our advertising, at premium rates. Like Life in the same issue that says we’re all washed up had many thousands of dollars in paid picture at the time. We have everything to fight with: prestige, money, talent—have all too long lacked the guts; we have preferred, like the lazy old dog, to take it laying down, hoping our tormentors would soon forget and go away and leave us alone. We, who are pretty smart in a lot of things, have failed to take notice and heart from the few instances where we have flared back and seen our tormentors run like scared sheep.

But somehow, I think those days are over. I have the feeling that we are going to fight now, but good! and give the lie to those who wishfully thinking have us practically dead and buried. I feel we will take TV in our stride; use it like we used radio, and once more emerge on the top of the entertainment heap where we rightfully belong. Be cause I think we are just about “mad” enough to fight, to accomplish things, and have never known an industry to do a better job on anything it tackles once we set on collective minds to it. I believe this because of the signs of life which are told in other headlines, and in the plans of our at has united industry through COMPO—MOVIE TIME, U.S.A.
In the Release Chart, "Rel." is the National Release Date. "No." is the release number. "Rev." is the issue in which the title appeared. There may be variations in the running time in States where there is a censorship. All new productions are on 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor, (C) Cinemeter, (SC) Supercinecolor, (TR) Trucolor, (A) Ansicolor.
You should see what happens to
Farley Granger
All because of
Shelley Winters
in Behave Yourself!

Jerry Wald - Norman Krasna
Production
with William Demarest - Francis L. Sullivan
Margalo Gillmore - Lon Chaney and "Archie," The Dog

Screenplay and Direction by George Beck
Film Men. Please Note:

‘LITTLE VOICES’ ARE RISING AGAIN!

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THE MAGIC CARPET
DETECTIVE STORY
THE LADY FROM TEXAS
THE CLOODED YELLOW
JOE PALOOKA IN TRIPLE CROWN
THE DESERT FOG
MISTER DRAKE’S DUCK
SILVER CITY
REUNION IN RENO

Pages 8, 9, 10, 16
MOST HONORED! MOST PUBLICIZED!
M-G-M's TECHNICOLOR MASTERPIECE

An American In Paris

82,992,017
MAGAZINE READERS
SOLD BY EDITORIAL
ENDORSEMENT!

Just a few tributes and
they're still coming:

“MOVIE OF THE WEEK”
Look Magazine, readership 18,453,000

“FIRST SELECTION”
Good Housekeeping, readership 9,971,000

“SUPER-MUSICAL”
Life Magazine, readership 18,212,477

“RECOMMENDED PICTURE”
Woman’s Home Companion, readership 6,424,000

“PICTURE OF THE MONTH”
Seventeen Magazine, readership 2,500,000

“PICTURE OF THE MONTH”
Redbook, readership 4,304,283

“MEDAL FOR OUTSTANDING MOVIE”
Parents’ Magazine, readership 4,294,721

“BEST MUSICAL OF THE MONTH”
Cosmopolitan, readership 3,898,000

“PICTURE OF THE MONTH”
Coronet Magazine, readership 9,261,381

“PICTURE OF THE MONTH”
American Magazine, readership 5,673,155

Plus 154,198,164
MAGAZINE READERS
SOLD BY M-G-M’s BIG
AD CAMPAIGN!

Appearing in these magazines (many in
full color)—American • Look • Collier’s
Life • Saturday Evening Post • McCall’s
True Story • Ladies’ Home Journal • Parents’
Modern Screen Stories • Movieland • Screen
Guide • Motion Picture • Cosmopolitan
Seventeen • Redbook • Good Housekeeping
Woman’s Home Companion

TOPPED BY GIANT NEWSPAPER
AND RADIO PROMOTION!

EXTRA! AT
PRESS-TIME!

Its off to terrific start at Radio City
Music Hall, N.Y. and special pre-
release engagements in Evansville,
Cleveland, New Orleans, San Francisco

M-G-M presents “AN AMERICAN IN PARIS” • To the Music of GEORGE GERSHWIN • starring
GENE KELLY • and introducing LESLIE CARON • with OSCAR LEVANT • GEORGES
GUETARY • NINA FOCH • Color by TECHNICOLOR • Story and Screen Play by Alun Jay Lerner
Lyrics by Ira Gershwin • Directed by Vincente Minnelli • Produced by Arthur Freed • An M-G-M Picture
'LITTLE VOICES' RISING

A ground swell of exhibitor resentment is rising against the trade practises of certain film companies, again threatening to engulf the industry in strife. Evidence that this growing tide will soon be lapping at the doors of distributors was offered by the "revolt" of the "little fellows" at the recent TOA convention in New York.

Our industry has enjoyed something of a honeymoon—a honeymoon of despair, if you will—for the past year or so. Beset by the mutual problem of declining through the dark period together, arm-in-arm, but now that the first glimmer of dawn appears to be breaking, the old frictions and animosities again threaten our business.

Why?

Why, one must ask, at a well organized convention like the TOA's is there a spontaneous outburst of indignation from the little fellows demanding that action be taken to curb alleged abuses in trade practises by the distributors? Why, one must also ask, do these same practises fail to stir the ire of the circuit operators?

There must be an explanation that makes sense. Can it be found in the answer to this question: Are practises and policies acceptable to circuits and large theatres so economically incompatible with the profitable operation of smaller theatres that they will forever be an unending source of contention between distributors and their thousands of smaller customers?

Dissension, at this time particularly, is fraught with peril, for it endangers the most important cooperative action the movie business has ever taken—COMPO and the "Movietime, U. S. A." campaign. In the September 21 issue of FILM BULLETIN, we expressed the hope that exhibitor-distributor differences would be put aside for the duration of the "Movietime" drive: "Let's quarrel, if we must, about these differences after the campaign is over and not rock the boat while it is in midstream."

Is not this period of comparative goodwill the moment for distribution executives to consider altering their policies to remove the basic causes of friction which arouse the little fellows against them? If any degree of permanent peace is to be established in our industry, a new set of rules must be written. It is obvious that the same picture-pricing formula which is applied to the larger theatres will never be acceptable to the mass of smaller exhibitors.

This is a good time for the distributors to start thinking in such terms.
THE CROWDS ARE BACK THANKS TO 20TH CENTURY - FOX and they'll be getting BIGGER and BIGGER when you play.

THE DESERT YOU LET'S MAKE IT LAST ANNE OF THE INDIES GOLDEN GE and comin.

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

TOA Convention Devotes Itself To The Industry's Most Pressing Problem — TV

By Leonard Coulter

Have you heard the one about the woman whose car stalled on the highway and held a long line of following vehicles? After a raucous ten minutes the irate driver immediately behind her got out, rode up to her car and let forth a violent torrent of sarcasm.

The lady stopped fiddling with the ignition switch, fixed him with a glassy stare, and said, "Well, if you're so smart, you come and run this motor running, while I go back and clean on your horn."

This little yarn illustrates the state of mind into which many folk in the motion picture business (not you, of course) have fallen in viewing the problem of television. You know the sort of thing: a bitter denunciation of TV, a groan or two about its effect on boxoffice revenues, and a total refusal to do anything about it beyond complaining. Some of us have even begun to feel that the boxoffice decline hasn't been due to television at all. And one or two experts have even produced figures to prove it.

Let's stop kidding ourselves.

The best thing to happen in this industry in a long time was the recent New York convention of the Theatre Owners of America. Compared with some other organizations in the business TOA is a fledgling. It only came into existence at the back end of 1947. A good many exhibitors still look down their noses at it because it represents the major circuits — businesswise, that is. And admittedly, despite divestiture, many of its members retain — as is only human — a soft spot for the production-distribution interests with which their theatres were once linked.

We don't want to pursue this unprofitable line of debate just now. What this magazine feels it must do is to tip its hat to TOA for putting the horse before the cart where television is concerned. The boys at its top table have given exhibitors everywhere — not merely their own members — an object lesson in cold realism and ruthless logic.

For out of a wearying, week-long talkfest at the Astor Hotel emerged this undeniable fact: television is here to stay; we can use it to our advantage, but don't waste any more time just sneering at it.

TV didn't, of course monopolize the TOA's deliberations. There was plenty of good roundhouse slugging in the closed sessions. Names were named; grievances were aired. Distributors were blasted on the question of multiple runs and print shortage. Competitive bidding was attacked as basically legal but morally indefensible. There was a call for more prints, for industry arbitration. Opposition was registered to the Pennsylvania proposal of a $1,500 annual license fee for theatre television. A test case will be fought on this issue, and on New Jersey's proposed 5% TV tax. Small town exhibitors voiced their resentment about the shortsages being especially critical of Paramount and Warner Bros. Movietime USA and Compo were praised. Immediate purchase of supplies and equipment was urged before the shortages problem worsens, as seems likely.

A truce in the Drive-In war was demanded.

All these and a score more vital industry matters were fully ventilated. But they were dwarfed by the over-riding topic of the day: Television. And rightly so, for TV provides, as was pointed out, the greatest opportunity which this business has had for many a year; certainly since the advent of sound film.

The stage was set by Alfred Starr of Nashville, Tennessee, whose keynote speech carried this passage: "We have consistently urged that television produce its own pictures separately and apart from those pro-

October 8, 1951
Theatremen Talk Television

duced for motion picture theatres. Our television policy has been to bring theatre television into motion picture theatres, not to replace fine motion pictures which are the best low-cost entertainment ever known to man.

Si Fabian, Convention Chairman, added: "The statesmanlike and aggressive way we handle the problem of television will determine the future of the film industry for many years to come."

Then Sam Pinanski launched his ideas. "Imagine, as shownmen, what we could do in the way of bringing extraordinary-added attractions to our patrons with most of the theatres in America equipped with efficient television sets at reasonable cost."

The howl of monopoly raised against the exhibitor following the exclusive big-screen showing of the Tarzan-Robinson middle-weight boxing bout, roused Pinanski. "I don't understand what they are talking about," he said. "The fight was a private venture, staged for private profit. I know of no legal requirement that private property be given free to the public... or that admission to the World's Series or to 'South Pacific' be free merely because of great public interest. Why, then, a special rule for theatre TV?"

Then there was Charles P. Skouras, who at the President's banquet, predicted that when producers and exhibitors got closer together on TV, as they must, it would be of immense benefit; of at least "as much benefit to the industry as radio has proved to be."

Barney Balaban proclaimed the turning of the tide. "We are on the upbeat now," he declared, thanks to the revitalizing influence of the better product which has been coming from Hollywood. But, he added sagely, "While the position of the motion picture theatre as an American institution will endure, despite competition from any other form of entertainment, television is now a major entertainment medium. It will continue to grow. It is futile to stand on the sidelines and thumb our noses at the march of progress. I urge you not to ignore the momentous fact of television... there is a revolution going on in the entertainment world."

"The maturity of television," Balaban added, "will keep us on our toes to produce better pictures, to merchandise our product better and to give our patrons the best possible facilities and service. To the pioneer the future is always exciting, full of new opportunities."

There was much practical discussion too, apart from the theory. Nathan Halpern, head of Theatre Network Television, which booked the recent boxing bouts, went on record with the disclosure that the theatres concerned had either lost money or had just about broken even.

The reasons were, said Halpern, the newness of closed-circuit telecasts and the small number of theatres with big-screen equipment. When more theatres were available, costs would drop and, presumably, profits would appear.

He said there were 28 big-screen installations now completed, and that manufacturers had orders for 200 more units. Total attendance for the five closed-circuit fight telecasts (excluding the Saddler-Pep bout) was 142,616 and the estimated turnout was at least 150,000.

Highlights of the great TV debate, however, was the story told by Mitchell Wolfson, of Miami, Florida, newly-elected TOA President. Wolfson, a theatre operator who also owns a television broadcasting station, produced a number of fascinating facts and figures. Some of them:

- A total of 107 TV broadcasting stations is now in operation. No new stations have been authorized by the FCC since September 1948. About 13,350,000 television sets are in use throughout America, and the number is growing.

- Market prices for television stations are increasing. WLAT-TV in Grand Rapids, Michigan, was constructed at an initial cost of $162,000. It recently sold for $1,300,000. KEYL-TV, San Antonio, which cost $306,000 when it was built, changed hands for $1,050,000. Stations elsewhere have sold for comparable prices. "Obviously," said Wolfson, "television broadcasters like the future of the business."

- It has a rosy outlook, and that is why local exhibitors who are qualified and able to do so, should get into it. Those who feel so inclined, however, must begin preparations now for the FCC's "freeze" on new stations may end next year. "Mitch" Wolfson is one of those who believe television broadcasting has not been the primary cause of the decline in theatre attendances. Now that the worst of the illusion is over, boxoffice figures are recovering. Nonetheless, the exhibitor who sees himself and his house as "having a good chance of riding this out", is declaring himself.

Says Wolfson: "For the smart exhibitor who wants to continue the progress-pioneering spirit which has made the motion-picture industry strong, I suggest not that you survive in spite of television, but prosp with it... . Get in on the ground floor. Utilize television as anyone would logical use new developments in his field. Take long look at theatre television, and decide to adapt this splendid new medium to your theatres sooner or later—preferably soon. Look carefully into television broadcasting and get into that if possible."

In Wolfson's opinion, big-screen entertainment will not be confined to sports even but will embrace musical comedies, circus stage plays and other special events, as will use stars of Bob Hope caliber. In his ideas coincide with those of the Skouras brothers. They suggest that television is a complete television organization for the film industry—studios, programming, licensing and transmission, besides supplying equipment. If using such a network the exhibitor won't have to rely on chance programs if his theatre TV, or put himself at the mercy of some outside promoter.

The essence of Wolfson's philosophy that exhibitors, instead of shrinking from television, should grasp it as an opportunity to expand their operations. This is how puts it: "I think many of you can see the obvious advantages of television, but by the wayside without dying by the way, if you stay away from television, under me also say that if you are to continue along the constructional, progressive a pioneering path which this great motion picture industry has always followed then you must, Mr. and Mrs. Exhibitor, will take full advantage of the new means which television offers, every attempt to give people of your community the best in visual entertainment and information."

When this year's TOA Convention will be planned, it took as its platform "Motivating For Better Box Office" and announced to all and sundry "We have practical and tangible answers to the great questions with which we are faced."

As one who attended the Convention and spent much time observing and interviewing the great, the near-great and the not-so-great in the business, I can tell you that the TOA made good its boast. It has pulled the industry's head out of the sand. It has ranged itself beside the small group of progressive exhibitors who have had the good and unique sound, to get into television while the going was good. On the respect, Si Fabian, one of the country's showmen, wasn't exaggerating when called it "the most important gathering of theatre men in 50 years.

On the strength of this year's pow-wow, the TOA might give its alternative title: "The Opportunity Association."
"The Show Goes On!"
Act 1—The Press Book
Act 2—The Radio Show
Act 3—The Ad Campaign
—and now
ACT 4—
"THE STAR TOURS"
Continuing our united industry's celebration of
"IT'S MOVIE TIME, U.S.A."

STARS OVER AMERICA!
Personality Tours Commence Oct. 8th

THE FACTS:

1. VISITS TO 48 STATE CAPITALS AND WASH., D.C.
   Units (of from 5 to 7 people) consisting of the most prominent persons in the acting, directing, producing and writing divisions of the industry will appear at each of the 48 state capitals and Washington, D.C., Monday, October 8th.

2. MORE THAN 250 VOLUNTEERS ON TOUR
   There will be more than 250 people involved—all of them volunteers working for you! Their messages will not be their recent successes but their entire concentration will be on "It's Movietime, U.S.A."

3. COVERING AS MANY TOWNS AS POSSIBLE
   From the State Capitals by plan of the local state committee the units will proceed as a whole or will be broken into smaller units to cover as many towns as possible within the period between Monday, October 8th and Saturday, October 13th.

4. SATURDAY, OCT. 13TH IS THE FINAL DAY
   All volunteers have been promised that Saturday, October 13th, means return to the various studios and their important jobs of making "Movietime" an all year round realization. There will positively be no deviation from this for any reason.

5. BUT THERE'S NO END TO "MOVIE TIME, U.S.A."
   This is only the beginning! The show will go on! This industry has proved it can do a great job working hand in hand, unselfishly, sincerely! In unity there's strength! "Movietime, U.S.A." will continue all year long!
'DETECTIVE STORY' PUNCH-PACKED MELODrama

Rates • • • generally, more where exploited

Paramount
103 minutes

Directed by William Wyler

As transcribed for the screen by producer-director William Wyler, "Detective Story" is a smashing, hard-hitting adaptation of Sydney Kingsley's hit play that will stand high among the year's screen melodramas. Still played within the confines of a New York police precinct, Wyler's terse, taut direction and brilliant supervision of the players reads pace and action into the piece to a point where absence of physical movement is indiscernable. Dialogue and characterizations are cunningly employed to make "Detective Story" vital and affecting celluloid drama. It's a good story—real, authentic, vigorous, frequently touching. The star players of Hollywood are given superb support by a featured group, smartly recruited from the original Broadway play. Their characterization, as fresh as an opening night, fill out "Detective Story" admirably, contributing much to the overall validity that distinguishes the picture. Except for family houses and rural areas, "Detective Story" looks like a boxoffice natural, fast, slick entertainment with appeal for a wide variety of filmgoers.

STORY: Making almost no digressions from the original, the tale is an account of a psychopathic detective whose hatred of crime pursues him relentlessly—so much so that he turns on his own wife when he discovers she had, prior to their marriage, visited a doctor to bear the child that resulted from her romance with a shady underworld character. The disclosure is induced by his superior's insistence on getting at the bottom of the reason for the detective's brutal beating of the doctor in a police van. The detective, driven to near insanity, sacrifices his life in a shooting foray involving a four-time loser, thus ending his torment. This is the fabric of the central plot—the effectiveness of "Detective Story" is derived from the sub-plots, all told in terms of the various people who come to the precinct in the course of a single day.

Under the firm direction of Wyler, Kirk Douglas and Eleanor Parker form a dynamic romantic team as the detective and wife. William Bendix creates a sympathetic portrait of an old time cop, and Cathy O'Donnell is charming as the socialite who comes to the rescue of her sister's boy friend arrested on an embezzlement charge. George Macready is quietly sinister as the inspector, and Horace McMahon plays the inspector with conviction and authority. Gladys George figures briefly but stringently as a bought-off witness against the doctor. Lee Grant grabs a lion's share of laughs with the brilliant playing of a girl picked up on her first shoplifting charge. The N.Y. actors fill out the large supporting cast to excellent effect. HANNA (Hollywood)

'ADVENTURES OF CAPTAIN FABIAN' TRITE PERIOD MELODrama

Rates • on name value only

Republic
100 minutes

Directed by William Marshall

"Adventures Of Captain Fabian," with a script credited to Errol Flynn, proves beyond shadow of a doubt that the actor is far better equipped for performing swashbuckling make-believe than for writing it. Flynn's saga of sinister doings in New Orleans in the last Century is a story that might have been called directly from the ten-twenty-thirt melodramas that played on the old-time Mississippi Show Boats. The situations are old-fashioned—amusing, actually, in their attempts to be taken seriously. The dialogue is stilted, and as for acting, it hardly seems possible that performances by Micheline Prelle, Vincent Price and Agnes Moorehead, and the rest of the cast, which incidentally, boasts not a single sympathetic character, could be as bad as they are under the direction of William Marshall. The director is also credited with the production of "Captain Fabian." The Republic release will have to depend solely on Flynn's name value for its boxoffice appeal.

STORY: Vincent Price, scion of a prominent and influential New Orleans family commits a murder and pins the crime on his paramour, Micheline Prelle—standing trial and about to be convicted, Errol Flynn, a sea-captain succeeds in getting her acquitted and sets her up in the bar business. Price plans to carry a social equal. After his bachelor dinner, Miss Prelle accompanies him home and goes him into a fight with his uncle. Another murder takes place. The price of defence is marriage to Price. Price, in turn, tries to pin the crime on Flynn. In a last minute and hasty solution of the mudwater surrounding the principals, Flynn script permits actor Flynn to battle his way, from prison and enclose Miss Prelle in his arms while "the end" makes its welcome appearance. HANNA (Hollywood)

'THE MAGIC CARPET' ARABIAN NIGHTS FANTASY MISSES

Rates • as a dualler

Columbia
90 minutes
Lucille Ball, John Agar, Patricia Medina, Jorge Tobias, Raymond Burr, Rick Vallin, Joe Gilbert, William Fawcett, Doretta Johnson, Linda Williams, Perry Sheean, Eileen Howe, Mina Zorka, Winona Smith.

Directed by Lew Landers

This Supercinecolor production by Sam Katzman permits the Arabian Nights formula to get away out of hand with a story that pursues a fantastic course involving a magic carpet, a treacherous Caliph and a royal child who is spirited away only to return in his maturity to fight for and claim his rights. The screenplay is a trashily written affair filled with silly, unconvincing dialogue. Katzman's physical production is more glib than gossamer. The two stellar players, Lucille Ball and John Agar, fail to meet the requirements necessary to get away with this sort of nonsense—their performances are woefully inadequate, frequently ludicrous. Lew Landers' direction misses its mark in every respect. Except in locations where this formula has been particularly successful, "The Magic Carpet" must be relegated to the dualler category.

STORY: Lucille Ball, outrageously gotten up in golden veils that display her midrift has the part of a Princess in the palace where John Agar has succeeded in ingratiating himself as a young man of amazing powers in the realm of medicine. Agar is the youth who has grown up as the child of two strange people but who is really the rightful heir to the throne. When his foster-father is killed he learns of the existence of a magic carpet and utilizes it as an instrument in overthrowing the corrupt rulers of his country. The magic carpet sequences have some humor to them and are probably the most effective interludes in the drama. Miss Ball's performance is about as convincing as Gypsy Rose Lee's might be in "Camille." John Agar is far beyond his depth as the gallant fighter for freedom. The principals are Patricia Medina playing a dancing girl. JAMES

F I L M  B U L L E T I N
THE DESERT FOX INTERESTING BUT COLD BIOGRAPHY

Rates • • + generally

20th Century-Fox
91 minutes

Directed by Henry Hathaway

Like the biography from which it is adapted, “The Desert Fox” is an interesting, but cold biography of the life of Field Marshall Rommel, with a questionable appeal to mass audiences. Although the production and screenplay by Manfred Johnson attempt to utilize those portions of the narrative which are interesting American filmgoers, overemphasis on dates and places and the episodic character of the film tends to detract from what should be the prime factor—entertainment. Individual scenes produce the effect of looking across the fence into enemy territory for the first time. The frankness of von Rundstedt, Hitler’s deliberate repudiation of Rommel, the attempts of important Germans to rid themselves of Hitler, the bravery of those involved in the bombing of der Führer—these produce excitement and when hand-picked cast and directed with a strong air of authenticity by Henry Hathaway. However, the sum total impression of “The Desert Fox” is that of an impersonal documentary. The story is cold, passionless. It lacks sympathy for the principal character, necessarily so. The story’s numerous time lags are bridged with vocal narration, and the running time of memorainble points in the progress of World War II. With James Mason as the only marquee name, and word-of-mouth apt to be spotty, the B. O. outlook is not a very promising one.

STORY: The film begins with the author’s meeting with Rommel and his investigation of his return into the war of the life of the German military genius. From South Africa, Rommel returns to Germany for conferences, then back to the desert where he disobeys Hitler’s orders to sacrifice his army in a last ditch stand. Instead Rommel’s men surrender. Rommel, back in Germany, is injured in an automobile accident after which his name is dropped from the public print. Disenam of Hitler’s vagaries and defection, Rommel joins in schemes to rid Germany of the dictator. An emissary arrives with an indemnity for treason—Rommel quickly agrees to stand trial. But he is told that Hitler then will offer no protection to his wife and son. The Field Marshall decides instead to accept the poison capsule conveniently at hand.

James Mason plays Rommel with great authority. Sir Cedric Hardwicke is fine as a civilian leader in the vast Hitler movement. Jessica Tandy plays Frau Rommel with stark, effective simplicity. Probably the best reading of Hitler ever given on the screen is that of Luther Adler who visualizes the Führer as a madman, but still sufficiently intelligent to be powerfully prepossessing. Leo G. Carroll is superb as the slyly von Rundstedt. Players in the large supporting cast are thoroughly good.

THE LADY FROM TEXAS PLACID TECHNICOLOR WESTERN

Rates • • • as a dualler

Universal-International
78 minutes
Howard Duff, Mona Freeman, Josephine Hull, Gene Lockhart, Craig Stevens, Jay C. Flippen, Ed Begley, Barbara Knudson, Chris-Pin Martin.

Directed by Joseph Pevney

Although “The Lady from Texas” sounds like, looks like and plays like a western, it is much more a gentle little family film, much too placid for the action fans. Filmed in Technicolor by producer Leonard Goldstein, the picture records the adventures of a wandering buckaroo and a zany, but lovable old lady, who restless the conspiracy of creedy ranch owners to take over the widow’s land. Except for a few stirring moments, the script is slow, plodding and contrived and the characters only fleetingly interesting. Situations are repetitious and the action never reaches the point expected in a film with this one’s trimmings. With its lightweight cast and general debility in the nonaction parts, only the color and title will give this a draw beyond the program picture quality in most locations. It will, no doubt, frankly disappoint the sagebrush devotee, but may prove a pleasant surprise to someone who come in expecting to see the routine western. Its strong ending is another credit factor which may cause audiences to feel that it’s a better picture than is actually the case.

STORY: Howard Duff is the Galahad, a likeable Joe on the prowl for work. Mona Freeman succeeds by a ruse in having him fired from her father’s ranch in order to acquaint Howard with the problem of Josephine Hull, a bird-like woman whose ranch has been depleted through the years. She speaks of her dead husband as though he were alive, pays her bills with confidence which people accept. Members of a nearby family are trying to force Miss Hull to sell out in order to expand their own interests. They try to force a court ruling of insanity. It doesn’t work, thanks to the intercession of Duff and Miss Freeman, and Miss Hull’s moving reading of a letter from Abraham Lincoln about her husband’s death as a iero with the President’s admonition to keep her husband’s memory alive.

Howard Duff is likeable as the ranch hand; Mona Freeman, pert and charming as the girl. Josephine Hull is her gay, bright self as the little old woman but the part is hardly a match for her considerable talents. Gene Lockhart, Craig Stevens, Jay C. Flippen and other good character players round out the supporting cast. Joseph Pevney’s direction is just fair.

JAMES

THE CLOODED YELLOW ABOVE PAR BRITISH MYSTERY

Rates • • + in art houses

Columbia (Rank)
6 minutes

Directed by Ralph Thomas

“The Clouded Yellow” is a better than average British mystery melodra. While it is necessary, the J. Arthur Rank production for Columbia release holds interest and should do well along the art circuit. Other locations can use it satisfactorily to round out a bill. Piece is typical English mystery stuff, abounding in atmosphere, underplayed melodramatics, and the effect of the long running time is coincidental. Ralph Thomas’ direction holds a suspenseful note and does a remarkable job of sustaining interest considering the fact that the plot is simple to an extreme.

STORY: Discharged by the Secret Service, Trevor Howard takes a job in the country cataloguing butterflies. Adventure comes his way when a hired band is killed and suspicion is fastened on Jean Simmons, pretty but strange young niece of his employers. They decide to flee the country but just as they are about to leave her memory clears and some untold facts about the so-called murdered and suicide past come to life. It turns out that a homicidal killer is at large and is tracked down in the nick of time.

The English actors do full justice to the story. Howard is splendid as the investigator and friend. Jean Simmons is charming as the young girl.

JAMES
‘SILVER CITY’ WELL-MADE TECHNICOLOR WESTERN

Rates ● ● — in action houses; good dualler generally

Paramount (Nat Holt) 91 minutes
Edmond O’Brien, Yvonne DeCarlo, Barry Fitzgerald, Richard Arlen, Gladys George, Laura Elliot, Edgar Buchanan, Michael Moore, John Dierkes.
Directed by Byron Haskin

“Silver City” is an interestingly plotted, actionful and somewhat unusual Technicolor sagebrush drama. Although in the final half hour of its running time, the script degenerates into a crude mix-up and complicated chase. It’s a shame, for the best efforts of producer Nat Holt are evident in the excellent physical presentation and high grade cast. Byron Haskin’s direction holds the drama in a firm grip until the latter sequences, when the script gets out of hand. There is, however, an excellent action fade-out set against the rugged backdrop of a lumber mill and the fans who go for this type of film will be well satisfied. Returns will be above average in action houses and generally satisfactory in the dualler.

STORY: Edmond O’Brien is cast as an engineer who makes tentative expedition into a life of crime, relents and makes restitution. However, his partner Richard Arlen refuses to forgive the slip and badgers O’Brien up and down the West — getting him fired from every job. Finally O’Brien sets up shop as an assayer. Yvonne DeCarlo and her father hit a strike and try to urge him to come in as partner and run things. He refuses until he discovers that too, is included in the heavies’ plans to get the mine away from Miss DeCarlo. He battles them through the disorderly complications and, of course, emerges the victor.

Edmond O’Brien’s easy going heroes are first rate, and Yvonne DeCarlo is well cast as the very miss of the old West. Barry Fitzgerald’s presence as a cunning heavy is a novelty. Richard Arlen, Gladys George and Laura Elliot do well. Newcomer Michael Moore is a standout as Fitzgerald’s henchman. ANGEL

MISTER DRAKE’S DUCK’ FAIRLY AMUSING FARCE

Rates ● ● generally

United Artists 81 minutes
Directed by Val Guest

An amusing idea is only spotfully effective in “Mister Drake’s Duck”, a farce comedy filmed in England by Douglas Fairbanks, Jr., discoursing on the woes of a honeymoon couple when their living quarters are besieged by the Army, the Navy and the Air Force after one of their ducks lays an atomic egg. Doctor Val Guest has managed to hang quite a few laughs on this premise, but too many of the attempts at comedy go awry for satisfaction. An important handicap is the plethora of heavy British accents. American audiences will have to strain to sift the dialogue from the dialect and many will be tempted to give up after a while. To its credit, however, the film does move at a good clip and producer Daniel M. Angel has mounted it without any obvious to hold too tight a grip on production proceedings. It also has exploitation possibilities that, properly utilized, may lift grosses slightly above average.

Both principals, Fairbanks and Yolande Donlan, turn in creditable performances. The latter, a Hollywood girl who failed to get a break in this country and went to London where, in the past year or two, she has achieved much popularity, plays the female lead in a manner that suggests she may be recalled to the U. S. Fairbanks performs with customary polish and zest. But from there on, the performances dip sharply as the other character players muffle and clip their lines in an attempt to assume local English dialects.

STORY: Doug Fairbanks is persuaded by his wife Yolande Donlan to honeymoon on his English farm. At a local auction she accidently bids for five dozen ducks, one of which lays an egg containing uranium. When the Army hears of it, the farm becomes a prohibited area. Then the Navy moves in, and finally the Air Force. The Cabinet meets to ponder the problem. There are urgent deliberations at the United Nations. An elaborate plan of isolation is put into motion to determine the atomic duck and, meanwhile Fairbanks and his bride, together with a number of other people, are kept prisoner on the farm. The honeymoon grows steadily wilder. At last, with the place wrecked beyond recognition, the offending duck is discovered and the armed forces move out. But, when the have gone, and the duck has been dissected, officials learn a mistake has been made and the Army moves back in and the wild process seems destined to start all over again.

JOE PALOOKA IN TRIPLE CROSS' GOOD SERIES ENTRY

Rates ● ● + as dualler

Monogram 60 minutes
Joe Kirkwood, Jr., James Gleason, Cathy Downs, John Emery, Steve Brodie, Don Harvey, Rue Davie, Jimmy Wallington, Mary Young, Eddie Gribbon, Sid Tomack, Dickie Leroy, Jimmy Lloyd, Cliff Clark, Hank Worden.
Directed by Reginald LeBorg

“Joe Palooka In Triple Cross” is zippy action fare, neatly designed to please the Palooka fans and do excellent duty in supporting position. The story involves Palooka in an adventure with escaped convicts and holds interest right down the line. To carp briefly it does seem that a picture aimed primarily at juvenile patronage could do with less brutality than is found in the several slugger scenes. The plot would play just as well without them. Hal E. Chester’s production is craftsmanlike in all divisions, particularly good in spotting excellent players in support of the regulars in the “Palooka” company. Reginald LeBorg’s direction is paced to draw the best in suspense and action values from the tightly-knit script.

STORY: Joe’s harrowing adventures begin when he and his wife, Cathy Downs, gives a ride to three hitchhikers, one of them, a woman. Eventually their identity as crooks is revealed and the “woman” turns out to be the toughest of the trio, female imitator quick with his fists and gun. The top boy of the gang, John Emery, decides to hold Mrs. Palooka as hostage, the ransom money to be collected from Palooka’s forthcoming bout. The hoodlums quarrel among themselves, and Steve Brodie takes over the operation. He contrives an other twist—forcing Palooka to throw his fight so that he can get big odds on a bet. Joe enters the ring while his wife sits under Brodie’s surveillance. In a desperate try to square the situation, Joe hurries out of the ring, knocks Brodie, shows him up as crook, then, sails back into the ropes to score a victory.

Joe Kirkwood, Jr., plays the title role with the easy style that comes with long association. James Gleason’s wry humor is always pleasant, and Cathy Downs is good as the patient wife of the champ. John Emery is smooth indeed; Brodie scores well as a cigar-chewing female impersonator. Don Harvey, Rue Davie, Jimmy Wallington as a sports caster, and Mary Young aadequate in support. JAMES

(More Reviews on Page 12)

FILM BULLETIN
She's got all Reno in an UPROAR!

CAUSE SHE WANTS TO "DIVORCE" HER MOM AND POP!

So warm!
So surprising!
So richly entertaining!
...you'll mark it as one of the screen's most glorious events!

"Reunion in Reno"

Starring Mark STEVENS • Peggy DOW and Gigi PERREAU

with Frances DEE • Ray COLLINS • Leif ERICKSON

Screenplay by HANS JACOBY and SHIRLEY WHITE • Directed by KURT NEUMANN • Produced by LEONARD GOLDSMITH • A Universal-International Picture

FROM U-I...again hitting straight at the heart of the BOX-OFFICE...with the heart-story of the year!
"WHEN YOU GO to the movies over here, you get out of Korea for a couple of hours." It's doubtful if Hollywood ever received a more stirring tribute than this statement by an infantryman fighting with the United Nations forces. Nor has the importance of movies to our fighting forces overseas been pointed out more than in a story in the Pacific edition of Stars and Stripes which calls movies "one of the principle contributing factors to continued high morale" among UN forces in Korea.

Movies, the article says, "have played as much a key role in building a great fighting force as have hot chow, letters from home, top battle equipment and tobacco rations."

It goes on to say how soldiers have sat on open ground through drenching summer downpours to see a movie to the end, how they crowded into seatless, unheated, bomb-splintered buildings last winter in 28-below-zero temperatures to view a film, or walked for miles for the opportunity. "There is no such thing as a 'bad picture' in Korea. They are good pictures, terrific pictures and pictures you don't want to miss... Most of them have been the newest and best turned out by Hollywood."

Movie-knockers, please copy.

THOSE DIE-CUT accessories, distributed by National Screen Service in an arrangement with 20th Century-Fox whereby they are sold below actual manufacturer cost, are catching on in a big way with exhibitors. Starting with the "David and Bathsheba" counter cards, followed by "Mr. Belvedere Rings the Bell" lobby hangers and the "People Will Talk" door hangers, latest in the group seems to be getting quite a play. It's a counter card and a striking mask for "The Day the Earth Stood Still", with the card sporting a chilling photograph of the nine-foot metal robot who deals death rays from his Cyclopean eye, and the mask, modeled after the head of the mechanical monster, making a big hit with the youngsters as a giveaway piece.

THAT WAS quite a ribbing Paramount ad manager Sid Blumenstock took following his initial appearance on, if you'll pardon the expression, television. Plugging the new Crosby film for Paramount, "Here Comes the Groom", Sid appeared on the "What's Playing" TV show, which features film episodes from new pictures. Immediately after the show, ABC received a flood of wire commentaries on the appearance. Some samples:

"More appearances like yours and motion pictures will have nothing to fear from TV. Keep up the good work."—Paramount Employees Club.

"Regret TV set functioning improperly. Could only see one of your heads."—Bob Kaufman.

"Regret TV set functioning properly. Saw your show."—Carl Clausen.

PARAMOUNT'S BLUMENSTOCK
TV Star

"Are you available for further TV appearances? Have never seen such natural distortion before. Please advise."—TV Service and Repair Co.

"Are you available for modeling?"—Charles Addams (New Yorker magazine artist specializing in ghoulis and creeps).

NO, ONE BOOSTER of movies in the multi-million circulation publication field, Look Magazine will carry its powerful weight into the "Movietime" campaign with a seven-page article, "Who Says Hollywood Is Dying?" in its issue out Oct. 9th, which will review the best films for 1951. An honored guest at the recent TOA convention, Woodrow Wirsig, executive editor of Look, reiterated his confidence in the motion picture industry with an inspiring detailing of Look's long months of research for the article—in direct contract to another national magazine's recent attack on the industry in a garbled report that could hardly be called factual. According to Wirsig, when the editors of Look saw the "tremendous list of exceptionally fine films coming up", they felt that special arrangements must be made to report them properly to the magazine's 18½ million readers. "I tell you frankly," said the editor, "that never have I seen such an overpowering number of fine films come out of Hollywood." The magazine, from its first issue 14 years ago, has backed the movies with a constructive coverage of films, devoting a higher proportion of its editorial content to movies and movie people than any other top circulation periodical. In 1951, Look will have devoted 21.2% of its editorial pages to movies and amusements, more than ever before in its history. With the preponderance of publications that think it's smart to knock movies—and know that they'll grab reader interest with the subject—Look stands out even more boldly as a consistent champion of the country's principal entertainment medium—and the movi industry is grateful.

BOB SAVINI has acquired a pair of Edward Gross productions, both based on the King Features comic strip, Barney Google and Snuffy Smith", for re-releases by his Astor Pictures Corp. They are "Hillbilly Blitzkrieg" and "Private Snuff Smith", originally released by Monogram starring Bud Dunca and Edgar Kennedy. Astor has slated the pair for immediate national release with a new line of ads and accessories.

OF MEN AND THINGS: Monogram president Steve Broidy has closed a deal for the company to take over the Cincinnati franchise, heretofore owned jointly by W. Ray Johnston and George West. Milto Gurney heads the branch for Monogram... The passing of David Palfreyman, former head of the MPAA Theatre dept., was keenly felt by many theatromen who knew the personable industry executive. Funera services were held in his home town, Angola Ind., Sept. 26. . . . Nicholas J. Matsumakar national campaign director for the Wil Rogers Memorial Hospital for the past year assumes the top ad-publicity post for Skoronas Theatres Corp. . . . Tom W. Bridge, former special sales representative in Paramount's Dallas exchange, has been promoted to branch manager in that city, replacing Heywood Simmons, who resigned to go into exhibition... Harold Rand is the new 20th-Fox assistant trade paper contact. Mort Nathanson, former Paramount publiccity manager, is now Eastern publicity director for Sam Spiegel's Horizon Productions and starts right in on the campaign for "The African Queen", the Bogart Hepburn starer to be released through United Artists. . . . Irving Rubine, ad veteran most recently associated with Robert Stilman productions, has been named assistant to president of Doug Fair Productions, head by Douglas Fairbanks, Jr.

COMPO, NOT SEALDER

Si Seadler's popular article, "Speak Up, Movie Folk, It's Your Industry They're Knocking", is very much in demand, particularly these days of "Movietime" campaigning. It seems, however, that theatremen have flooded the M-G-M advertising chief's desk with requests for reprints of the article instead of writing to COMPO where the reprints are stocked. Seadler would like it known, therefore, that the pamphlets are available in quantity, BUT make sure you address your request to COMPO, 1501 Broadway, New York, and NOT to the harassed Mr. Seadler, who is doing double duty these days as ad executive for both Metro and the "Movietime" campaign.
COLUMBIA

SIX KRAMER FILMS GIVE
STUDIO 2-YEAR SHOOTING TOP

Columbia is in the midst of the heaviest production splurge since the late winter of 1929, with nine pictures rolling simultaneously. The upsurge is due principally to the Stanley Kramer independent company which operates on the lot and releases its product there. Kramer has broken all records for an independent, by filming an even half-dozen pictures at the same time.

Three of the Kramer productions are filming on location in northern California, however, so that there is no over-taxing of Columbia's studio facilities. "The Sniper," (Adolph Menjou-Arthur Franz), is on location in San Francisco, with Edward W. Mayryk directing; "My Six Convicts" (John Beal - Millard Mitchell - Marshall Thompson - Victor Mature) is filming at San Quentin, under Director Hugo Fregonese, and "High Noon" (Gary Cooper), directed by Fred Zinnemann, is winding up outdoor sequences on the Monterey Peninsula. Kramer productions shooting at the studio are "Death Of A Salesman," under the direction of Laslo Benedek, and "Four Poster," with Irving Reis directing; "Salesman," which went before the cameras on September 10, is a top-budgeter, starring Frederic March, Mildred Dunnock, Howard Smith and Cameron Mitchell—plus additional members of the original New York cast, while "Fourposter" comprises a very small cast headed by Rex Harrison and Lilli Palmer.

Columbia's own productions are headed by "The Marrying Kind" and "The Mother." The former, starring Judy Holliday, rolled in New York on September 17, but has just moved onto the soundstages here in Hollywood, after completion of the eastern background shots. It is budgeted at well over a million dollars, and is being directed by George Cukor for Producer Bert Granet. "The Mother," although it is being produced on a somewhat shorter budget, boasts a top cast headed by Loretta Young and Alexander Knox, with Rudy Reis directing for Producer Buddy Adler. Completing the lineup is "Montana Territory," a modestly budgeted sagebrusher being filmed in Technicolor, with Ray Nazarro megging, and Colleen Clark producing.

In addition, within the past fortnight, Columbia has purchased two exploitation quickies outright: Summit Productions' "Storm Over Tibet" (Diana Douglas) and "Red Snow" (Guy Madison) produced by American Film Corp.

HOLLYWOOD EDITORIAL
FOR ADULTS ONLY

There would seem to be a definite relationship between the trend toward more adult types of motion picture fare, and the current upsurge at the boxoffice. Movies such as "Streetcar Named Desire," and "A Place In The Sun" have been making boxoffice history in a majority of the situations where they have been shown. Yet, to a great extent, all of these pictures deal with subject matter which, for a good many years, was considered too hot to handle or boxoffice poison, by the individual producers.

Still other brilliant examples of the product that is forthcoming from an industry which seems to have grown up are: "Detective Story" and "My Son John"—both adult pictures, and both apparently destined to become great boxoffice bonanzas.

Yet, in view of the public's enthusiasm for a more sophisticated level of screen entertainment, it is encouraging to note that Hollywood is not going overboard in that direction, to the exclusion of the family type of pictures. As a matter of fact, the production slates of most studios in town show an extremely well-balanced program coming up.

The sudden breaking away from the old taboo—encouraging though it is—poses again the necessity for some type of classification of motion pictures as to their suitability for the various types of audiences. Already there have been outbursts of criticism from parent groups and the omnipresent blue-nose censors, charging that pictures dealing with strictly adult situations, constitute a hazard to the morals of American youth. And, in all fairness, their criticism is not entirely without foundation.

So if motion pictures are to appease that segment of the public which has grown tired of the simple, down-to-earth type of fare, and, at the same time hold onto the less sophisticated audiences, immediate action must be taken both by producer and exhibitor, to differentiate between them.

JAY ALLEN

at the recent Edinburgh Festival, and is slated for November release.

The only other new product set for distribution in the last month is "Superman and the Mole Men," an hour-long feature produced by Bernard Luber and Robert Maxwell. It was directed by Lee Sholem with George Reeves and Phyllis Coates heading the cast. Like "Navajo," it is scheduled for a November release.

METRO-COLDWYN-MAYER

LEO ROARS AS 60 READY
FOR TOP PRODUCTION SLATE

The editors of Life magazine did well to spend a little time around the front offices of Metro-Coldwyn-Mayer if they're so convinced—that Hollywood's studios are (Continued on Page 14)
populated with a lot of cringing producers awaiting some inevitable doom. Under Dore Schary's new guidance, the studio is working on the largest long-range production program — both from the standpoint of number and cost of pictures — in the company's history.

No less than 60 pictures are in various stages of production planning, not to mention a near record high of eight films presently before the cameras. Moreover, this production planning encompasses the most dazzling array of top-bracket stellar talent that can be garnered from both Hollywood and Broadway. In addition to the studio's own impressive array of actors and actresses, Schary has latched onto 30 outsiders to spark the casts of the new programs.

Pictures shooting, as of the first of the month, were: "Scaramouche," budgeted at well over $2,000,000, (Stewart Granger-Eleanor Parker-Janet Leigh-Mel Ferrer), directed by George Sidney and produced by Carey Wilson; "Skirts Ahoy," another Technicolor musical extravaganza (Esther Williams-Jean Evans-Vivian Blaine-Barry Sullivan) directed by Sidney Lanfield for Produc-der Joe Pasternak; "Young Man In A Hurry," a comedy with a cast assembled largely from off the lot (Glenn Ford-Ruth Roman-Denise Darcel) with Mitchell Leisen, on loan-out from Paramount, doing the directing for Producers Reinhardt and Wright; "The Merry Widow" (Lana Turner-Fernando Lamas-Richard Haydn-Una Merkel), a Technicolor musical produced by Joe Pasternak and directed by Curtis Bernhardt; "Belle of New York" (Fred Astaire-Vera Ellen) and "Singin' In The Rain" (Gene Kelly-Donald O'Connor)—both Technicolor musicals, and both in their fourteenth week of filming; "The Invitation" (Dorothy McGuire-Van Johnson), directed by Gottfried Reinhardt for Producer Lawrence Weingarten—shooting since September 4; "The Hour Of Thirteen," filming in England since September 10, (Peter Lawford-Dawn Addams) with Harold French megging for Producer Hayes Geotz; and "Lovely To Look At," another Technicolor musical budgeted over the million dollar mark, (Kathryn Grayson-Howard Keel-Red Skelton-Marge and Gower Champion-Ann Miller). The latter, which started or October 1, is being directed by Mercyn LeRoy, and Produced by Jack Cummings.

Pictures scheduled to start later this month include: "Because You're Mine," a Technicolor musical, (Mario Lanza-James Whitmore), with Al Hall directing for Producer Joe Pasternak; "Doctor Emily," (June Vlyson-Arthur Kennedy) directed by John Sturges and produced by Armand Deutsch, and "Sometimes I Love You" (Clark Gable-Ave Gardner), Robert Z. Leonard directing for Arthur Hornblow, Jr. The studio has paid Danny Kaye his full salary of $200,000 for "Huckleberry Finn," even though the picture, which started in September, has been called off until next year.

**MONOGRAM — AA**

**SHOOTING QUICKENS WITH FIVE SLATED FOR OCTOBER**

Production is due to take an upward swing here during the next few months, in order to fulfill the company's 1951-52 release slate of 45 pictures. Indicative of the shape of things to come is the October production schedule, which calls for five pictures, at least two of them in the higher budget category.

Topping the month's program is "Hia-watha," due to roll today (8th), with William Castle directing, and the studio's production chief, Walter Mirisch, personally supervising the project. As of last week the cast had not been completed — and names of those already signed were being withheld until every role had been filled.

Mirisch will also launch the first of a new series of collegiate pictures, this month. First to roll in the new campus series will be "Mr. All-American."

Only two new pictures have rolled since the last Size-Ups report. "Rodeo," (Jane Nigh-Don Archer), a Cinemagic color, directed by William Beaudine and produced by Walter Mirisch, has completed filming and gone to the editing department. The new starters are: "Wagons West," (Rod Cameron) a Cinemagic sagebrusher, which Producer Vincent M. Fennelly and Director Ford Beebe launched on September 28, and "Ghost Town" (Johnny Mack Brown-Jimmy Ellison), filming since October 2, with Lewis Collins directing for Producer Fennelly.

On October 23, Producer Jerry Thomas expects to start filming "College Crazy," a new Bowery Boys feature, and one week later, on October 29, the final starter for October, "Stage From Amariello," will get the go-signal. Cast and producer-director assignments have not been made on the latter.

**PARAMOUNT**

**BIGGEST INVENTORY IN PARAMOUNT HISTORY — ZUKOR**

"Paramount is sitting atop the biggest inventory of films in the company's history,"olph Zukor told the Hollywood trade press. He pointed out that the 30 films slated for 1951-52 release, represent a total investment of $50,000,000.

Mr. Zukor, who was in Hollywood to view the new product, declared that the quality of the pictures was by all odds the finest he has ever seen in his long experience in the industry. He was especially enthusiasm about the new DeMille epic, "Greatest Show On Earth," and "My Son John," the Helen Hayes-Robert Walker-Van Hefflin starrer.

Four pictures are before the cameras at the present time, all of them in the high budget category. Carrying the heaviest nut in the group is the Technicolor (Shane) (Alain Ladd - Jean Arthur - Van Hefflin) budgeted at $24,000,000 and produced and directed by George Stevens. The picture has moved back on to the home lot after six weeks of location shooting in Wyoming, and will require only about ten days of shooting on the soundstages before completion. Others shooting are: "Son Of Paleface," (Bob Hope-Jane Russell) in Technicolor since August 13, Frank Tashlin directing for Producer Robert Welch; "Somebody Loves Me" the Perlberg-Seatont Technicolor musical (Betty Hutton - Ralph Mecker), which Director Irving Brecher launched on August 27, and the Hal Willi-production of "Sailor Beware," a new Martin and Lewis comedy, being directed by Hal Walker. The latter went before the cameras on September 5.

Two more pictures start today (8th) bringing the total in production to six. Today's entries are: "This Is Dynamite," William Holden's first starring vehicle since signing a new 14-year pact with the studio directed by William Dieterle and produced by Irving Ascher, with Edmond O'Brien and Alexis Smith rounding out the starring cast, and "Los Alamitos," co-starring Michael Moore and Nancy Gates, from Paramount Golden Circle of players. Jerry Hopkins directs "Los Alamitos" for Producer Joseph Sistrom.

Coming up later this month are: the Halls' production of "Little Sheba," to which Bette Davis is being considered, an "Eminence," starring Bing Crosby, Jan Wyman and Ethel Barrow. The latter to be filmed in Technicolor, will be pro-duced by Pat Duggan and directed big Eliot Nugent.

**REPUBLIC**

**YATES DENIES DEPARTURE SETS HEAVY FALL SHOOTING**

Wall Street rumors that Louis J. Mayer might purchase controlling stock in Republic—as reported here last month—has been losing ground steadily in Hollywood as Herbert Yates, company proxy, flatly and categorically denied that he had any intention of surrendering control of his company. Moreover, Yates has launched a heavy fall production schedule with 16 pictures set roll in the period between September 1 and the end of the year. From the initial a perance of the forthcoming product, seems adequate in quality, but questional in quality, with only one "Hoodlum En-" playing sporting star or product values.

The heavy slate has been broken down such a manner that four to five pictures will start each month. In September, four no pictures got underway — of which one already completed. That one is "Captive Billy the Kid," an Alan "Rocky" Larrstar, produced and directed by Hal Keller. The three carry-overs from Sep-

(Continued on Page 15)
RKO ELEVEN IN OCTOBER WORK
AS RKO HITS PEAK ACTIVITY

RKO is hitting its peak production for the year, with five pictures shooting and six more scheduled to start later this month.

The October starters are: "Clash By Night," a Wald-Krasna production; "Tarzan the Hunter," a new entry in the Sol Lesser series starring Lex Barker; an American Pictures production, "Sword of Venus," produced by Jack Pollexfen and Audrey Wiser; and three from RKO's own production company, "Sudden Fear," "The Cook Story" and a Tim Holt western.

"Clash," which will star Barbara Stanwyck, Paul Douglas, Marilyn Monroe and Robert Ryan, is set to roll on October 28, under the direction of Fritz Lang, with Harriet Parsons producing. It carries the highest budget of all the October starters, reputedly in the neighborhood of a million dollars. Casts and producer-director chores have not been announced on the remaining productions.

Those currently before the cameras are: Winchester's "The Big Sky" (Kirk Douglas-Dewey Martin), with Howard Hawks doubling on the producer-director chores; "The Korean Story," filming on location in Colorado (Claudette Colbert-Robert Mitchum), Fay Garnett directing for Producer Edmund Grainger; and the two-million-dollar "Antrax and the Lion," (Alan Young-Janet Simmons-Victor Mature-Edwin Maxwell-Maurice Evans), produced by Garmriel Pascal and directed by Lewis J. Rachmil.

In addition to current production, RKO has picked up a trio of outside pictures for release: Fidelity Picture's "Chuckaluck," starring Marlene Dietrich, Arthur Kennedy and Mel Ferrer, was snatched from 20th Century-Fox, reportedly on the strength of a $750,000 advance put up by Howard Hughes; an exploitation feature, "Jungle of Chang," starring a pair of Oriental stars, was purchased outright as an art house release, to be doubled with "Jungle Headhunters" and "Timbo," the African hunt picture shot in Anso Color by archer Howard Hill, was contracted for as an additional special release feature.

Surprise of the month, was the announcement that "It's Only Money" (Jane Russell-Frank Sinatra-Groucho Marx which has been gathering dust on the shelves since December 1948, is finally going to be released in November. No reason has ever been given for the long delay in distributing the picture.

Samuel Goldwyn, one of RKO's biggest independents, will get his "Hans Christian Andersen" feature rolling in November. But, in the meantime, he is holding conferences on the biggest budget for "I Want You" (Farley Granger-Dana Andrews-Peggy Dow), completed a little more than a month ago. Goldwyn considers the picture his best since "Best Years Of Our Lives," and is planning his biggest advertising and exploitation splurges to ballyhoo its release.

20th CENTURY-FOX
MANKIEWICZ LEAVES FOXTAKE A CTALKS FALL THRU

The most startling news of the month at this studio was the announcement that Joseph Mankiewicz and 20th-Fox have parted company, by mutual agreement. The writer-director, whose "Letter to Three Wives," "All About Eve" and other big-grossers were a bulwark in the 20th programs, had been negotiating a new pact with the studio calling for one picture per year for seven years. After what seemed like a sure thing for the agreement to go through, talks were halted and Mankiewicz bowed out, telling Darryl Zanuck that he wouldn't want to tie himself up for so long a period. The ace movie-maker has long wanted to get to Broadway for stage work and lost no time in springing off to the East as soon as he completed the final scene for "Five Fingers." He will free-lance in movie work in the future.

After coasting along at low ebb during August, after passing the one-third mark for its 1952 program, 20th Century-Fox begins to pick up steam this month, with four new pictures starting among the 16 to be completed by year's end. Since no new films went before the cameras during September, only two carry-overs from August are now shooting.

"Wait Till the Sun Shines, Nellie," (Jean Peter-David Wayne) a Technicolor musical which has been filming since August 16, with George Jessel producing and Henry King directing, is slated to wind some time next week. "Return of the Texas" (Dale Robertson-Richard Boone), which started August 23, will be completed a week later, according to the plans of Producer Frank P. Rosenberg and Director Delmar Davis.

Three of the October starters get away today—two of them in Technicolor. "Way of a Gaucho," (Gene Tierney-Rory Calhoun) one of the twisters, will be filmed on location in South America, with Jacques Tourneur directing for Producer Philip Dunne. George Jessel is producing "I Don't Care Girl," (David Wayne-Mitzi Gaynor) the other Technicolor feature, with Lloyd Bacon directing. "Diplomatic Courier" (Tyrone Power-Patricia Neal), the third to get away today, will be directed by Henry Hathaway for Producer Casey Robinson.

Starting later this month will be "The Girl Next Door," Technicolor musical starring Dan Dailey and June Haver, with Richard Sale directing for Producer Robert Basler.

Three top-budgeted features were completed in late September, including: "Five Fingers" (James Mason-Michael Rennie—Otto Ludwig—Richard Widmark—Jackie Gleason), directed by Joseph Mankiewicz; "Bells On Their Toes" (Jeanne Crain-Myrna Loy) — Samuel G. Engel producer, Henry Levin director; and "Phone Call From A Stranger" (Bette Davis—Gary Merrill—Shelley Winters) — Nunnally Johnson producer, Jean Negulesco director.

UNITED ARTISTS

UA PACTS INDE PRODUCER
FULLER FOR NEWSPAPER FILM

Producer Samuel Fuller is the newest independent producer to come into the United Artists releasing fold—contracts having been signed earlier this month for UA to handle distribution on "Park Row," a newspaper story which will be Fuller's first independent production under his own banner.

Fuller already has set Gene Evans, his discovery for "The Steel Helmet," as the star of the picture, most of which will draw on Fuller's own experience as an old newshawk, and one-time copy boy for Arthur Brisbane. He expects to get the picture rolling in November and, according to present plans, UA will schedule it for release early in 1952.

The first re-issue UA has put out in a good many months will be "Red River," which already has piled up a world gross of over $6,000,000. Edward Small, who produced the popular Montgomery Clift—John Wayne starrer, says he has agreed to a re-release in March of 1952. The total cost of the picture was $2,800,000.

The only independent picture shooting at this time is which is currently tabbed for Otto Lang's release is "High Noon," Stanley Kramer's final commitment with the company. Shooting started on September 5, with Fred Zinnemann directing a top-notch cast headed by Gary Cooper, Thomas Mitchell and Lloyd Bridges. The production carries a nut of approximately a million dollars, and is scheduled to be completed...
STUDIO SIZE-UPS

(Continued from Page 15)

pleted in 38 days from the start of shooting. "Duet," (Edward G. Robinson-Marsha Hunt) a Sid Kuller production in two parts, directed by Ben Hecht, was completed in late September, on a budget reputed to run around $700,000.

UNIVERSAL-INTERNATIONAL

U-I SET 36 FOR NEW
SEASON, 18 IN TECHNICOLOR

A total of 36 major features, 18 of them in Technicolor, have been slated for production by U-I in the fiscal year, starting this month. This represents an increase of two productions over the 1950-51 season just closed.

It was learned on reliable authority that the new slate will also be hyped by increased budgets, both on the production and advertising ends. As a matter of fact, the total budget will exceed by several millions of dollars the largest outlay ever previously invested in a year's production.

The studio's own contract list will be supplemented to a very great extent by name talent from other studios and from the ranks of the freelancers in carrying out the slate. Among these are such top players as Gregory Peck, Irene Dunne, Jimmy Stewart, Errol Flynn, Ann Sheridan, Dan Dailey, Frank Sinatra, Linda Darnell, Van Heflin, Charles Laughton, William Powell and Maureen O'Hara.

At the same time that the new slate was announced, U-I topppers revealed that the company has one of its largest and most imposing backlogs in studio history—19 films completed, awaiting release or in various stages of editing.

Three pictures are currently in front of the cameras, topped by "The World In His Arms," which boasts a budget of approximately $1,500,000—one of the largest from U-I in recent years. Topping the cast of the Rex Beach story are Gregory Peck, Ann Blyth and Anthony Quinn. Raoul Walsh directs the Technicolor production for Producer Aaron Rosenberg. "Steel Town," also Technicolor, stars Ann Sheridan, John Lund and Howard Duff. Director George Sherman and Producer Leonard Goldstein teed off the production on a 34 day shooting schedule, on September 26. The other feature shooting is "Francis Covers the Big Town," starring Donald O'Connor, Nancy Gates starred, directed by Arthur Lubin and produced by Leonard Goldstein.

Starting this week are: "Oh Money, Money," a Technicolor musical, (Charles Coburn-Piper Laurie), with Douglas Sirk directing for Ted Richmond; and; "Hear No Evil," story of a deaf and dumb prizefighter, (Tony Curtis-Jan Sterling-Mona Freeman). Joseph Pevney directs for Producer Leonard Goldstein.

Final starter for October will be "Ma and Pa Kettle Go To Paris," set to roll on October 22, with Marjorie Main and Percy Kilbride in their accustomed starring roles. Charles Lamont will direct and Leonard Goldstein produce.

Completed within the past month were: "Bend of the River" (James Stewart-Arthur Kennedy); "Son of Ali Baba" (Piper Laurie-Tony Curtis), and "Bronco Buster" (John Land-Joyce Holden).

WARNER BROTHERS

STUDIO STARS PRODUCTION
PACE WITH 8 GOING, 14 SET

The Burbank lot is leading all others in Hollywood this month in the number of pictures in production—and there is evidence that they will hold this lead for most of the remainder of the year. During the first week of October, the company had eight productions before the cameras, and fourteen more in the final scripting stages.

There appears to be a slight slackening off in the trend toward re-makes of old pictures, which has played such an important part in the Warner production program in recent weeks—with more emphasis now being placed on original scripts. As a result, it logically follows that budgets are increasing slightly—inasmuch as there is a letdown in the calibre of cast and production which the company has attempted to maintain.

The line-up of pictures now shooting: "Where's Charlie?" (Ray Bolger) Technicolor comedy at work in England since Jul-10, with David Butler directing; "The Crimson Pirate" (Burt Lancaster) also a Technicolor and on location in Europe, directed by Robert Siodmak; "Abbott Face (Gordon MacRae-Eddie Bracken) filming here since August 8, and also in Technicolor—Roy Del Ruth directing and William Jacobs producing; "The Lion and the Horse," (Steve Cochran) launched by Producer Bryan Foy and Director Louis Koo, on August 20; "Room For One More," (Car-Grant-Betsy Drake), in work since August 16, with Norman Taurog directing for Producer Henry Blanke; "She's Working Her Way Through College," (Virginia Mayo Ronald Reagan-Genel Nelson), Technicolor musical which started September 24—Bruce Humberstone directing, William Jacobs producing; "Retreat Hell!" (Frank Lovejoy Richard Carlson), war drama which Di-rector Joseph Lewis and Producer Milti Serling put before the cameras on Sep-tember 24, and "This Woman Is Dangerous" (Joan Crawford Morgan-John King-5), produced by Joseph Lewis, released by Warner Brothers, and directed by Robert Arthur; "Springfield Rifles," also set to start on the 26th, with Producer Lo Edelman the only topper set; "For Chaplains," to go on October 28, Gordo Douglas directing for Producer Lewis D. Edelman, and "Darby's Rangers," starting the last day of the month—Gordon Dough again set to direct, with Rudi Fehr produ-cing. Except for the Errol Flynn picture casts had not been announced for any of the above-named.

"Reunion In Reno" is a slight but enter-taining family comedy that will get by generally and should be a good entry on neighborhood double bills. Story has its cute moments, and some lively inventiveness in the situations and dialogue. The expert trapping of the players imbue it with an air of credibility it would not possess other-wise. Under the direction of Kurt Neumann the little fable is played briskly and the comedy values emphasized to the exclusion of any maudlin notes that might enter. The ending is phoney and contrived, but because it gives moppet Gigi Perrean an opportunity to indulge in Margaret O'Brien-style his-trionics, parents and oldsters will probably revel in it.

STORY: Little Gigi Perreau makes her way to Reno and into the law offices of Mark Stevens where she announces her determination to obtain a divorce from her parents. She pays a fee of some three dollars; Stevens agrees to accept the case. However, Gigi insists on secrecy and refuses to divulge the name of her hometown. The best efforts of Stevens and his little friend, Peggy Dow, are of no avail in identifying the child. Finally, by rifling her luggage they learn she comes from California, is the daughter of Frances Dee and Leif Erickson. The parents hasten to Reno but the opium doesn't pack away the problems. No one knows yet why Gigi wants the "divorce." The adults conspire in staging a phone legal pantomime in which the truth comes out—unselfish Gigi desires freedom so the family will have enough money to pay i-the new baby.

Mark Stevens in likeable as the barytone and Peggy Dow brings charm to her re-creation of the sweetheart. Gigi Perreau again shows she is a talented and unaffected moppet. Frances Dee and Leif Erickson are fine the parents, Fay Baker, as Stevens' slip secre-tary, steals plenty of scenes. JAMES
MOVIE TIME'S STARS FLOOD NATION AS CAMPAIGN SURGES

Stars fell on Alabama—and everywhere in the United States as Act Three of its Movietime, U. S. A.” opened today. One 200 actors and actresses, loved, hated, admired by millions of moviegoers, plus 33 writers, 16 directors and 14 producers, invaded the capitals of each of the 48 states to mark the next phase of the huge boxoffice drive.

It was the greatest outpouring of Hollywood personalities for personal appearances history. For one full week the 194 luminaries are due to be feted by state and civic leaders, interviewed by press and radio, and held by millions of John and Jane Does they covered assigned areas in each of the country’s exchange centers.

Hollywood’s inclusion of writers, directors and producers was in line with the original plan to have the industry represented in as many phases as possible.

Typical of the type of welcome being given the visiting stars was the Detroit area’s governor’s luncheon for the guests of honor, Walter Pidgeon, Sally Forrest, Gale Storm, writer Valentine Davies, director Alex Allen and producer Sam Zimbalist—the Lansing Country Club, following a cocktail party by the Lansing State Journal.

The evening, a giant “Golden Jubilee anquet” was thrown at the Book Cadillac hotel in Detroit with every seat in the huge ballroom booked a week in advance by Michigan exhibitors, distributors, newspaper editors and publishers, state and city officials.

Allocation of the stars in the original list published for each territory brought the expected gripes and frantic attempts at filling in with top name stars in the complaining areas. Danny Kaye was added to the Chicago territory and others were promised different cities that beelied about the grade talent assigned them.

Meanwhile, support for the industry campaign was pouring in from other quarters. The Hearst newspaper chain, never one to stint on entertainment coverage, was using all-out in news and editorial coverage of “Movietime.” The New York Sunday News will devote its entire Coloroto Magazine section to the season’s new pictures next month. Nationwide promotion and publicity tieups with national Community Arts organizations and TWA airlines have been set up. Look Magazine devotes seven pages to the new pictures in an article, “Who Says Hollywood Is Dying?” and so on down the line.

A special luncheon by the Hollywood Motion Picture Industry of the City (Greater New York, set for tomorrow) was expected to recruit a thousand or more extra-industry leaders in labor, civic organizations, government, etc. for support of the drive. The New York “Movietime” unit will be on hand for the occasion.

The quest for a workable means of bringing about industry arbitration and thereby eliminating the needless expense of litigation between exhibitors and the distributors will begin with an attempt to secure cooperation from National Allied at its forthcoming convention. In the event that the two organizations fail to agree, it was said, TOA will try to affect arbitration on a regional basis, hoping that it will be adopted nationally if proven successful in a single area.

It was also announced that, because of the many complaints that the problems of the “little fellows” were being brushed over lightly, the idea of setting up a “complaint department” in New York was being considered by TOA tops.

In his television committee report to the convention, Wolfson urged exhibitors to recognize the value of the medium, voicing his belief that the movies and TV can “survive and prosper together.” He stated that instead of fighting it, exhibitors should join television through telecasting or theatre TV.

Other committee reports embodied: a resolution that distributors refrain from selling films for use on television; a more equitable basis for determining film rentals; an increase in the number of color prints, and control of competitive bidding for films.

Distribution heads of six major companies had their say at the trade practices committee meeting, which discussed the clearance and prints problem. The sales heads lay the blame for print shortages at the doorstep of the theatre owners, claiming the anti-trust laws prevented the distributors from refusing clearance if any exhibitor is willing to pay the rental, thereby expanding the number of theatres playing a picture day and date and increasing the print shortage. The distribution chiefs present were A. W. Schawbel (Paramount), William F. Rodgers (M-G-M), Al Lichtman (20th-Fox), Robert Mochrie (RKO), C. J. Feldman (Universal) and Abe Montague (Columbia).

Among the prominent industries who addressed the convention were RKO’s Ned E. Depinet, in his capacity as COMPO president, and Paramount proxy Barney Balaban.

Depinet emphasized the need for an organization such as COMPO, assuring his listeners that TOA and COMPO are striving toward the same goal and that neither need fear for its existence by expansion of the other.

Later, at the president’s banquet, Balaban said that the future of television and movies depends on the public, agreeing with Wolfson’s contention that the movies should use, rather than ignore TV.

In addition to Wolfson and Skouras, the 1952 TOA slate comprises John Rowley and Walter Reade, Jr., vice presidents; Max A. Connect, secretary; J. J. O’Leary, treasurer; Giel Sullivan re-elected executive director and Herman Levy, general counsel. Si H. Fabian was named head of the executive committee.

(Continued on Page 20)
Murder, mirth and two of the hottest young stars in the film firmament are fused for the showman’s pleasure, as well as the audience’s. In “Be Your Own!” the Jerry Wald-Norman Krasna initial production for RKO Radio release, laughs and lethal action are combined that has proved successful time and again. The “Thin Man” series, the Damon Runyon muggs and a host of other films in this vein have capitalized the combo to great advantage. Now, with “Be Your Own!”, the screwball farce that so well meets the requirements of escapist entertainment is done to a fare-thee-well.

In Granger and the luscious Shelley, the exploiter has a bonanza of material. Linked romantically in their private lives, a fat section of movie fans are sold on the team through gossip columnists, magazine and newspaper features and film colony writers. In addition, however, each has earned a huge following that should not be neglected in the promotion. The ads have caught this facet in fine fashion, with catch-lines that combine the star billings, like “You Should See What Happens to FARLEY GRANGER All Because of SHELLEY WINTERS.”

The stars’ fans, too, will be anxious to see them in their initial comedy roles. Granger’s stock has risen steadily in a series of Goldwyn dramas. The Winters gal, too, has soared to new heights since her provocative performance in “A Double Life” with her portrayal in “A Place in the Sun.” Now, with both evincing a fine flair for broad comedy, they seem destined to pick up a neat batch of new fans, a vital matter to the theatreman for the future as well as the benefits he can reap from their current vehicle.

The famed artist Vargas, one of the nation’s foremost delineators of the female figure, has turned out some art of Shelley Winters that is choice whistle bait. It is used in the ads and accessories to excellent advantage. It should not be overlooked as an important eye-appeal promotion for displays, blow-ups, cutouts, etc. in theatre lobbies and on marquees.

**TIE-INS**

Several tie-ins have been arranged with national distributors. Among them, Ralston-Purina dog foods, with scenic stills from the movie featuring the advertising style of the nation-wide promotion. Other tie-ins include the American hat industry, with Dobbs, Adam, Stetson, Young and Champ giving the film counter and window displays. Pitman Publishers and TWA airlines.

**STUNTS**

A good teaser stunt to work in with the title is the use of a girl wearing a bathing suit or evening gown low in the back, with “Be Your Own!” lettered in the eye-catching space. The subject can be used as a hobby attraction or serve as an usher.

The key role played by the dog in the film also is good for a competition among youthful owners of dogs to find the closest resemblance to the canine star, or for the best trick dog.

**NEWSPAPER ADS**

Below, several of the display ads. All have the Vargas art and make good use of clever catch lines as a teaser.
BEHAVE YOURSELF!

The farcical aspects of murder as it is treated on the screen is given broadly comic handling by the Wald-Krasna production team in "Behave Yourself!" Farley Granger and Shelley Winters, as a young married couple with a mother-in-law problem, find that they don't know what real trouble is until a dog, due to lead a band of smugglers to their loot, attaches himself to Granger, and is mistaken for an anniversary gift by Shelley. The complications that result when Farley tries to return the mutt, and keeps getting innocently involved in a murder with each attempt, snowball into a climactic scene which finds the couple's living room strewn with kaput gangsters and our hero acclaimed for routing the smuggling ring. In addition to the stars and mother-in-law Margalo Gilmore, the assortment of cast characters—in order of disappearance—are as goofy and uninhibited as anything even a caricature master like Damon Runyon ever offered.
WALL ST. FIRM REPORTS
FILM STOCKS ON UPGRADE

Wall Street was optimistic about the future of motion pictures. Higher profits for film shareholders was forecast by Paine, Webber, Jackson & Curtis, as they issued a progress report on motion picture stocks. Reasons for this outlook were cited as follows:

(1) Despite the fact that there are more than six million more television sets in use now than a year ago, the trend of movie attendance turned upward in the summer months, and has continued through September despite the return of top TV shows to the air.

(2) While TV is here to stay, "the gregarious urge manifests itself — and more often than not this means 'going to the movies.'"

(3) Even with the increase in TV sets and number of TV stations and the prospect of color television, it is still quality which will determine the audience. With the FCC freeze on additional TV stations, it will be late 1953 or 1954 before the new stations are operating, and it is these which "represent the real competitive threat of coming years."

(4) Production costs have been cut "to fit a new pattern" — where a profit could be obtained at current attendance levels — which means an "even better budget performance in 1952," with profit margin benefits accruing.

(5) Easing of foreign restrictions and "supremacy" of American movies throughout the world means that 1951 dollar remittances will be among the highest on record.

Result: "The period of greatest concern over continuance has ended ... the prospect of sharply improved second half earnings reports now is almost a certainty whereas three months ago it was only a hope. In short, the industry has passed the peak of its troubles ..."

ADMISSIONS TAX TAKE UP
$2,500,000 OVER LAST YEAR

Indicative of the general uptrend in business was the increase in admission tax collections for August, 1951 over the same month last year, as reported by the Bureau of Internal Revenue in Washington.

The August, 1951, receipts were $34,142,531, more than $2,500,000 over last August's $31,606,535 total, and over $5,500,000 in excess of the July, 1951, take of $28,620,413.

Total Federal admission tax collections which include the above-mentioned general admission tax receipts, were up almost $3,000,000, amounting to $38,634,669 for August, 1951, as against $35,659,284 in August, 1950.

EIDOPHOR SYSTEM IN 150
HOUSES BY SPRING - SKOURAS

American exhibitors will see a demonstration of the 20th-Century-Fox Swiss Eidophor-CBS large-screen color television projector by the end of this year. 20th-Fox president Spyros Skouras, following a demonstration of the Eidophor system in color at the Swiss Federal Institute of Technology in Zurich, promised that Fox will begin large-scale manufacture of the equipment for theaters immediately after the demonstration in this country.

Skouras, who has pioneered in large screen television since its inception, proposed that 150 Eidophor units, combined with CBS color, would be available by the spring of 1952.

The 20th-Fox head predicted that about 2000 theaters would eventually be equipped with the new color system, leading to "a whole new era of prosperity for the motion picture industry."
In the Release Chart, "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 non-productions are on 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor, (C)Super Technicolor, (SC) Supercinemascope, (TR) Trucolor, (A) Anscolor.
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### THEATER 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.

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**IMPORTANT**

Don't put your return film in the lobby until all your patrons have left after the last show.
Put the Accent on SHOWMANSHIP WITH HERALDS!

The Shape that SHOOK the World!
with her famous Hoochy Koochy dance that shocked and rocked the first Chicago World's Fair!

LITTLE EGYPT
with Technicolor.
STEVEN - FLEMING

IT'S THE GONE WITH THE WIND OF MUSICALS!
ALL SINGING, SINGING, SINGING!
TECHNICOLOR!
TECHNICOLOR!

Across 3,000 years comes the great story...in all its fire and tempest!
GREGORY PECK - SUSAN HAYWARD
DAVID and BATHSHEBA

THEATRE

Get full details from your NSS salesman or your local NSS Exchange

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
LISTEN
HERE,
HOLLYWOOD!

Open Letter To The Studio Heads
And Filmdom's Top-Priced Stars
Page Three
YOUR MONEY BACK
IF YOU DON'T ENJOY M-G-M's

"ANGELS IN THE
OUTFIELD"

Yes, we feel so keenly that you and your family will enjoy it, that we make the above guarantee!

A picture like "Angels In The Outfield" is so far off the beaten track that you must take our word that everybody will love it. Such laughter, such emotional reaction (yes, tears too!) haven't been experienced in theatres since "Going My Way", "Bells of St. Mary's" and "The Stratton Story"!

We predict audiences will eat it up and we urge you to see it! Frequently our patrons hear about unusual pictures after they've gone and ask why we didn't insist that they see them. Make your plans now! Be sure to see it! WE GUARANTEE THAT YOU'LL ENJOY IT!

M-G-M presents

"ANGELS IN THE OUTFIELD"

starring PAUL DOUGLAS • JANET LEIGH

with KEENAN WYNN • LEWIS STONE • SPRING BYINGTON • BRUCE BENNETT

and Introducing DONNA CORCORAN • Screen Play by DOROTHY KINGSLEY

and GEORGE WELLS • Based on a Story by Richard Conlin

Produced and Directed by CLARENCE BROWN

THEATRE NAME

(Above is reproduction of the ad that ran 4 cols. x 235 lines. It is also effective in reduced size.)

This ad is getting big business!

Make it the basis of your whole campaign: in newspapers, in your lobby, and on the screen. Available shortly will be extra trailer footage with this message to add to the regular trailer.

"Hats off to LOOK MAGAZINE for its Oct. 23rd issue out Oct. 9th. They've done a great job for our industry in a big 8-page section. Publicize it to your patrons."

P.S. M-G-M pictures are prominent in the LOOK forecast: Beautiful full color scenes from "An American In Paris" (¼ page display), "Quo Vadis" and "Show Boat." Also scenes from "Angels In The Outfield" and "Ivanhoe."
LISTEN HERE, HOLLYWOOD!

OPEN LETTER TO STUDIO HEADS AND TOP-SALARIED FILM STARS

First, Hollywood, let's read the following dispatch from Thomas M. Pryor, Hollywood correspondent for the New York Times, which appeared in the Sunday Times of October 11.

"Early returns in this area seem to indicate that the film industry's big selling campaign, 'Movietime, U. S. A.' got under way last Monday with something less than an explosive start, thereby raising doubts about the ultimate effectiveness of the drive to supercharge the public with enthusiasm and set off a nation-wide stampede to theatre box offices. The local press, usually most cooperative in publicizing the industry's activities, found little to get excited about in the weekend exodus of players, directors, writers and producers via plane and train for various parts of the country.

"The reason for the apathy was quite obvious because, with a few exceptions, the big personalities of the movie world were not participating in this voluntary ambassadorial mission to woo new friends and to lure older acquaintances back into the movie-going habit. The big names were absent for various reasons. Many of them, such as Gregory Peck, Lana Turner, Cary Grant, Joan Crawford, Alan Ladd, Betty Hutton, Gene Kelly and Gary Cooper were busy making pictures. So, of course, they could not go touring without disrupting shooting schedules at great expense.

"BUT THERE WERE MANY OTHERS OF COMPARABLE STANDING IN THE PUBLIC MIND WHO WERE NOT BEFORE THE CAMERAS AND DIDN'T GO BARNSTORMING FOR THE WELLFARE OF THE PRODUCING COMPANIES AND THE THEATRE OPERATORS - PEOPLE SUCH AS BING CROSBY, BETTY GRABLE, BETTE DAVIS, CLARK GABLE, SPENCER TRACY, MARIO LANZA AND MANY MORE.

"Perhaps all of these had good reasons for not volunteering their services. (Transportation expenses were paid by the industry.) HOWEVER, THE QUESTION IS BEING ASKED WHY A PROMOTION JOB OF SUCH MAGNITUDE SHOULD BE UNDERTAKEN BY AN INDUSTRY SO SENSITIVE TO PUBLIC REACTION WITHOUT BRINGING ALL ITS BIG GUNS INTO PLAY."
The crowds are back thanks to "David and Bathsheba". The crowds are back thanks to "People Will Talk". The crowds are back thanks to "The Day The Earth Stood Still". The crowds are back thanks to "A Millionaire For Christy". The crowds are back thanks to "Meet Me After The Show". The crowds are back thanks to "Mr. Belvedere Rings The Bell". The crowds are back thanks to "The Secret Of Convict Lake". The crowds are back thanks to "The Frogmen". The crowds are back thanks to "Take Care Of My Little Girl".

NOW!
The crowds are back thanks to

THE DESERT FOX

There's No Business Like 20th Century-Fox Business
Movies Are Coming of Age

By Rick Starker

We wonder what those wiseacres are saying now; you know, the ones who like to talk and talk about movie standards being the 11-year-old mentality. Of course, professional carpers may never be convinced; it might denude them of their one element of importance—the critical robes. Millions of regular moviegoers—and perhaps a few million not-so-regulars—are becoming convinced that the times are coming of age.

Perhaps the minute hand was creeping towards twelve for our industry. Plagued bedeviled by television and a multitude of other factors, boxoffice grosses dropped and plenty—in the last two years. A keen friendly movie critic like the New York Times' Bosley Crowther told the industry its hope lay in going out after the “lost audience.” Others, both within and outside the industry offered their solutions to halt boxoffice toboggan. Out of the bulging suggestion box, one panacea predominated above all others, not because of its novelty or revolutionary nature, but simply because it was the fundamental tenet for the survival of any successful enterprise—“Make good pictures and the public will come back.” was a simple and unaltered fact. And Hollywood seems to have moved to that task in earnest.

(Continued on Page 12)
PANDORA AND THE FLYING DUTCHMAN BEAUTIFUL B. O. PROBLEM

Rates • • • + in class and art houses; less elsewhere

Metro-Goldwyn-Mayer
122 minutes
James Mason, Ava Gardner, Nigel Patrick, Sheila Sim, Harold Warrender, Mario Cabre, Marius Goring, John Laurie, Pamela Kellino, Patricia Raine, Margarita D’Alvarez, La Pillina.
Directed by Albert Lewin

A breathtakingly beautiful, literate and engrossing production has been fashioned by Albert Lewin from the legend of the Flying Dutchman. Magnificent Technicolor photography, superlative performances and a tragic story poetic in quality, almost Shakespearean in dialogue, make “Pandora and the Flying Dutchman,” a work of art that could be presented only by the motion picture screen. But—and it is a big but—what the boxoffice fate of “Pandora” will be remains a question mark for most theatres. Undoubtedly, it will fare excellently in art houses and class theatres catering to the highbrow trade. Conversely it can hope for little patronage in the action spots, where the mystic story, profound dialogue in long stretches, and the more-than-two-hour running time will elicit too many squirms. Between these two extremes, however, reaction will be varied. Despite the inevitable conclusion, a good deal of suspense is generated and maintained throughout and there are several highlight thrill sequences that will have any audience on the edge of their seats. The stars, too, have a potent marquee meaning and are at their best in this film. Ava Gardner, as a gorgeous heartbreaker, is gaspingly beautiful, while James Mason, as the tortured wratlı destined to sail his ghostly ship until he finds a woman who loves him enough to die for him, gives a sterling portrayal in a difficult role. Photographed on location on the Spanish seacoast, the settings and sets are a feast for the eye and are used to excellent advantage in the story. Principal faults are the length and talkiness. Apparently producer-director Lewin was too reluctant to delete some of writer Lewin’s script. It might be well for Metro to consider chopping some 20 or 30 minutes from the film. With some sound cutting, “Pandora” could be tightened into a mass audience attraction that could roll up surprising grosses.

Performances are on a high level, although Miss Gardner finds her complex role beyond her ken. However, she more than fulfills the visual requirements, and as captured by Jack Cardiff’s enlightened camera, it is doubtful if the screen has ever captured such feminine beauty. Mason is an ideal choice for the belabored sea captain, shading the character in varied tones of black and white.

THE RAGING TIDE SHALLOW BUT INTERESTING MELODRAMA

Rates • • generally, more in action spots

Universal-International
92 minutes
Shelley Winters, Richard Conte, Stephen McNally, Charles Bickford, Alex Nicol, John McIntire, Pepito Perez, Tito Vuolo, John “Skins” Miller, Robert O’Neill.
Directed by George Sherman

“The Raging Tide” is an interesting if somewhat slow melodrama, a romantic triangle involving a racketeer, an honest girl, and a young fisherman who has his eye on easy money. Adapted from Ernst Gann’s novel, “Fiddler’s Green,” the Aaron Rosenberg production for U-I only partially fulfills the possibilities of the imaginative story idea. The script seems to skim the surface; the characters never seem fully developed, and the story’s aimless wanderings mitigate against its completely successful enjoyment. However, the performances, notably that by Charles Bickford as an immigrant San Francisco fisherman, are excellent. Life along the Bay City waterfront is strikingly captured and the dialogue is frequently effective. George Sherman’s direction fails to fill the drama with expected excitement, but in mood of story and atmosphere it is usually good. The Shelley Winters-Richard Conte starring team will help boost returns above average, with best grosses accruing in action spots.

STORY: Richard Conte, after killing a rival slot machine operator, hides out on the fishing boat operated by Charles Bickford and his son, Alex Nicol. The youth has just been in trouble because of a stolen car and is in the custody of his parent. Conte has no trouble in prevailing on him to run his racket while he continues to lay low. The scheme backfires when Nicol falls for Conte’s girl, Shelley Winters, who, for her toughness, is loyal and honest. W. W. Conte serving as an observer gives a vividness of crime and Shelley’s gaining importance is his romantic life. Nicol experiences a change of heart. The triangle dramatically resolved during a storm at sea when, in attempting to rescue Nic, Conte is drowned.

The role of the girl, smaller and less showy than those usually played by Miss Winter’s, is, nevertheless, suited to her range. It plays it strikingly. Richard Conte is fine the trigger-man, and Stephen McNally acts a persistent cop with quiet efficiency. Charles Bickford plays the father with conviction and deep sincerity. Alex Nicol good as the errant son, and John McIntire makes much of his humorous part of old salt come upon the evil ways of drip.
'ANNE OF THE INDIES' NOVEL, EXCITING SWASHBUCKLER
Rates • • • generally, with exploitation

20th Century-Fox
82 minutes
Directed by Jacques Tourneur

Like quite a few recent film entries, "Anne of the Indies" suffers from title trouble. The mild handle hardly conveys the kind of hold action romance it is—a swashbuckling narrative about a lady pirate as tough as Long John Silver and as agile with the sword as Monte Cristo. The title role is stunningly played by Jean Peters who is set to work against a handsome Technicolor background that speaks well for the production supervision of George Jessel. The story is more literate than the ordinary pirate saga and holds interest throughout even if it concentrates more on the romantic triangle than on feats of piracy. This is not say, however, that "Anne Of the Indies" is short of action. There's plenty of it, and with Miss Peters at the end of the sword in most encounters the total effect is novel, exciting entertainment. The piece shapes up as top flight screen fare that, with selling to overcome the title and fight marquee value, should make a highly creditable boxoffice showing.

STORY: Louis Jourdan, a cashiered officer of the French Navy, has lost his ship to the British. In order to get it back he undertakes to learn the whereabouts of Jean Peters, a pirate who has been terrorizing the seas. He joins her men, even makes love to the lady in order to gain her confidence. When Miss Peters learns he has been taken for a ride and that Jourdan is married to pretty Debra Paget, she kidnaps Debra. Plans to sell her into slavery do fail. Jourdan follows her trail and in a sea battle is hopelessly out-maneuvered by the wily Peters. She puts the couple ashore on a desert island to die of thirst and starvation. However, she can't go through with the cruel revenge, turns back and gives their facilities for escape. To protect their flight she battles rival pirate Thomas Gomez and loses her own life.

Louis Jourdan, if not quite the dashing adventurer called for by the part, acquires himself well as the undercover man. Thomas Gomez is broadly amusing as Blackbeard. Miss Peters' mentor in matters of piracy, Debra Paget is lovely as the young wife, and Herbert Marshall plays the part of a drunken doctor with his usual excellence. Jacques Tourneur's direction paces the action and sex values for all they're worth.

HANNA (Hollywood

'MY FAVORITE SPY' ANOTHER HOPE SOCK COMEDY
Rates • • + generally
Paramount
93 minutes
Bob Hope, Hedy Lamarr, Francis L. Sullivan, Arnold Moss, John Archer, Luis Van Rooten, Stephan Chase, Morris Ankrum, Angela Clarke, Iris Adrian, Frank Faylen, Mike Mazurki, Marc Lawrence, Tonio Selwart, Ralph Smiley, Joseph Vitale, Nestor Paiva.
Directed by Norman Z. McLeod

"My Favorite Spy" is a Bob Hope comedy that rides in from high start to finish and is destined to do the same for the boxoffice. The script is a bit of zany writing neatly tailored to Hope's specifications, packed with solid laugh lines and situations that afford the funny man opportunity to indulge himself in everything from satire to slapstick. With Hedy Lamarr as his sultry visa-à-vis, the romantics are wildly insane, and both stars deliver them in the grand manner. Hope is surrounded by a tip-top supporting cast in this saga of espionage in which the comedian in a dual role is called upon to impersonate an international crook and a burlesque comedian. Norman Z. McLeod's direction puts the stars through their paces with no stops. The laughs are long and plentiful. The show is a natural and boxoffice returns can be extravagantly measured on the basis of previous Hope top-notch b. o. films—with Lamarr adding a heaping helping of marquee draw.

STORY: Hope, a burlesque comic, is picked up by government agents who believe him to be an important spy. When they learn his true identity, they enlist his aid in performing a dangerous mission. Hope agrees, sets off for the near East after a rigorous briefing in his role of a daring adventurer and demon with the women. He is supposed to exchange a million dollars in cash for a role of microfilm containing details of a valuable military secret. In Tangier, he meets Hedy Lamarr, a beauty in the employ of Francis L. Sullivan. Hope contrives to win her over to his side and together they foil attempts to gain possession of the important film.

Hope sails through the part with his usual resourcefulness, and Miss Lamarr's "mystery woman" is always alluring. Francis L. Sullivan is a bulky and effective heavy, Arnold Moss scores as Hope's contact in Tangier. ANGEL.

CLOSE TO MY HEART' MEDIocre SOAP OPERA
Rates • • + on names in family houses
Warner Brothers
2 minutes
Directed by William Keighley

"Close To My Heart" is a woman's picture pure and simple. Adapted from a magazine story published in Cosmopolitan, it plays exactly as such yarns read. The plot is almost childishly simple, devoid of characterizations or complications that might hinder it to life. Under the direction of William Keighley the action drags unsparingly and there's a monotony about the affair that pulls very soon after the drama has started. Hardly enough to balance on the credit side of the ledger, are some amusing dialogue passages and the likeable performers. "Close To My Heart" is too limited in its entertainment values to prove entertaining to any except the feminine element with the time and patience to endure it. Names can mean the difference, however, and will help bolster the weaknesses that would damn this to mediocrity.

STORY: When Gene Tierney discovers she is incapable of having a child, Ray Milland, her husband, suggests they adopt one. Gene soon discovers the vicissitudes of adoption, the long waiting list, etc. She hears of a foundling left at a police station, makes up her mind that this will be her child. The court and adoption agency place it in her home for the usual trial period. Milland, however, becomes obsessed with the idea of learning the infant's background. Utilizing his sources as a newswoman he traces the story of a school teacher betrayed by a hardened criminal, a quick marriage, the girl's death by suicide, the father's sentencing to the electric chair. But he learns too that heredity does not predetermine wickedness, and pleads successfully to have the child remain with him.

Ray Milland performs the husband role with his usual polish. Gene Tierney is lovely and sympathetic as the mother. Quite the best performance in the picture is that of Fay Bainter playing, of course, the secretary of the adoption agency. JAMES
**TWO TICKETS TO BROADWAY**

TOPLIGHT MUSICAL REVUE

Rates • • • — except in action houses

RKO-Radio

106 minutes

Cast: Tony Martin, Janet Leigh, Gloria DeHaven, Eddie Bracken, Ann Miller, Bob Crosby, Barbara Lawrence, Joe Smith, Charles Dale, Taylor Holmes, Buddy Baer.

Directed by James V. Kern

"Two Tickets To Broadway" is a musical—frankly and unashamedly that without pretensions of dramatics or complicated story. As presented by Howard Hughes, the flashy Technicolor extravaganza might have popped right out of the 'thirties as one in the "Goldilickers" or "Broadway Melody" series. And the formula, for all its thirty years, works like a charm. The story's so slight you could knock it over with a feather, but James Kern's direction keeps it a lively and interesting thread on which to hang the musical numbers and the hand-picked cast of players fill it with gay, bright charm. Busby Berkeley, plainly, hasn't lost his rare ability to concoct imaginative specialty routines. Whether they're intimate little sing sessions on a N.Y. rooftop or big revue sequences, the Berkeley sequences have polish, lift, and freshness. The picture is nearly all music—songs, dances, acrobatic displays, opera—the works. It's too long in its present editing, but if and when cut down to size it ought to shape up as top-flight revue entertainment, a solid attraction in all but the action houses.

STORY: Janet Leigh leaves her New England home town filled with high hopes and ambitions for a stage career. In New York she meets a trio of girls and Tony Martin. Their agent Eddie Bracken cooks up a TV show and to keep the group intact he hires an actor to impersonate Bob Crosby's producer and make frequent promises of a forthcoming shot on the Crosby show. Ultimately Martin and the girls make the grade but not until love has had its minor ups and downs and a succession of zany doings have run a merry musical course.

For Tony Martin, "Two Tickets To Broadway" marks the resumption of a screen career that has never fulfilled its early promise. Martin's great both as vocalist and actor. Janet Leigh is fresh and pretty as the naive tyro. Gloria DeHaven Ann Miller and Barbara Lawrence amuse as the three girls. Eddie Bracken's agent draws howls, and Bob Crosby plays himself with likeable charm. Yet vaudeville Smith and Dale garble the King's English in frantic fashion, scoring solidly.

Of the musical numbers, Martin's rendition of "Manhattan" and "Pagliacci" are the best—with an Indian number coming up as the finale for honors. Bob Crosby laments his position as an "unknown" brother in amusing style, and the Charlestown score resoundingly with their breathtaking acrobatics. Ann Miller's rhythmic perfection is always a joy. Gloria DeHaven and Barbara Lawrence have their specialty numbers too and come across with showmanly verve.

HANNA (Hollywood)

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**ACROSS THE WIDE MISSOURI**

DISAPPOINTING GABLE WESTERN

Rates • • • — on name draw

M-G-M

78 minutes


Directed by William A. Wellman

The widely-heralded Clark Gable starrer, "Across The Wide Missouri," which was reasonably expected to have been an outdoor epic in the M-G-M grand manner, emerges instead as a modest Indian vs-white adventurer film. In many ways similar to "Broken Arrow," which so memorably pioneered the portrayal of redmen as pretty decent folks, this Robert Sir: production won't nearly approach the critical acclaim and boxoffice success afforded that film. As directed by William Wellman, the picture unwinds at a leisurely pace that makes its surprising 78-minute running time seem long. The towering backgrounds dominate the film, rather than the action and romance, a weakness which could be blamed on an overactive and indiscriminate scissors. Grosses should be well above average because of the strong marquees names and Technicolor. However, tepid word-of-mouth will hamper the chances for a sock run, and the short footage may force theatremen to relegated it as a dualler.

There is nothing outstanding in any of the performances, although lovely newcomer Maria Elena Marques, as the Indian lass whom rough and ready fur trapper Gable chooses for his mate, adds little appeal to the magnificent Western scenery. Satisfactory in supporting roles are Ricardo Montalban as a treacherous Indian, John Hodiak, Adolphe Menjou and James Whitmore as Gable's trapper companions, and J. Carroll Naish and Jack Holt as Indian chiefs. The film is one of the lesser directorial achievements by Wellman.

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**THE UNKNOWN MAN**

NOVEL MELODRAMA SHORT ON ACTION

Rates • • as dualler

Metro-Goldwyn-Mayer

88 minutes


Directed by Richard Thorpe

"The Unknown Man," another in the group of medium bracket pictures from MGM, possesses an interesting enough basic story idea—a plot about a lawyer in the unique position of defending a young man for a murder the barrister actually committed himself. The screenplay fails to make the most of the premise, missing completely in action details and, instead, setting most of the narrative against the background of a courtroom. An hour and a half is too long for such a trick story, and added editing might yet bring the piece into line as provocative fare. The performances are really good, and director Richard Thorpe imbues his cast with vitality and enthusiasm—so much so that their works often overcomes the story's shortcomings.

Walter Pidgeon plays the middle-aged attorney with deep sincerity. And Barry Sullivan shines through the part of a militant d. a. with plenty of verve. Ann Harding is her usual lovely self as Pidgeon's wife. Keeve Brasselle is splendid as the tough criminal.

STORY: Walter Pidgeon is a corporation lawyer who is talked into accepting the case of Keeve Brasselle, a young man accused of murder. Pidgeon's gets the boy off but later comes to believe him guilty. In the course of his investigation he sees first hand that corruption is ruin the city—that a mastermind is at the top. The trail leads to Eduard Franz who masks his underworld activities by working as the head of the crime commission. In a final struggle Pidgeon kills Franz. Brasselle is taken in for the murder and convicted. Pidgeon cannot satisfy his conscience, so exposes himself to Franz and is himself knifed in the back. JAMES.
THE BOOKING OF THE WEEK

the MAGIC FACE

THINGS YOU’LL WANT TO KNOW

TYPE OF STORY: Expense exposé

CAST: Luther Adler Patricia Knight

RUNNING TIME: 88 minutes

HIGHLIGHTS: Special Correspondent William L. Shirer introduces real facts behind the nest murder of Hitler. Smash exploitation and exciting ad campaign put this in exceptional class. Columbia offers $10,000 award to “first person proving this amazing personality.” Check personal appearance $10,000 bill for your info.

RELEASE DATE: Soon

DISTRIBUTOR: Columbia

SEE

LOVE NEST SLAYING OF ADOLPH HITLER
— AFTER SHAMELESS CHAMPAGNE PARTY!

The last days and wild nights of Berlin, world sin center... when Hitler’s favorites got away with murder... and worse!

The MAGIC FACE

HITLER’S WOMAN TELLS ALL—and COLUMBIA PICTURES WILL PAY $10,000 to the first person who can authentically disprove this amazing impersonation!

Starring LUTHER ADLER • PATRICIA KNIGHT

Written and Produced by MORT BASHIAN and ROBERT SMITH • Directed by FRANK TUTTLE • As told to WILLIAM L. SHIRER • A COLUMBIA PICTURE
MAN WITH A CLOAK' MORBID PERIOD MELODRAMA
Rates • • on names

Metro-Goldwyn-Mayer
81 minutes
Joseph Cotten, Barbara Stanwyck, Louis Calhern, Leslie Caron, Joe de Santis, Jim Backus, Margaret Wycherly, Richard Hale, Nicholas Joy, Roy Roberts, Mitchell Lewis. Directed by Fletcher Markle

“The Man With A Cloak” is a dreary costume mystery melodrama, set in New York in the early part of the 19th Century, which must depend on its names for box-office vehicle for the co-starring talents of Joseph Cotten and Barbara Stanwyck it is far below their usual standard. The script is a lifeless, laborious affair, totally without action and romantic values. A surprise ending in which the character played by Cotten is revealed as Edgar Allen Poe serves no sound dramatic purpose. Performances are the only string point the picture can boast, although Miss Stanwyck’s role of a sinister countess affords the actress no opportunities to tote out her fiery brand of histrionics; she just ambles along mouthing the long dull dialogue passages as competently as possible. Fletcher Markle’s direction is as listless as the screenplay. The stars may give this an initial boost, but returns should diminish down the line.

STORY: After Cotten, a wandering barly, befriends Leslie Caron, freshly arrived in New York from France, he is plunged into a situation involving Louis Calhern, a dying millionaire, and Barbara Stanwyck, one-time actress now his mistress. Miss Caron has come from Europe to plead for funds that will help Calhern’s nephew fight for political freedom. Stanwyck is named in his will, and by depriving Calhern of medicine, she expects to hasten the day of his death. Prodded by Cotten, Calhern makes out a new will, but it is carried off by a raven directly after it is signed. Calhern succumbs to a stroke; Cotten discovers the will in time to foil the schemes of Stanwyck and the household servants who are her conspirators.

Joseph Cotten, with his cloak waving in the breeze, wanders in and out of the action looking for all the world like an alumnus of “The Drunkard”. Louis Calhern is his usual grand self as the old man, but the part is unworthy of him. Leslie Caron is pert and pretty as the French girl. Supporting players do some surprisingly good work, considering the material they are forced to swallowing. HANNA (Hollywood)

‘LOVE NEST’ PLEASANT LITTLE COMEDY
Rates • • + in family houses
20th Century-Fox
84 minutes

“Love Nest” is pleasant family entertainment, a show with moments of charm, quite a bit of bright, saucy dialogue, and ingratiating performances, although it does require a long time to get started, and the story is paper-thin. Production by Jules Buck is an excellent example of the “middle-type” picture—not too many sets but the thing never gives the feeling of being hemmed in by budget. Joseph Newman’s light direction keeps the pace moving along swiftly enough and does much toward making the characters come off as likeable, amusing people. It also marks the return of Frank Fay to the screen after his huge success with the Broadway hit, “Harvey”. “Love Nest” should be well received in family houses, but action spots won’t find it suitable, even for a supporting spot.

STORY: William Lundigan, returning war veteran discovers his wife has bought an apartment house during his absence overseas. The pretty young matron, June Haver, expects the menage to produce sufficient income for Lundigan to concentrate on his writing. Of course it doesn’t and the husband spends most of his time attending to repair work and quieting the complaints of the tenants. An added complication is the mystery surrounding Frank Fay, an amiable guy with a penchant for courting mid-aged women. He’s revealed to be a Lochnivar who has taken quite a few dowagers down the line but explains it all as being a service to the world. Fay is hauled into the click, achieves enough publicity for Lundigan to get off the financial hook by writing and selling his life story.

June Haver is pert and pretty as the wife Lundigan is good as the husband, and Fay scores in the Casanova role with his casual style. Supporting players, especially Jack Paar and Marilyn Monroe, are fine. JAMES

‘THE RACKET’ EXPLOITABLE CRIME MELLE
Rates • • + in action houses, more with exploitation
RKO-Radio
88 minutes
Robert Mitchum, Lizabeth Scott, Robert Ryan, Robert Hutton, William Conrad. Directed by John Cromwell

“The Racket” is a routine, though exploitable, crime melodrama that was apparently rushed through production and into release in hopes of cashing in on the recent Kefauver investigation. A fairly strong name cast in this Howard Hughes presentation, combined with a theme that is dominating the nation’s front pages, should make it a better-than-average attraction for action houses, particularly where blowhanded. However, the contrived, old-fart script and some uneven performances spoil the chances of this RKO release for anything better than fair returns elsewhere.

A climax which leaves a welter of loose ends dangling from the involved story will leave audiences more confused than amused, which won’t help excite favorable word-of-mouth.

Robert Mitchum, as the crusading police captain; Robert Ryan, as the Costello-type racketeer; Lizabeth Scott, as the singer who becomes mixed up with Ryan’s gang—all are familiar and dull as stock characters found in such films usually are, and the blame rests squarely upon the familiar and inadequate screenplay by William W. Haines and W. R. Burnett. John Cromwell, directing for producer Edmund Grainger, manages to instill some tension with camera and sound but, like the cast, fails to save “The Racket” from mediocrity.

STORY: Police captain Robert Mitchum orders gangster Robert Ryan to stay out of his precinct, then sets out to get Ryan when the latter has Mitchum’s home bombed. In order to lure Ryan into a trap Mitchum arrests the crook’s brother. The political machinery of the big shot who runs the town goes into motion and Lizabeth Scott, the brother’s girl friend, is chosen to take the rap. When a pair of Ryan’s hoodlums are killed trying to eliminate a cop who could prove that Lizabeth was framed, Ryan, in desperation goes to Mitchum’s precinct station, hoping to silence the girl himself. He kills a policeman, is captured and book ed for murder, then deliberately shot down by a crooked special investigator, William Conrad, as he tries to escape. Conrad another underling of the anonymous "big boss" are taken into custody by agents of the Crime Commission, leaving a vague inprecision that the balance of the syndicate will be broken.

JACKSON
ON OF DR. JEKYLL' MINOR BUT exploitable Sequel

The Son of Dr. Jekyll' is an exploitable

t for this attempt at a sequel to the red

horror film of yesteryear. Columbia, a

front office, uncredited production, pre-

presents a good enough show behind the

handle, hardly one to come into the same
class as the original, despite the casting of

such stars as Louis Hayward and

Alexander Knox in key roles. Their pres-

ence gives the picture acting depth, that

t at times nearly overcomes the shortcom-

ings of a humdrum screenplay. In addition, the

expected transformation materializes only

once—and that briefly—a fact that won't

please the horror fans who will be drawn

by the title. Seymour Friedman's direction

is competent; the physical trappings, most

presentable.

STORY: Louis Hayward, orphaned son

of the legendary London psychologist, Dr.

Jekyll, is reared by his father's friend,

Alexander Knox, a doctor who also man-

ages the considerable Jekyll estate. Hayward,

a medical student, falls in love with Jody

Lawrence but feels he should not marry

until he proves his father was not a monster

but a scientist. Hayward rebuilds his

father's laboratory and attempts to duplicate

Jekyll's experiment. It is unsuccessful.

Hayward ultimately discovers Knox has

the formula, eliminating one vital ingredient.

When properly administered it does not

make him a monster. There is a showdown

between that two that results in the destruc-

tion of Knox in a burning building, the

clearing of the Jekyll name with the revela-

tion that Knox has been using the legend

for his own evil purpose.

Hayward and Knox carry the bulk of the

picture with expert portrayals. Jody Law-

rence paces in the feminine lead. Support-

ing players, representing the English charac-

ter actor contingent, perform their usual

workmanlike jobs. ANGEL.

THE SEA HORNET' ROUTINE SEA MELODRAMA

The Sea Hornet' possesses a title and

a quality of value on the marquee of the ac-

tion films, but its entertainment ingredients are

sufficient for more ambitious purposes.

The overlong Republic production is strictly

mula, the account of a pair of deep sea-

dwellers who become involved in an unsavory

situation into which they have been lured by

a salty beauty. The romantics consume

more running time than is necessary, and

the inclusion of several song specialties by

chanteuse who is in cahoots with the heavies

serves only to slow up the show. Joseph

Kane, doubling as producer and director,

performs a strictly routine job in both
categories.

STORY: Rod Cameron rejects the invita-

tion of Adele Mara to blow up a sunken

ship because she refuses to divulge more

details. His partner, however, smitten with

Adele's obvious charms, accepts the deal.

A few days later Cameron hears that he is

dead, supposedly because of an underwater

accident. Cameron hastens to the scene,

begins an investigation on his own, soon

discovers Jim Davis is behind all of the

skuldugery. Eventually Adele Mara is

shown a good girl whose interest in the

whole business is her anxiety to shield the

name of her father, a skipper supposedly

responsible for the wrecking of the craft.

Cameron proves to his own satisfaction that

his buddy was really murdered; that Adele's

partner had no part in the disaster. Davis

has been covering up his own evil-doing—

the fact that the ship had been smuggling

gold.

Adele Mara is quite the best of the cast

although Rod Cameron makes his heroes

believable. Adrian Booth is the warbler,

and Chill Will is on deck for as much

humor as the part of Cameron's side-kick

allows. ANGEL.

LAUGHTER TRAIL' BALLAD-TYPE WESTERN FALLS FLAT

is the kind of picture on which even young-

sters will feel inclined to walk out. The

choppy story suffers countless interruptions

during which toothy baritone Terry Gilks-

son chants a succession of folk songs. As

if this were not grim enough, Gilksmon and

a choral group are used in the background

to sing a ballad which tells about the action.

The camera work is good, but this is the

only favorable point that can be found in

"Laughter Trail." Allen's direction and the

acting are just as dull as the script. Some

rural areas may find palatable the ballad

western formula as it is used here, but

evertheless can be expected to satisfy no one.

STORY: Virginia Grey works with Gig

Young, a highwayman. After a job involv-

ing the theft of valuable gems she takes

refuge in an army post commanded by

Brian Donlevy. She attempts to proceed

on her way but is prevented by an Indian

uprising. A pitched battle between the

whites and reds is precipitated because

Young and his cohorts have ruthlessly

killed a couple of Indians. Donlevy refuses

to turn them over to the savages, insists they

stand trial. A battle ensues and with the

killing of the bandits, peace is restored. Miss

Grey experiences a regeneration and is

permitted to go free. ANGEL.

OT LEAD' STANDARD TIM HOLT WESTERN

Schiol and directed with a good eye for

action values by Stuart Gilmore. Charac-

terizations follow the usual pattern of the

series with Holt tending to the heroic,

and sidekick Richard Martin supplying the

comic antics.

Holt is effective as the sagebrush tough

Guy, and Richard Martin's comedy amuses.

In support Ross Elliott and John Dehner

stand out. Joan Dixon handles the slight

female lead expertly.

STORY: Ross Elliott, a telegrapher, is

sent to jail and paroled because of the in-

fluence of John Dehner who gets him a job

at a railway station, thus expecting to have

an information pipeline about the move-

ments of gold shipments. Tim Holt learns

about the scheme, convinces Elliott that he

should work for the other side and betray

the gang. After the usual fussin' and frin' it's

all accomplished. ANGEL.
Movies Are Coming of Age

(Governed from Page 51)

What constitutes a “good” picture is, of course, a moot question with as many answers as there are individual likes and dislikes. But if we are to judge by the current upsurge in the box-office and take a look at the films currently racking up the greatest returns, a common denominator stands out—they are all adult pictures.

Let’s take four of the top grossers—"A Streetcar Named Desire," "A Place in the Sun," "An American in Paris" and "People Will Talk." Varied in theme and in presentation, each is a hand-fabricated product that sprains the formula, factory-made techniques and delves into themes that were formerly taboo because of censor problems, or were considered boxoffice poison. Each lapping it up like starved cats—and telling their friends not to miss it.

"A Place in the Sun," George Stevens' masterful treatment of Theodore Dreiser's classic novel, "An American Tragedy," is starkly realistic, unadulterated by sticky sentiment, comedy or papa elements. It, like "Streetcar," has another apparent kiss of death—a tragic ending. Yet it arouses such emotion, such sympathy for the principals, makes such an impact on the audience that the "don’t miss" urgings fly rampant after the theatregoer emerges from the film.

At the other end of the pole, "An American in Paris," sparked by the inimitable Gene Kelly, is the grown-up musical. One of the principal ingredients in its entertainment formula is ballet. "Ballet!" you say, pregnant, then he marries her, prepared to take the coming child as his own, and happiness is in store for them. Aside from the unusual character of the story, the fact that the erring girl is allowed to go unpunished is a refreshing change from the iron-clad edict in the industry code that has taken its pound of flesh from so many pictures and has emasculated their realism.

What made the industry turn, at such a decisive phase in its history, to this kind of film? What made Hollywood dispel beyond doubt the fallacy of the lament, "They don’t make good pictures the way they used to." And, although there are more adult pictures currently playing than there ever were, is this merely a coincidence, or is it a definite indication that the movies are growing up? These are questions worth considering because the answers are sure to have a bearing on the industry’s future.

Perhaps it was merely the old adage, "Necessity is the mother of invention" that caused the current outcropping of quality pictures. Television had lurched away a whopping percentage of regular moviegoers with its inferior—but free—entertainment. People were talking about the TV shows and movies became a lost topic of conversation. How do we use these strays and get them back into theatres? The answer was absurdly simple—make movies that will be talked about and people will go out to see. The execution was another matter, however. The Hollywood grist-mill had turned out a huge mass of factory-made product; it had evolved a formula that had proved its success—at least up to a little while ago; "class" or "prestige" films had cropped up, but usually lost money. And after all, the producers were in this business to make a profit. It was going to be difficult to make them change that formula. Besides, COULDN'T they turn out enough really good pictures to make a difference?

Possibly one of the turning points in the studio's thinking came as a result of the phenomenal grosses registered by "All About Eve," a "class" film for adults, full of wit, sophisticated talk that by all odds should have been a critical champion but a boxoffice dud. The returns, however, even in so-called "bick" and action houses, were eye-openers that must have made even the most conservative of movie-makers sit up and take notice.

Another factor may have been the boxoffice success of certain foreign pictures, such as "Red Shoes," "Shoe Shine," "Bitter Rice" and "Bicycle Thieves." Adult films, they grossed much more in the general run of theatres than was expected. Only one, "Red Shoes," was an expensive production; three of the others were in a foreign language. Yet all supplied the wants of the American

\[Continued on Page 20\]

FILM BULLETIN
The Lady Played Games with a Gambler... and LOST... and LOST... and LOST...

She didn't have the money... but she had the cutest collateral in town!

UNIVERSAL INTERNATIONAL presents

Linda DARNELL
Stephen McNALLY
Gigi PERREAU

"The Lady Pays Off"

with Virginia FIELD

Story and Screenplay by FRANK GILL JR. and ALBERT J. COHEN • Directed by DOUGLAS SIRK • Produced by ALBERT J. COHEN

U-I... THE BIGGEST THING IN BUSINESS TODAY!!
Swashbuckling spectacle is the principal ingredient of "The Golden Horde of Genghis Khan", Universal-International’s version of the notorious Tartar emperor and his legions. The 13th Century Hitler would-be dictator of the world, is discoursed in Technicolor as the film takes an incident in his violent regime in which he clashes with a band of English crusaders in his attempt to take Persia, and the special glamorous prize, Princess Shalimar. The story may not be exactly new, but when there is “the scream of a million arrows, the thunder of ten thousand hooves!”—and the exotic princess—there is plenty to sell.

The characters are an exploitable bunch and should be used to pique the interest in the film. There is Genghis Khan, the Scourge of Asia and one of the most feared men in history; his son Juchi, a vicious, though smaller edition of the Khan; Tugluk, hatchet-man for the emperor who leads the plunder-mad raids for gold and women; Raven, the Khan’s wily advisor. For their adversaries, the band of Crusaders, led by the brawny David Farrar. And, of course, the lovely Princess Shalimar, as portrayed by Ann Blyth, in a variety of filmy costumes that makes even the Technicolor blush. These people can be used in individual blowups, or in a composite cut-out (see right), properly captioned to arouse the want-to-see feeling in your customers well in advance of playdate.

U-I’s boxoffices, under director David Lipton, have concocted a press book that features a group of excellent ads, calculated to punch over the spectacle and exotic features, and some suggestions for exploitation that should be highly effective. The company is offering, for the asking, a one-minute teaser trailer in Technicolor that will give a special importance to the playdate, used a week in advance of the regular trailer. Also available without charge is a radio transcription with ten spots on the single platter.

The title and theme lend themselves to a host of promotion ideas. Properly used they should pay off.

**DISPLAYS**

The colorful players featured in the film will make an ideal set piece for advance lobby display. Above is a suggested arrangement, a life-sized blow-up and cut-out from various stills. It would be well to use full color for the Crusader and the lady, with the other figures tinted in red, while the title panel can be covered with gold glitter, with cut-out letters of title on top.

Those using the 24-sheet will get a tremendous effect by covering the title with glue and applying gold glitter. This can either be spotlighted at night, or let the automobilie headlights do the trick.

Another suggested display is a huge scimitar cut-out hung in lobby with title lettered across.

**PROMOTIONS**

All gold merchandise fits into a promotion scheme with stores, possibly even a "golden window" or "gold sale", if this can be arranged with the merchandise manager.

The popular Shalimar perfume can also be utilized for a promotion, tying in with the princess’ name in the film.
The barbaric legions of Genghis Khan, sweeping over Asia during the 13th century, were on their way to invade Europe. Samarkand, gateway to Persia, had to be overcome before the European invasion could begin. It is at this point that Universal-International's "The Golden Horde" picks up the story to tell how Samarkand's beautiful Princess Shalimar outwits the mighty Khan by pitting his own leaders against each other, and eventually frustrating the invasion attempt. Before she is through, however, the clever little hoyden requires the help of a band of English crusaders to send the Mongol horde packing. And, incidentally, takes the not unwilling leader of the crusaders as her husband.

While director George Sherman and scripter Gerald Drayson Adams may have taken some liberties with historical fact, it should be forgiven by the majority of moviegoers when they see the lovely Ann Blyth in the role of Princess Shalimar, the handsome David Farrar as the crusaders' leader and the sumptuous trappings of the Persian palace. On the Tartars' side, Marvin Miller is Genghis Khan; George MacReady, his sinister advisor; Henry Brandon, the son of the Khan, and Howard Petrie, the plug-ugly who does the emperor's dirty work.
PRINTS, CLEARANCES TO BE Aired at Allied Convention

Indefinite availability and postponement of clearance due to print shortages will be the most prominent bones of contention at the 18th annual National Allied convention opening in New York, October 30, according to Wilbur Snaper, president of Allied Theatre Owners of New Jersey and convention chairman.

It was also announced that board chairman and general counsel Abram F. Myers will make the keynote speech at the convention's opening session. Other speakers include Metro studio chief Dore Schary and William McCraw, international executive director of Variety Clubs International. Francis Cardinal Spellman will deliver the invocation at the opening luncheon and Ronald Reagan, president of the Screen Actors Guild, has consented to speak at the luncheon if he can attend the convention. Also attending will be all company presidents and Adolph Zukor.

Charging distributors with creating their own clearances in many instances by failing to make prints available, Snaper said the convention will refuse to accept the distributors reasons for print shortages and will, in fact, demand action to counteract the effect of lengthening clearances. He pointed out that the increasing number of complaints received from exhibitors against certain exchanges for availability failures will give the problem top priority at the film clinics which are scheduled to be conducted during the convention.

Six clinics will be held, three each day of the convention proper. The clinics and their chairmen are:

Problems relating to theatres in towns under 3,500 population—H. A. Cole; towns under 25,000 population—Ray Branch; large cities—Nathan Yaminis; key neighborhoods—Snaper; outdoor theatres—O. F. Sullivan; circuit buyers and bidding—Jack Kirsh.

Preceding the convention's opening luncheon, the convention committee will meet October 27 and the board of directors will hold sessions October 28-29.

A panel type of forum has been planned, with exhibitors and distributors invited to participate, and a full social program has been set up from the first day luncheon to the closing banquet on the final day.

STAR TOURS HAILED 'GREAT SUCCESS'; SOME COMPLAINTS

Those areas fortunate enough to be included in the itinerary of the touring movie stars are hailing that phase of the "Movietime U. S. A." campaign as a howling success.

"The greatest public relations achievement in the history of our industry," national director Robert J. O'Donnell called the star tours. "Nothing the motion picture industry has ever done has won such goodwill for our industry as these personalities accomplished in one week by their appearance among the public."

The New England tour was termed "a colossal success, to put it mildly" by Martin J. Mullin, co-chairman for that area.

Movietime headquarters in New York were being deluged with press clippings which showed an overwhelmingly favorable reaction to the "Movietime" drive.

The only complaints being heard were from exhibitors in those territories that were neglected and where scheduled tours were fouled up. It was also argued in some quarters (see FILM BULLETIN editorial) that Hollywood failed to capitalize the "Movietime" campaign fully by not sending out its top personalities. The overall industry attitude toward this first big public relations push appears to be that "Movietime" is a wonderful idea—lacking only Hollywood's maximum cooperation to have made it a complete success.

MYERS ASKS COOPERATION AT JOINT ALLIED-TOA CONFAB

Branding the systematic raising of film prices as "the greatest obstacle to the success of Movietime" and "the foremost threat to future industry cooperation," Abram F. Myers, general counsel of National Allied, called for industrywide continuation of the good faith and cooperation displayed at the joint convention of Allied of the Mid-South and Tri-States TOA.

Myers addressed the precedent-setting meeting in Memphis last week, at which Allied president Trueman Rembusch and TOA president Mitchell Wolfson were also principal speakers.

The areas of conflict and agreement in the motion picture business were defined by Myers, who criticized the "selfishness and obstinacy" which have "impeled the formation and development of COMPO and are handicapping the present Movietime campaign." He called on the industry to find a way to point its "collective finger of scorn at the satraps and the lone wolves' who are hampering the movement toward real industry cooperation.

The areas in which all members of the industry can agree, said Myers, include cooperative action in the broad field of public relations, joint efforts to stimulate theatre attendance and unified action in legislative matters.

"These matters, all of them," he emphasized, "are of vital importance to the welfare of the whole industry. Every member of the industry should give to them the same interest and attention that he does to the details of his own business—in some cases, a little more."

Myers delivered a message to "our friends, the distributors," warning them not to "jeopardize this great experiment in industry cooperation which holds so much hope for benefit to all of us, by demanding higher rentals now." He reminded them how they, in the past, "have been fond of reminding the exhibitors that 'we are all in the same boat, don't rock it.' I now tell you the exhibitors are still in the same boat with you and you must share with them the last biscuit and the last cup of water if you hope to reach dry land together."

Should the distributors continue their demands for higher rentals when boxoffice receipts are at a low ebb, said Myers, the forthcoming Allied convention slogan "undoubtedly will be, 'Cooperate when we can, fight if we must.'"

In reference to talk about a possible merger of Allied and TOA, Myers said he felt that if such a merger took place and didn't satisfy the needs of independent exhibitors, "a new exhibitor organization would be formed overnight—and it would be a dandy."

In his talk to the convention delegates.

(Continued on Page 17)

FILM BULLETIN
News and Opinion

(Continued from Page 16)

Allied president Rennkoch charged Paramount with competitive bidding inequities, stressed the importance of theatre television to the thousands of small theatres in areas where home TV is in doubt, and quoted MPAA sales managers committee chairman Ben Kalmenson as saying the committee "will not tolerate the illegal practice of forcing pictures by any salesman or branch manager."

Outlining the new TOA platform in his speech before the joint meeting, TOA head Walson revealed plans for setting up a system of arbitration to eliminate costly lawsuits and straighten out differences between exhibitors and distributors. He also spoke of the importance of theatre TV, expressing the hope that the cost of production will be lowered to allow more theatres to install such equipment.

RCA TINTED TV PASSES

TESTS WITH FLYING COLORS

The dream of theatre television in full color took another important step toward realization as the Radio Corporation of America demonstrated successfully its "compatible, all-electronic system" in New York's Colonial Theatre last week.

Although the experimental picture, which was transmitted by microwave from NBC's New York studio and the Palsades Park across the Hudson to a 9 x 12 foot screen in the Colonial, did not approach the point of perfection reached by most film color systems, its vivid hues and unusual clarity indicates a favorable future for the RCA 3-tube projector. Some distortion around the edges was noted, particularly in long shots.

It was announced that the experimental model used in the Colonial Theatre is the only one available and that neither price nor production schedule have been set as yet. The RCA spokesman said the equipment can be located anywhere in the theatre and may be adapted for use on a screen up to 18 by 24 feet. Theatres with large screen TV installations will be able to receive NBC color telecasts without making any change.

ROSENFIELD EXITS FOX

Jonas Rosenfield, Jr., advertising manager at 20th Century-Fox since 1948, announced his resignation, effective November 2, terminating a ten-year association with that company. As ad chief, Rosenfield worked on many notable campaigns and made speaking tours covering exhibitor, sales and showmanship meetings. He also assisted in the creation of the "Moicentum, U. S. A." campaign.

UI PLEDGES MORE PRINTS AS SHORTAGE GRIPES GROW

Exhibitor complaints about the shortage of feature prints received a concrete answer from Universal. A coordinated plan to make more prints available was announced by the company's domestic sales manager Charles J. Feldman, during the series of four regional bookers' meetings which were concluded in Los Angeles last weekend.

Feldman said the plan was the result of a study made of bookers' analysis of all Universal accounts during the past two years.

"Our company is not only making available more prints," said Feldman, "but by this coordinated planning is making it possible for all offices to interchange prints to help alleviate the emergency."

Feldman declared that Universal wants to give every exhibitor a chance to play pictures "in relation to his particular situation and it is our hope that as a result of this planning that our company will be able to make a substantial contribution to the solution of this problem."

MONO-AA REPORTS PROFIT;

"TURN FOR BETTER" — BRODY

The $1,061,648 net profit shown by Monogram Pictures for the year ended June 30, 1951 was a bright turnaround from the $863,342 net loss reported for the same period in the preceding year.

In the company's annual report, Monogram-Allied Artists president Steve Brody prophesied "a turn for the better" concern

FCC OKAYS 90-DAY TEST

OF PARAMOUNT'S TELEMETER

A 90-day test of Paramount's telemeter subscription TV system was authorized by the Federal Communications Commission.

The tests, which will be made without public participation over only six receivers, will be conducted between midnight and 9 a.m. over KTLA-TV, Los Angeles. The FCC announced that the conditions correspond with those imposed in the special grants for Zenith's Phonetainment and to General Teleradio, Inc.
TOA'S GAEI SULLIVAN
An Eye to Grass Roots

EARL I. SPONABLE, recipient of two memorable awards at the Society of Motion Picture and Television Engineers convention in Hollywood last week, is one of the main cogs in 20th Century-Fox's towering technical machine that has been responsible for some momentous advances in sound, color and large-screen television. Sponable, who has been with Fox for the last quarter of a century, personally designed most of the electrical and mechanical units required for a complete system of sound-on-film recording and reproduction, constituting the basis for the sound motion picture industry of today. In his first year with Fox Film Corp., predecessor of 20th-Fox, he designed and built the first sound motion picture studio—sound-proofed, acoustically treated, and air-conditioned. He participated in the creation and development of the sound newsreel. He has been a pioneer in equipment and techniques for television as far back as 1938, transferring his talents to large-screen television TV after the close of World War II. Earl Sponable very well deserves the SMPTE's Award for "outstanding contributions to the technical advancement of the motion picture art, particularly in the fields of sound-on-film, color film, and large-screen television."

A COUPLE OF BROWNS will be remembered with gratefulness by Indiana and Georgia industryites for a long time to come for their valiant pinch-hitting during the Hollywood personalities tours. Joe E. Brown, who confesses that the only thing he loves more than his family is baseball, left his seat at the World Series and flew through a heavy rain storm to appear at the Governor's luncheon in Indianapolis when stars failed to show up. Vanessa Brown, no relation—except at heart, on an hourly's notice of trouble in Georgia canceled three TV dates and flew all night from New York to Atlanta to pinch hit for missing stars. When she arrived at 3 a.m., Vanessa was told that the contingent had been filled in by a late replacement. So she hopped the plane again and flew back to New York, arriving in time to fill her TV commitments, but without food and sleep. When she got to her apartment, she found it filled with bouquets from Georgia exhibitors and COMPO for her unselfish efforts.

TOA IS GOING all out to dig into the "grass roots" areas following the "revolt" at the recent convention. The theatre organization has hired Dick Pitts, formerly editorial director of COMPO, as "executive assistant in charge of public relations and programming." Executive director Gail Sullivan frankly declares the appointment to be in line with the "declared national policy of TOA to strengthen its contact with the grass roots." Pitts, for 16 years movie editor and columnist of the Charlotte (N. C.) Observer, gained industry-wide recognition in 1948 with his series of 12 columns on "What's Right With Holly-

wood," and joined COMPO shortly after its organization. His first job in the TOA post, according to Sullivan, will be to "coordinate the basic planning of the six TOA regional committees so that their programs will be of maximum benefit to big and little exhibitors alike."

SOME ROXY female patron is going to be given the surprise of her life. According to the theatre's figures, the 100 millionth ticket to the huge house will be purchased sometime during the current engagement of "A Millionaire for Christy." To celebrate the occasion, the theatre is planning a special day-long carrot for the purchaser of this ticket, with Richard Cowell, wealthy young man about town, squiring the lucky gal in his chauffeur-driven Cadillac limousine to dinner, a show and dancing in several plush Broadway nite spots. The only hitch is, if it's male, the deal's off, at least so far as Cowell is concerned.

THAT LOOK ARTICLE, journalism's answer to the belabored Life story, is one of the biggest plucks the industry has ever received. Metro's Henderson Richey, never one to overlook a good turn, has written to every listed editor of Look, expressing his gratification with the article and feels that everyone who makes a living from the movie industry should and will do the same. Mr. Richey's note is worth repeating: "As one who not only makes his living in the motion picture business but one who, as most common folks do, loves the movies, permit me to say my thanks to you for your constructive, interesting, factual and exciting story in this week's 'Look' entitled 'Who Says Hollywood Is Dying' written by Jack Sayers. It is apparent that you gentlemen believe in America, believe in giving the public news, fresh pictures and don't believe that an arrogant 'I'll tell you' attitude is good publishing and from the ABC reports, it is paying off—more people are buying and enjoying 'Look' than ever before, contrasted to the drastic decline in the circulation of your competitor. You are right, good movies are good news to everyone. And accurate reporting always wins. My congratulations to Mr. Sayers for a clean, clear, concise job of reporting."

TAKing A LEAF from the "Movie-time" book, 20th Century-Fox is sponsoring a series of star junkets that will concentrate on the "grass roots" areas. They will plug five of the company's loop releases, "Let's Make It Legal," "Anne of the Indies," "Decision Before Dawn," "Golden Girl" and "Kangaroo." The last-named, incidentally, will have an unusual twist, based on the filming of the picture in Australia. "Miss Kangaroo," an Australian beauty to be chosen in a national contest currently being sponsored by the Hoyt theatre chain in that country, will tour the U. S. on behalf of the film, making radio, TV and personal appearances across the country.

THE "QUO VADIS" campaign went into high gear as Metro launched its biggest ad-publicity-exploitation drive in history last week, preliminary to the world premiere next month. The seven opening cities were covered with a barrage of 48-sheets and announcement ads on Oct. 14th. Editorial color layouts in newspapers have been set for 15 towns, to be supplemented by special full-page color ads in more than a hundred key cities served by the American Weekly, Parade and metropolitan Sunday magazines. Another important facet of the campaign, tie-ups with nationally advertised products, has now garnered co-ops with at least 25 merchandising and manufacturing houses throughout the country.

NO STRANGER to "Oscar," 20th Century-Fox finds itself on the receiving end of another—the "Oscar of Industry" trophy for the best annual report of the motion picture industry. The bronze trophy, awarded annually by the Financial World Survey of Annual Reports, will be presented to the company at the Annual Awards Banquet in the Statler Hotel, Oct. 29th. A total of some 5000 annual reports were considered this year in the international competition to be judged in 100 classifications.

OF MEN AND THINGS: Universal world sales director Alfred E. Duff begins a series of meetings with J. Arthur Rank representatives in London today (22nd) which will include guest speaking spots at the Rank Theatre Circuit convention and the GFD Distribution Convention... John Joseph Kennedy, RKO Radio Far Eastern division manager, died suddenly of a heart attack at a Boston hotel. He was 52... Cecil B. DeMille was the recipient of a special citation from the American Legion for his 37 years of leadership in the field of entertainment and popular education...
NATIONAL CONVENTION
and
TRADE SHOW

ALLIED STATES ASSOCIATION
of
MOTION PICTURE EXHIBITORS

A meeting—important to every independent exhibitor . . . We invite your attendance!

Address your correspondence to the Host Unit
ALLIED THEATRE OWNERS OF NEW JERSEY
234 WEST 44TH STREET, NEW YORK 18, N. Y.

HOTEL BILTMORE Oct. 30th - 31st and Nov. 1st
Movies Are Coming of Age

(Continued from Page 12)

moviegoer by their mature approach to their topics.

What about that great American public? Why is it now flocking to pictures it once spurned? Could it be because it, too, is growing up? Fired in the crucible of a deep depression and hardened by the current "cold war" and other world-shaking events, the growing-up process has been speeded beyond that of any period in history. And with this fast-maturing of the American people must, of necessity, come a maturity of their culture. Many have not yet come to recognize this fact, including, strangely, the bulk of the American people themselves. They still underestimate their own culture, looking upon the Old World as the fountainhead of the arts. The comparatively new and American—born and bred—art of motion picture entertainment seems to have been recognized everywhere in the world except the U. S. as an important American contribution to culture.

Those from other lands looking hopefully towards this country as their standard bearer, are gratefully noting the many manifestations of America's maturity. The trend towards more intelligent motion pictures is one of them—a highly important one, since to a great many, our films are the principal contact with America. It is another reason why it is so earnestly to be hoped that the Americans themselves will recognize it as such and not relapse into the state of mind which makes use of the lowest common denominator in entertainment.

All this may sound very highfalutin'. The average exhibitor doesn't want to bother himself with philosophical generalities. He wants more business at the boxoffice and to hell with Art. But he wants that business to be stable and lasting. Such patronage can be sustained only by a regular following of audiences whose imaginations are constantly being stimulated, and who can be made to feel that the movies deal with those subjects which affect their own lives—and deal with them on a down-to-earth basis. You don't have to be a highbrow to enjoy a picture which grapples fearlessly with a big human problem and comes up with an ugly answer.

Looking around on the Hollywood horizon, it seems there are quite a few adult jobs on the way to maintain the upward swing of the boxoffice pendulum. Columbia is readying Arthur Miller's dynamic play "Death of a Salesman". Another Columbia production, with Judy Holliday, is an original Garson Kanin—Ruth Gordon screenplay called "Marrying Kind", which handles the divorce problem at bed-level. It has in the works a screen version of a play shortly opening on Broadway, "The Four Poster", with Hume Cronyn and Jessica Tandy, dealing with marriage.

Twentieth Century is following "David & Batsheba" at the New York Rivoli with "Decision Before Dawn", produced by Anatole ("Snakepit") Litvak. It was made in Germany, and by all accounts is a beautiful, intelligent picture with crackling dialogue and grimly realistic situations which will have the critics on the edge of their seats.

From Paramount you can expect three promising adult films, soon to be in release, "Detective Story" is the story of a "dick" who shows no mercy to crooks, especially abortionists, and who finally, and fatally, finds that his own wife has had an illegal operation. Then will come "My Son John", an Alger Hiss type of story dealing outspokenly with the Communist menace—a again original story. And also from Paramount is coming another of Theodore Dreiser's monumental classics, like "Place in the Sun", this time based on his " Sister Carrie", and starring Sir Laurence Olivier, Jennifer Jones and Miriam Hopkins.

There are others on the up-and-coming list which will qualify as pictures of ex-
## In the Release Chart, "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 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor, (C) Cinecolor, (SC) Supercinecolor, (TR) Trucolor, (A) Ansicolor.

### 1950-51 Features

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Without exception in every engagement to date, playing time has been extended and extended and extended again.

"A Streetcar Named Desire"

Starring Vivien Leigh, Marlon Brando, Kim Hunter, Karl Malden

Produced by Elia Kazan

Screen play by Tennessee Williams

Directed by Elia Kazan

It's 'Movietime U.S.A.'—Now and Every Day!
ALLIED TALKS SWEET & TOUGH

REPORT OF THE CONVENTION

Page Five
"Will Paramount continue to deliver the kind of big boxoffice attractions it has released in the past few months?"

Our answer is: An emphatic yes!
In the Paramount Building elevator the other day, an important circuit head met a Paramount sales executive and put just that question to him. The answer was an emphatic "YES!" Paramount's November and December releases alone justify an answer because they possess the grossing potential of pictures such as "A Place in the Sun," "That's My Boy" and "Here Comes the Groom."

Those highly successful attractions, all delivered within a 2-month period, were not a flash-in-the-pan. You can be assured that in almost every similar period between now and the end of 1952, Paramount product, so outstanding in the past few months, will be equaled in number and quality. You can expect increased boxoffice revenue because Paramount's consistently strong product is the result of long range planning and unlimited financial investment.
...and there's no business like 20th Century-Fox business when you've got "DAVID AND BATHSHEBA", "THE DAY THE EARTH STOOD STILL", "ANNE OF THE INDIES", "MEET ME AFTER THE SHOW", "PEOPLE WILL TALK", "TAKE CARE OF MY LITTLE GIRL", "I'LL NEVER FORGET YOU".

The Crowds Are Back Thanks to 20th Century-Fox
EDITORIAL

SWEET BUT TOUGH

In some respects, the Allied convention was an unusual one. The atmosphere, for the most part, was more temperate; absent, happily, was much of the petty griping by members about their individual, localized problems; gone was most of the blind antagonism against anything and everything concerning the film companies. Indeed, now 23 years of age, Allied States Association of Motion Picture Exhibitors is a senior member of this industry and its 18th annual convention was conducted with becoming maturity and fine dignity.

But, hold. This is not meant to convey the impression that this was a namby-pamby convention, given to trivia and slapping. Far from it. True, there was sweet talk about COMPO and a commitment to consider an all-inclusive arbitration system for the industry, but there also was no lack of well-directed tough talk about some of the trade practices being employed by certain distributors.

Allied still speaks for the thousands of rank-and-file exhibitors of America and last week's 3-day meeting in New York served to reaffirm its vigilance in the protection of their interests.

MO WAX

The Allied Convention

MEMBERS' GRIPES HARDEN TONE OF MEETING; ARBITRATION OK'D

For two days the 18th annual convention of Allied States Association of Motion Picture Exhibitors rolled along in an atmosphere of unusual serenity, but there was no lack of fireworks before the third and closing session of this militant exhibitor organization wound up late last Thursday afternoon.

Sparked by sharp criticism from the floor against the sales practices of certain of the major distributors, the last day's general meeting brought forth a rash of strongly worded resolutions directing the Boards and the general counsel of Allied, A. F. Myers, to take action against the alleged offenders.

The large gathering of independent theatremen was a bit rankled, perhaps, by the fact that two of the major companies had failed to have their general sales managers present at the Wednesday session, an open forum on the discussion of film problems. Neither Warner Bros. nor Paramount was represented that meeting, although in the latter's case there was a good reason: Distribution chief Al Schwalberg was married the day the convention opened and had left on a honeymoon. In the case of Warners, however, the ire of the membership was stirred by the failure of WB sales manager Ben Kalmenson to even acknowledge the invitation of the independent theatremen to attend the forum.

The final day's session began with an undercurrent of discontent as the conventioners were called to their seats by the gavel of Allied president Trueman T. Rembusch. Exhibitors were grumbling that they had no opportunity to present their gripes. But, in typical Allied fashion, Rembusch opened the flood gates by turning over the meeting to the "other side of the dais"—and the membership had their day.

By the time the air had cleared, the Allied membership had agreed to have the Board take the action on the following:

—Investigate charges that 20th-Fox had been forcing increased admissions on "David and Bathsheba," as a condition to playing the picture, and for the "General Counsel to gather all available information on this violation of the law and the court's decree." and also "whenever or wherever such violations should come up."

—Film rental grievances such as "must" percentage terms, excessive rentals, refusal to adjust, and "raising the floor on sliding scales and lowering the ceiling on split figures", which cannot be adjusted locally were forwarded through the regional association to the coordinator of the Allied Film Committee in New York for presentation to distributors.

—An "all-inclusive" arbitration setup covering clearances and prints, competitive bidding, film rentals, forcing, illegal setting of admission prices, runs, etc.

—Take action on those companies that were selling films made for theatrical exhibition to television. Named specifically were Republic, Monogram and United Artists.

—To treat drive-ins in a class equal to conventional theatres and urge distributors to end discrimination against the outdoor houses in runs, preferred playing time and film rentals.

A highlight of the closing session was the appearance of William F. Rodgers, M-G-M sales chief, who earned a bonanza of exhibitor good will by his presence. Rodgers and six other distributor heads had been on hand the preceding day in a grueling question-and-answer session. Although all had been invited to return Thursday, none signified his intention to do so, so that Rodgers' appearance not only made the desired impression, but also permitted the theatremen to air unanswered gripes left unsettled on Wednesday.

The Metro sales topper admitted that he couldn't define "pre-release", one of the bones of contention the previous day. He did say the function of pre-release was to determine the proper way of marketing a film. The sales policy for "Quo Vadis", for instance, will depend on what Metro learns from its pre-release.

He also stated flatly that Metro branch managers have complete local autonomy to chuse terms and to adjust film prices. On clearance, Rodgers declared, "We have never before, nor will we object to arbitrating in the matter of clearance."

(Continued on Page 7)
Thanks for your loyal support and your confidence.
Thanks for your encouragement that inspires us to create for you attractions of the magnitude that makes M-G-M symbol of the Biggest.
Thanks for the showmanly effort, skill and enthusiasm with which you have assisted us in the promotion of our product.
Thanks because all of these are wrapped in the precious bond of friendship.

HIGHLIGHTS of the Meeting

"QUO VADIS" (Tech.) — Promotion to blanket the nation. Massive accessory displays; ad campaigns; exploitation tie-ups. • "AN AMERICAN IN PARIS" (Tech.) — First 10 spots top "Show Boat" by 15%. Frisco, Cleveland in 5th week. • "ACROSS THE WIDE MISSOURI" (Tech.) — Nation-wide success. • "CALLAWAY WENT THATAWAY" — Trade Shows Nov. 8 of the sensational comedy to delight America Xmas-New Year’s. • "WESTWARD THE WOMEN" — Unprecedented ad campaign. Long-range national saturation to launch another M-G-M Big One, a showmanship Giant.

PRODUCTION NEWS: As forecast by Hollywood Reporter it’s "an all-time record investment." Just a few of the Big Ones: "The Wild North" (Anscocolor), "Ivanhoe" (Tech.), "Belle of New York" (Tech.), "Singin' In The Rain" (Tech.), "The Merry Widow" (Tech.) "Scaramouche" (Tech.), "Lovely To Look At" (Tech.), "Skirts Ahoy" (Tech.), "The Student Prince" (Tech.) and many more.
The Allied Convention

View of the dais at Allied Convention as A. F. Myers delivered the keynote address

‘Help Not Gimmicks’ — Kirsch

(Continued from Page 3)

Among the ringleaders of the fireworks were Minneapolis’ Benny Berger and Ted Dann, Chicago’s Jack Kirsch, Philadelphia’s Larry Perlman and Sid Samuelson, convention chairman Wilbur Snaper, and Iowa-Nebraska’s Charles Niles, Niles tore into Paramount for “courage” and Samuelson suggested Warners be included as a malefactor. Neither of these companies, it was noted, had been represented in the sales managers’ forum.

Leader of the opposition to arbitration was young Mann of Minneapolis. Almost singlehandedly, Mann upheld the previous practice which had disdained arbitration and relied rather on direct action by the counsel and litigation. It was a losing battle, however, and, for the first time, Allied went on record as approving arbitration. Not a little of the support for arbitration was engendered by Myers’ tacit endorsement of the resolution after a direct question from the floor soliciting his sentiments.

Kirsch made a fervent plea for distributors to try to prevent the closing of 6000 theatres, which, he said, many industries consider inevitable. “Give us help, not gimmicks,” he said, and advised the film companies to forego stockholders dividends, if necessary, in order to aid in preserving these theatres.

A hint of what was to come was contained in the preceding day’s hassle with the sales managers. As the distribution toppers, seated on the dais, awaited the barrage, Metro’s Dore Schary called upon the exhibitors for cooperation and a common faith in the industry’s future. He pointed to the difficulties involved in making “a good picture.” He also cited the problem of “all of us assuming that we can do the other man’s job—and while we insist that we are entitled to our own margin of error, we very seldom are willing to give it to the other guy.”

In this discussion, the distributors blamed the picture and the exhibitor blamed the distributor whenever the picture “bombed.” He set forth his belief that movies can go on to even healthier and broader industry, which needs not be frightened by competition, and intimidated by criticism, but rather benefited by it.

Then Allied president Rembusch, forum moderator, threw the floor open for questions aimed at the distributor “guests”: William F. Rodgers, M-G-M; Robert Mochrie, RKO; A. Montague, Columbia; William Gehring, 20th Century-Fox; Alfred Dall, Universal-International; Charles Feldman, U-I; Morey Goldstein, Monogram, and Bernard Kranze, United Artists.

The sales toppers, for the most part, took the questions fired at them sideways rather than head-on. Such topics as high rentals, percentage terms, advanced admissions, competitive bidding, print shortages and equitable distribution of profits, made them wince but the armor of evasiveness and high-sounding generalities kept them unharmed.

Opening round was fired by Col H. A. Cole of Texas, who cited the smaller exhibitors’ increased operating expenses—in many cases to eat up 60% of the gross—and asked the sales heads to justify 40 per cent terms.

RKO’s Bob Mochrie took up the gauntlet by explaining that lower priced films even cut out the 40 er centers and that his company tried to “distribute with flexibility for big cities and small ones.” Minnesota’s Benny Berger drew an ironic guffaw from the assemblage when he contended that “flexibility means you pay through the nose.”

Cole proposed that distributors make an audit of the operations of 20 representative theatres in smaller situations to determine

(Continued on Page 24)

A. F. MYERS

which was guaranteed to kill the patient, namely, studio economies carried to a’so where the quality of the pictures was adversely affected, and demands for higher film rentals.

Amidst all this gloom and dissension there were a few prophets who held the conviction that the hour of doom was not at hand; that motion pictures had not yet fulfilled their high destiny. And they carried a message of confidence and good cheer to the faltering and the forlorn, preaching: “Have faith in motion pictures, there is nothing here or on the horizon to seriously challenge, much less supplant, the movies as a medium of entertainment.”

(Continued on Page 24)

NOVEMBER 5, 1951
'TOO YOUNG TO KISS' HIGHLY ENTERTAINING ROMANTIC FARCE

Rates • • • except in action houses

M-G-M
91 minutes
June Allyson, Van Johnson, Gig Young, Paula Corday, Kathryn Givney, Larry Keating, Hans Conried, Esther Dale, Antonio Filauri, Jo Gilbert, Alexander Steinert.
Directed by Robert Z. Leonard.

The ingredients to make an enjoyable romantic farce are expertly blended in this fast-paced Metro comedy. In addition to providing a full measure of laugh-provoking situations that will send audiences home with a smile, "Too Young To Kiss" features a brace of magnetic marquee names in Van Johnson and June Allyson—a combination that should mean gratifying boxoffice returns in most situations. Favorable word-of-mouth shouldn't hurt the take in subsequent runs. Returns will be weakest, of course, in action houses. There actually isn't much that is new or different about this Sam Zimbalist offering, but the old reliable farcical standbys are worked over in such a fresh and zany manner, under Robert Z. Leonard's direction, that the film as a thoroughly enjoyable hour-and-a-half at the movies.

As the concert manager—Lothario who mixes business with pleasure quite successfully, Johnson is all his followers could desire. Miss Allyson, in her "dull" role as a pair of 12-and-22-year-old sisters, lends heavily on the dental braces, pigtails and little girl's clothes for the "kid" portion and she does well with the difficult assignment. The piano concertos and symphonic sequences will score as a special dividend with due credit going to Johnny Green's musical direction and the pianist whose talents are on the sound track as Miss Allyson plays. Gig Young is unimpressive as June's confused finance, but Paula Corday is a sight to behold as Johnson's voluptuous French client—girlfriend.

STORY: Failing in all her legitimate efforts to gain an audition with Van Johnson, prominent concert manager, concert pianist June Allyson enters a contest for children disguised as a 12-year-old and walks off with all the honors. She tries to tell Johnson about the hoax, but Johnson is too excited with the prospects of the fortune he can make with this "child prodigy," and as her own older sister, June signs a five-year contract. Her newspaperman-fiance Gig Young objects, and the subsequent mix-up results in Johnson's taking the "child" to his country home to practice for her first concert and to keep her from the evil influence of Young and her "older sister." As the child, June is a deliberate horror, doing all she can to make things miserable for Johnson. She plots with Young to double-cross Johnson by exposing the hoax after the concert, but falls in love with Johnson, who is still blissfully unaware that she and her "sister" are one and the same. Young exposes her in his newspaper just before the concert, but her talent is finally recognized despite her age, and manager and prodigy wind up in each other's arms.

JACKSON

'CAVE OF OUTLAWS' TECHNICOLOUR ADVENTURE MISSES PROMISE

Rates • • • • as top dualler in action spots

Universal-International
76 minutes
Directed by William Castle.

As adventure drama, "Cave Of Outlaws" only partially fulfills the considerable promise of an interesting opening—the story of a boy, caught in a robbery, who serves his time and returns, a grown man, to the scene of his misadventures for a life of Riley on the basis of his knowledge of the gold cache. The screenplay accomplishes a listless development of the idea, allowing it to work in several directions, none of which sustains interest. The characters are fragmentary, especially of the leading lady who changes her mind so often about her purpose that one rather wishes she'd stuck the whole affair. The physical production, utilizing some excellent Technicolor photography, is top-notch and the pity is that a locale as photogenic and dramatically exciting as Carlsbad Cavern should have been wasted on so negligible a film as "Cave Of Outlaws." Proscribed by the script, Joseph Penney's direction is slow and indifferent.

Macdonald Carey is pleasant and unassuming as the hero of the piece. Attractive Alexis Smith has trouble in making the pursuit convincing. Best work is that of Edgar Buchanan as the relentless slouch, with Victory Jory a convincing heavy.

STORY: Macdonald Carey plays the returning pail bird who lives a comfortable life for a few weeks on the basis of his reputation as a good credit risk. He invests borrowed money in the newspaper run by Alexis Smith. Trailing him all the time is Edgar Buchanan, a Wells Fargo &c, whether is to get back the buried treasure. Macdonald Carey makes a few forays into the Carlsbad Caverns where it has been buried, decides it is gone. Subsequently he hears Miss Smith's husband had carried on, an active search for the horde. Working further he comes up with the conclusion that the husband had been killed because he had actually discovered the money; that Victor Jory is behind the murder and quite a bit of other evil-doing in the community. In a run-in with Jory, Carey is about to be killed, but is rescued by Buchanan, who shoots down Jory. JAMES

'GOLD RAIDERS' NONSENSICAL COMIC WESTERN

Rates • • • • as matinee filler

United Artists (Jack Schwartz)
56 minutes
George O'Brien, Clem Bevans, Lyle Talbot, Sheila Ryan, Monte Blue, Fuzzy Knight, Three Stooges.
Directed by Edward Bernds.

Despite some promising performers and its United Artists label, "Gold Raiders" is a woefully poor western-with-comedy so ridden with clichés and slapstick, it might be thought an attempt at satirizing westerns. Unfortunately, it is played straight and the audiences at which it is aimed will take it—if they can. If played, it should be sneaked in for consumption only by the kiddies and the most indiscriminating western addicts. The cast, for the most part, is buried by the corny story, skinny production, uneven cutting and nonsensical dialogue, with the Three Stooges wielding their slapstick shovels to aid measurably in the interment. The very young and the rabid western fans may sit through this one without too much strain, but for anyone else, it is strictly spinach.

George O'Brien struggles with his hero role as manfully as he does with the villains, but with much less success. The smiles the Stooges manage to evoke are pitifully few among the welter of slapstick comedy they attempt. Only Lyle Talbot as the boss of a gold-raiding gang, and Clem Bevans as a tippling doctor manage reasonable performances. Edward Bernds' directions fail to help the silly script.

STORY: Ambushed on his way to insure mine owners against loss from raids on gold ore shipments, George O'Brien is accidentally rescued by the Three Stooges, proprietors of a traveling variety store. He hires the trio, adds Sheila Ryan and Clem Bevans, the girl's drunken grandfather, to his staff, and sells his insurance to a few mine owners. Leader of the gold raiders, Lyle Talbot, after being stymied by O'Brien's protection of the gold shipments, blackmauls Bevans into revealing that the hiding place of the gold is in the jail. In a climactic attempt to raid the jail, the bandits are trapped by O'Brien and Bevan. O'Brien gets the policies, but not the girl, as in the true western tradition he rides off into the sunset. YORK.

FILM BULLETIN
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Directed by GIL WOMAR - Original Story and Scenario by PARIS GRIERSON and GEORGE SADDLEBOW - A Crown Film Ltd. Production

Date her...thru UA
‘THE TANKS ARE COMING’ JUST ANOTHER WAR FILM
Rates • • + in action houses

Warner Bros.
89 minutes
Directed by Lewis Seiler.

There is little to distinguish “The Tanks Are Coming” from countless other war pictures. Only its spotlight on the tank corps can be counted as a new experience for the moviegoer. The rest of this Bryan Foy production is a duplication of the usual heroics, the old hack about the hard-driving, apparently heartless top sergeant who takes over the job after the tank crew’s beloved leader is killed, earns their hatred and eventually their admiration and respect. It is to the credit of director Lewis Seiler that despite the often incredible proceedings and stereotyped characters, the film manages to hold audience interest throughout and even includes a generous sprinkling of laughs. There is plenty of action and dering-do to keep the lovers of such stuff happy, but the more discriminating patrons won’t be too impressed. The all-male cast headed by Steve Cochran (one female, Mari Aldon, is dragged in for a moment in a couple of extraneous scenes) is virtually nil on marquee value. “The Tanks Are Coming” should be a satisfactory attraction in the action houses.

Steve Cochran’s portrayal of the tough and cocky sergeant makes for a largely unsympathetic role and the revelation toward the finish that he really has a heart of gold is unconvincing. His “one-man- army” stunts are reminiscent of the earlier war films that ladled out heroics rather than realism. The others are cardboard cutouts—the upstanding lieutenant, Philip Carey; the hot-headed “Danny,” Paul Picerni; the older, constantly gripping grease monkey, Harry Bellaver; the naive young kid with yearnings to be a tank driver, James Dobson, and so on right through to the kindly general. Lewis Seiler’s direction makes the most of Robert Hardy Andrews’ ineffectual screen play.

STORY: Steve Cochran, replacing the fallen head of a tank crew, immediately wins everyone’sanimosity because of his cocky and heartless attitude. With his tanks spearheading the armored group thundering across France to the Siegfried Line, Cochran drives his men to great feats of daring, but keeps them safe from harm. He captures a German general enabling the Division to learn of a secret Nazi move to amass its forces at the Siegfried Line and all tanks are ordered to that point. Using a knocked-out tank, at the battle of Moms, Cochran captures a whole platoon of Nazis after going into the midst of the enemy to save the life of one of his crew. At the Siegfried Line, his tank is stalled on the “Dragon’s Teeth” anti-tank defenses as he attempts to be the first into Germany. He grabs a bulldozer, forms a pathway over the tank traps to permit the entire division to pour into Germany. Offered a lieutenancy, Cochran refuses, preferring to stay with his men who have also had a change of heart. BARN

‘THE LIGHT TOUCH’ PLAYERS WASTED IN DULL MELODRAMA
Rates • • + in class and art houses; less elsewhere

Metro-Goldwyn-Mayer
107 minutes
Stewart Granger, Pier Angeli, George Sanders, Kurt Kasnar, Joseph Calleir, Larry Keating, Rhys Williams, Norman Lloyd
Mike Mazurki.
Directed by Richard Brooks.

“The Light Touch” is a long, dull mystery film, made more conspicuously disappointing by its obvious waste of an excellent company of players and in intriguing atmospheric production shot in Sicily and North Africa. The story for this Pandro S. Berman production starts off promisingly, and all the elements are present for a swift, exciting narrative about a master art thief. But the screenplay of Richard Brooks, like his direction, is slow and repetitious. Surplus is totally lacking in the concept of the story, and the action moments are few and far between. Class and art houses may find “The Light Touch” a satisfactory attraction, but generally the exhibitor will have to depend largely on interest in Stewart Granger and Pier Angeli to put this across.

While the show will not enhance the reputations of the two newcomers, Granger and Miss Angeli deliver able performances, and, at times, the actors have some bright, saucy dialogue to help them over the hump. Granger is likeable as the crook; Miss Angeli, warmly sympathetic as the girl. George Sanders plays the art dealer in his usual arch manner.

STORY: As a shrewed, ingenious thief Granger masterminds the removal of a valuable painting from a Naples gallery. He transports the masterpiece to North Africa, where it is eagerly awaited by crooked dealer George Sanders, with a buyer in tow. Granger insists the painting has been lost, suggests that copies be made and sold as the original. Pier Angeli, a young artists, is lured into painting the imitations. She learns of the scheme and to prevent her returning the painting to the church where it rightfully belongs, Granger marries the girl. He is regretuated, however, under her influence and returns the painting as they look to a happy—and honest—future.

HANNA (Hollywood)

‘TWO DOLLAR BETTER’ ENGROSSING GAMBLING PROGRAMMER
Rates • • + as daller

Reslar (Jack Broder)
72 minutes
John Litel, Marie Windsor, Steve Brodie, Barbara Logan, Robert Sherwood, Barbara Bostar, Walter Kingsford, Don Shelton, Kay LaVelle, Carl Switzer, Isabel Randolph, Ralph Reed, Barbara Billingsley, Ralph Hodges, Madelon Mitchel, Phillip Van Zandt.
Directed by Edward L. Cahn

“Two Dollar Better” is above average for an independent exploitation entry. The provocative title and incisive story about the evils of gambling should pay off in audience interest and as a good supporting daller in a wide variety of situations. Under Edward L. Cahn, the production doesn’t show its budget at the seams, and the cast

players. Cahn, doubling as director, plays is composed of generally competent the melodrama with a fast tempo, reading strong suspense qualities into the racing scenes and a climactic battle against time. John Litel is a standout as the middle-aged banking executive who wages a losing battle against the ponies. At times, the character is written too naively to be completely credible, but Litel’s sure playing covers this to a large degree. Marie Windsor’s overplaying of the temptress is curiously effective, and Brodie is fine as the crook. Walter Kingsford scores as the understanding bank president.

STORY: John Litel, a banker of previously unimpeachable integrity, is lured by friends into placing a small bet at the track. Prodded by winner’s luck that sticks with him for a few weeks, Litel continues betting. But fortune turns the other way; in a matter of months he has dipped into his savings; finally, he turns to the bank tell. He becomes more desperate and the situation is complicated by the romance that blossoms between his daughter and the son of the bank president. He is also being taken by Marie Windsor, a collector for the book. She passes her lover, Steve Brodie, off as her brother. They conspire to take him for $20,000 on a so-called “information” bet. The horse is scratched, thus giving Litel an opportunity to learn how seriously he has been victimized. A shooting foray ensues in which he is fatally injured. The bank president protects his name in death and the marriage of the young people goes off schedule. ANGEL

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A ROARING SAGA OF RED-SKIN VENGEANCE... AND OF THE TINY CAVALRY OUTPOST THAT DEFIED IT!

"SLAUGHTER TRAIL"

Color by CINECOLOR

starring BRIAN DONLEVY · GIG YOUNG VIRGINIA GREY · ANDY DEVINE ROBERT HUTTON and introducing TERRY GILKSYON, composer of “Cry of the Wild Geese,” singing: "HOOFBEAT SERENADE," "BALLAD BANDITER," "THE GIRL IN THE WOOD," "EVERYONE'S CRAZY "CEPIN' ME" and "JITTERY DEER-FOOT DANC".

Produced and Directed by IRVING ALLEN Screenplay by SID KULLER
'LET'S MAKE IT LEGAL' FAIRLY ENTERTAINING FAMILY COMEDY

Rates • • + as top dualler in family houses

20th Century-Fox

79 minutes

Claudette Colbert, Macdonald Carey, Zachary Scott, Barbara Bates, Robert Wagner, Marilyn Monroe, Frank Cady, Jim Haywood, Carol Savage, Paul Gerits, Betty Jane Bowen, Vic Raff, Ralph Sanford, Harry Denny, Harry Harvey, Sr.

Directed by Richard Sale.

"Let's Make It Legal" is a family comedy that passes muster in its bracket because of the adroit trapping of Macdonald Carey and Claudette Colbert in the leading roles. Their performances plus a script that is frequently bright and fresh in its dialogue passages, if not in its plot construction, produce quite a few chuckles in the 20th Century-Fox release. The yarn itself is stiff and nonsense—held together by the flimsiest of plot premises. Production qualities reflect the new trend in Hollywood of holding the medium shows within a handful of sets. Since this affects pace, not even the flip direction of Richard Sale is able to overcome some of the slow spots. This should make a favorable attraction for the family spots as a top dualler.

Colbert and Carey make an excellent mature romantic team. Zachary Scott convinces as the local boy who made good, and Barbara Bates is pretty as the girl. Robert Wagner is fine as her young, husband and Boris Karloff. The latter is wasted on a sympathetic role, and Laughton, playing a 17th Century sadist, simply lacks the material with which to work. The screenplay is a tumbled, single-lined narrative containing no surprises, little suspense, and few moments of action until the finish. In its bracket, the piece will just get by.

Charles Laughton overplays in his usual forthright fashion, but the old tricks don't work under the unhappy circumstances. Boris Karloff mutters through the role of a loyal swain, Sally Forrest and Richard Stapley are only fair in the romantic leads.

STORY: Laughton, a maniacal eccentric, has kept his brother a prisoner in a dungeon jail for some years because of anger having been jilted at the altar by a girl who subsequently married the brother. To complete the cycle of wrath he plots to marry off the brother's daughter, Sally Forrest, to Richard Stapley, an adventurer, Laughton mistakes for an evil Joe. Instead, Stapley turns out to be quite a gallant fellow, a hero who enlists the cooperation of Sally Forrest and Boris Karloff in ending the diabolical furs and feathers. ANGEL.

THE STRANGE DOOR' DISAPPOINTING TERROR TALE

Rates • • as dualler

Universal-International

80 minutes

Charles Laughton, Boris Karloff, Sally Forrest, Richard Stapley, Michael Pate, Paul Cavanagh, Alan Napier, William Cotrell.

Directed by Joseph Pevney.

"The Strange Door," adapted from a Robert Louis Stevenson story, is disappointing fare for the horror fans—despite the presence in top roles of such usually artful masters of the macabre as Charles Laughton and Boris Karloff. The latter is wasted on a sympathetic role, and Laughton, playing a 17th Century sadist, simply lacks the material with which to work. The screenplay is a tumbled, single-lined narrative containing no surprises, little suspense, and few moments of action until the finish. In its bracket, the piece will just get by.

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'JUNGLE MANHUNT' AVERAGE 'JUNGLE JIM' SERIES ENTRY

Rates • • as dualler

Columbia

66 minutes

Johnny Weissmuller, Bob Waterfield, Sheila Ryan, Rick Vallin, Lyle Talbot, William P. Wilkerson, "Tamba the Chimp".

Directed by Lew Landers.

Plenty of action makes "Jungle Manhunt" acceptable to a degree in its secondary bracket, even with the incredible screenplay. Packed in by seaplane, the entry is an addition to the "Jungle Jim" series produced by Sam Katzman. The presentation follows a set pattern—the wild, wooly story set against a background that makes liberal use of stock shots. In the main, these are woven adroitly into the narrative. Highlights of the saga involve a fight between two prehistoric monsters and a battle to the death between a shark and a giant squid. Where the "Jungle Jim" films click, this one should follow the same groove.

Under Lew Landers' speedy direction, the performances are nearly convincing. Johnny Weissmuller has played "Jungle Jim" long enough to appear comfortable in the part. Sheila Ryan is good in the feminine lead. Bob Waterfield, one-time football star making his debut in the picture, is given little to do, but adds some exploitation value.

STORY: The plot has Johnny Weissmuller aiding Sheila Ryan, a photographer hired to locate a flier missing for years in the jungle. The two run into a mysterious situation involving a white man who has become the leader of a native tribe, enslaving other natives as workers in a mine whose radioactive ore makes synthetic diamonds. Contact with the ore causes fatal illness, so the white chieftain is obliged to follow a program of constant work to sustain the quantity of manpower. By destroying the mine, hero Weissmuller is able to end the nefarious doings. JAMES.

'UTAH WAGON TRAIN' LEISURELY REX ALLEN WESTERN

Rates • • in western houses

Republic

67 minutes


Directed by Philip Ford.

"Utah Wagon Train," Rex Allen's final picture in Republic's lower sagebrush division before moving into the production bracket occupied by Roy Rogers, is a rather ragged showcase for the young star. As a display of Allen's likeable personality, "Utah Wagon Train" is far more impressive than it is as a western adventure. While Rex indicates that he may be able to fill Roy's shoes, he is not helped by a hokey and contrived script and the action sequences only fleetingly effective. Philip Ford's direction is leisurely; hardly the approach for a horse opera. Story makes the mistake of exposing the heavies and their purpose at the three-quarter mark so the last fifteen minutes of running time amount to so much surplus footage. Since the Allen buildup will be concurrent with general release, it is not a fortunate choice for his low-budget exit.

Penny Edwards is pert and vivacious as the feminine lead. Buddy Ebsen's comic capers run from fair to mediocre. Roy Barcroft performs the duties of villain with his customary authority. Sarah Padden is fine as a salty old-timer, head of the expidito.

STORY: Allen, responding to a call from his uncle for help, arrives at a Western settlement to discover that a band of people are about to set off by stagecoach along a route travelled a century before by their forbears. Allen wonders if more than sentiment is involved in the expedition, soon discovers that the pioneers lost a huge amount of gold which this group hopes to recover and put to work in the construction of a ranch for homeless boys. Heavies, knowing of the scheme, press down hard on the charitable folk until Allen puts them in their places. HANNA (Hollywood)
COLUMBIA

5 Top Budgeters Shooting
Bode Bright Product Bill

There's a zing in the air around Columbia's Gower Street lot these bright, fall days that has nothing to do with the seasons. Rather, it stems from an accumulation of good business omens which bode well for the company's future.

Production is surging ahead at new crests, with five pictures shooting—all of them in the top budget class; the company's No. 1 money-maker, Rita Hayworth is set to go back before the cameras on December 1; the Stanley Kramer company is steadily piling up a substantial backlog of high-caliber product, with additional scripts completed and ready to go into work; and long-range plans emanating from presy Harry Cohn's office assure a steady flow of production throughout the remainder of the year.

Of the five pictures which were before the cameras at the turn of November, four are from Columbia's own production program, and the other is a Stanley Kramer project. In each instance, there is a top-notch cast, plus an adequate shooting schedule for turning out Class A fare. "The Marrying Kind" (Judy Holliday) has now passed its fortieth day of shooting under the guidance of producer Bert Granet and director George Cukor; "The Mother" (Loretta Young-Kent Smith), directed by Rudy Mate and produced by Buddy Adler, is nearing completion after 30-odd days before the cameras, and Kramer's "My Six Convicts" (John Real-Milford Mitchell-Gilbert Roland-Marshall Thompson) has completed its twenty-sixth, and probably final day of shooting, under Hugo Fregonese's direction. "Okinawa," a more recent starter, is being directed by Leigh Jackson and produced by Wallace MacDonald, with a cast headed by Pat O'Brien, Rhys Williams and Richard Denning. "The Harem Girl," which rolled on October 21, stars Joan Davis, Arthur Lake and Peggy Castle—and is being directed by Edward Bernds, for producer Wallace MacDonald.

Coming up this month are: "Laramie Mountains," to be produced by Carl Clarke and directed by Ray Nazarro, starting November 5; "Apache Country," George Archibald directing for producer Armand Schaefer, November 12; "European Edition," Jerry Bressler producing (in place of Sam Marx, who recently resigned from Columbia after differences with Harry Cohn), November 20; "Krouth, Tough West," Ray Nazarro megging for producer Carl Clark, November 27, and "Jubel's Children," to be produced by Buddy Adler, also November 27.

The Kramer organization now has completed five pictures in the 11 months it has been operating at Columbia—none of them yet released. In addition, eight scripts are completed for future filming, awaiting the go-ahead from the front office for start casting. All of the completed product was filmed on shooting schedules of approximately 25 days, and all are marked with the Kramer touch of blooming genius.

LIPPERT PRODUCTIONS
Foreman Pact May Mean
Gary Cooper Starrer Here

Big news on the Lippert front, this month, is the signing of a three-picture pact with the newly-formed WorldWide, and "Production Company. The deals calls for Lippert to provide the financing on the trio of productions, each to be budgeted at approximately $300,000—and all to be delivered within the next year.

The Lippert-Foreman association followed closely on the heels of Stanley Kramer's buy-out of Foreman's interests in the Kramer company at a reported $250,000.

Although Foreman has not disclosed the names of all of the stockholders in his new company, it is known that Gary Cooper is one of the largest investors, which has led to speculation that he will probably star in at least one of the upcoming productions.

According to a spokesman for the new company, Lippert will have complete jurisdiction over all phases of production, serving as writer, director and producer. Lippert will supply total financing.

Foreman tells FILM BULLETIN that he will employ much the same techniques in his production that have been in effect through all of the pictures he has worked on with Kramer—including "Champion," "Home of the Brave" and "Cyrano." Furthermore, he indicated that he will emphasize topicality in the selection of his screen stories—something which has paid off very handsomely for Kramer.

The past month has also witnessed considerable activity on the part of Lippert's organization in lining up completed indep product for future release. At least two pictures, "Unknown World" and "Hometown Boy," were corralled within the past two weeks, as predicted they would in a recent issue of FILM BULLETIN. Still others are about to be set for a Lippert release.

The first Paul Henreid independent production, "For Men Only," is proving such a click with preview audiences, that Lippert has also sked an additional pair of pictures from that source, both to be made during the next year.

MONOGRAM—AA
Brody Schedules Seven
For Shooting By Year's End

Having moved auspiciously into the profit column during the past year, as reported in the last issue of FILM BULLETIN, Monogram is hyposing its future production plans with an eye toward even greater profits in the new fiscal year.

Indicative of the expanded plans for the future is William F. Brody's announcement, in press, late last month, that he is putting a total of seven pictures before the camera between now and year's end. Of these, executive-producer Walter Mirisch will personally handle "African Treasure," which is the seventh in his Bomba series starring Johnny Sheffield. Walter Wagner is preparing two for Allied Artists: "Yellowknife," to be filmed in Cinicolor, and "Queen of the Universe," which is now in the final scripting stages. Jerry Thomas is readying the next two entries in the Bowery Boys series: "Plough Jockey" and "Bowery Leathernecks." Stanley Clements first assignment under his new contract with the studio is also in the final stages of preparation, and is tentatively titled "Jet Job."

As of this writing, three pictures are before the cameras: "Hold That Line" (Leo Gorcey - Huntz Hall - John Bronfman - Mona Knox), and "Stage From Amarillo," a Whip Wilson starrer, William Reaunide is directing for Producer Jerry Thomas on "Hold That Line," which teed off on October 14, and Vincent Fennelley is producing "Stage From Amarillo," with Lewis Collins directing.

Next to roll will be "Waco," (Wild Bill Elliott), which Producer Vincent M. Fennelley expects to put before the cameras on November 19, and "Man From the Black Hills" (Johnny Mack Brown-Jimmy Ellison), also a Fennelley production chore. The latter is expected to roll around the 15th of the month.

In addition to the company's own productions, Scott R. Dunlap has announced that he hopes to get rolling very soon on "Cow Country," an independent venture which he will release through Allied Artists. The high-budgeted film, which will be made on location in New Mexico and Texas, is the biggest outdoor drama ever planned for an AA release.

PARAMOUNT
Biggest Backlog Slows
Hectic Production Pace

With the biggest inventory of films in the company's history safely tucked away for future release, Paramount is settling down to a more even production pace, with three and four pictures scheduled for simultaneous filming throughout the remainder of the year.

Within the past month, four pictures have been completed and a trio of new ones have (Continued on Page 16)
This is the NEW policy

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NEW for '52

This great COLOR schedule is but one of the highlights of the big NEW Monogram and Allied Artists program of 45 features for 1952!

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We further guarantee that the first five productions listed in this policy are COMPLETED, and that these and all others will be outstanding entertainment for your best customer—the American family.
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COLOR BY **Cinecolor**

**JULY QUEEN OF THE UNIVERSE**
COLOR BY **Cinecolor**

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**SEPT. LITTLE SHEPHERD OF KINGDOM COME**
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moved onto the soundstages to replace them. The program calls for the start of three more within the next 30 to 40 days, moving in one at a time as the earlier pictures are finished — thus maintaining the steady flow that makes for maximum efficiency and economy.

The three new starters during this period are: "Famous," "This Is Dynamite" and "Los Alamos." Although they are all top-budgeted entries, "Famous" will be by far the most costly, carrying a nut of well over a million dollars. Bing Crosby is starred, with Jane Wyman repeating the co-starring role which proved such a click in "Here Comes the Groom." Ethel Barrymore and Robert Arthur round out the cast, with Elliott Nugent directing for producer Pat Dugan. The Technicolor cameras capered rolling on the feature October 24, "This Is Dynamite" (William Holden - Edmond O'Brien-Alexis Smith), has William Auer holding down the producer's chair, and William Dieterle megging. Filming started on October 11, and will carry through to mid-November. "Los Alamos" (Gene Barry-Lydia Clarke), got away on October 11 under Jerry Hopper's direction, with Joseph Sistrom producing.

Completed during October were: "Shane," Technicolor biggie starring Alan Ladd, Jean Arthur and Van Heflin, George Stevens producing and directing; "Son of Paleface," Bob Hope-Jane Russell comedy, also in Technicolor, Robert Welch producing, Frank Rasklin directing; "Somebody Loves Me," the Perlberg-Seaton Technicolor musical starring Betty Hutton and Ralph Meeker, Irving Brecher directing; and Hal Wallis' "Sailor Beware," latest Martin and Lewis funfest, directed by Hal Walker.

With the completion of "Somebody Loves Me," Perlberg and Seaton wound up two pictures ahead of their commitment for the year. As a result, they plan to make only one more next year, and that is the comedy, "Country Girl," due to roll in late winter or early spring.

The Broadway hit, "Stalag 17," has been purchased for production by Paramount. Billy Wilder will direct and produce, as well as collaborate on the screenplay with Edwin Ignell.

**REPUBLIC**

**Yates To Appeal Rogers Win An Auty Readies Suit**

The past month has been marked chiefly by prolonged legal hassles for Republic, with Roy Rogers winning the precedent-setting suit which restrains the company from selling his old pictures for commercial showings on television, and a similar action threatened by the studio's other one-time No. 1 cowboy actor, Gene Autry. Republic proxy Herbert Yates has served official notice, however, that he intends to appeal the Rogers case to a higher court late this month.

Production-wise, filming was completed on three pictures during the month: one new feature-length film and a serial went before the cameras, and the top-budgeted "Bal Tabarin," continued shooting in Paris.

Completed were: "Hooligan Empire," highest-budgeted feature of the year, which required a total of 34 days shooting time; "The Last Musketeer and "Girl From Panama." "Empire" was released and directed by Joseph Kane, with a cast headed by Brian Donlevy, Claire Trevor, Vera Ralston, Forrest Tucker and Luther Adler. "Musketeer" (Rex Allen-Mary Ellen Kay), was produced by Edward J. White and directed by William Witney. "Girl From Panama," (Estrelita Rodriguez - Robert Clark), was produced and directed by Sidney Picker and R. G. Springsteen.

The carry-over production, "Bal Tabarin," stars Mariel Lawrence and William Ching, and is now in its sixth week of filming — Phil Ford directing for associate producer Herman Millakowsky.

The new feature-length entry was "Leadville Gunslinger" (Robert Lane - Elaine Riley), and the serial, "Radar Man From the Moon." The former rolled on October 25, with Harry Keller doubling as associate producer and director. The new serial stars Penny Edwards and George Wallace, and is being directed by Fred Brannon for producer Franklin Adreon.

November starters include: "Gobs and Gals," a still-uneatly musical, for which Sidney Picker has been assigned the producer reins, and "The Slasher" (Anne Richards-Anne Gwynne), a Pegasus production, with Edmond Angelo directing for producers Max Gifford and Stephen Auer.

**RKO**

**Shelves Full Of Inde Product, RKO Marks Time**

RKO production has slowed down to a virtual standstill during the past couple of weeks, with the only activity limited to independent units who release through the organization. Sources close to Howard Hughes say the hiatus is due to the large backlog of old pictures which have been gathering dust on the studio shelves, and the large quantity of product being contributed by these.

Only three pictures have been turned out by RKO's own production company since the first of the year, in addition to a dribbling of Tim Holt westerns. Moreover, there is every indication that the emphasis will continue to be on independent films, inasmuch as only a mere handful of RKO-owned scripts are in the preparation mills.

Nevertheless, there is a total of eleven independently produced films to highlight the forthcoming release slate. These are: Fidelity's "Chuck-A-Luck!"; Wald-Krasna's "Behave Yourself" and "The Blue Veil;" Samuel Goldwyn's "I Want You;" American Pictures' "3000 A.D.;" Filmmakers' "On the Loose" and "Without End;" Edmund Grainger's "The Racket;" Irving Allen's "Slaughter Trail;" the English feature, "Lilly Marlene," which RKO has purchased outright, and a documentary, "Jungle of Changes."

Four pictures—all independents for RKO release — are before the cameras at the present time—Winchester Productions' "The Big Sky" (Girk Douglas-Dewey Martin), Edmund Grainger's "The Korean Story" (Robert Mitchum-Ann Blythe), GP Productions' "Androcles and the Lion" (Jean Simmons - Victor Mature-Robert Newton-Maurice Evans), and Wald-Krasna's "Clash By Night" (Barbara Stanwyck-Paul Douglas-Robert Ryan). "Big Sky," which has been before the cameras ever since July 23, is being produced and directed by Howard Hawks. Tay Garnett directs "Korean Story" for Edmund Grainger, the film having started August 27. "Korean Stories" which incidentally will cost $1,000,000, started September 17, and is now a little over two weeks behind schedule, with Chester Erskine directing for producer Gabriel Pascal and associate producer Lewis J. Rachmil. And "Clash By Night," the most recent starter, was given the go-signal by producer Harriet Parsons and director Fritz Lang on October 15.

Two more independent productions are scheduled to roll this month. Both are scheduled to roll on November 15: "Cow-poke," from the Wald-Krasna company, and "Sword of Venus," an American Picture-Production. Nicholas Ray will direct the Wald-Krasna production, and Robert Mitchum will star. Renee DeMarco is set to head the cast of "Venus," with Albert Zugsmith serving as associate producer for Jack Pollexfen and Aubrey Wisberg.

The biggest surprise of the past month at the studio was the resignation of Sam Bischoff as executive producer on the lot. He gave as his reason for resigning the company's extensive backlog of pictures which afforded him no assignments. He will return to his old stomping ground at Warner Brothers.

**20TH CENTURY-FOX**

**Fox Sets Heavy Shooting Program To Carry Into 52**

20th-Fox is getting ready to wind up the year's activities in high gear, with a quartet of pictures currently filming and an even half-dozen more slated to roll within the next 30 days. This heralds the return to full-scale production which has been held up pending Darryl Zanuck's okay of a number of films. He returns from an extended European vacation.

It is expected that the heavy flow of production will carry well into the next year without interruption. Already, Zanuck has assigned over a dozen stories to studio screeners with early 1952 starting dates penciled in. Of that number, a goodly percentage are musicals, indicating that Fox will continue to emphasize tunefilms in its forthcoming slate.

Color also will play an important part in future Fox releases, as indicated by the high (Continued on Page 17)
STUDIO SIZE-UPS

(Continued from Page 16)

percentage of tinted features among the pictures now filming or about to go before the cameras. Of the four pictures now in production, three are in color; "The I Don't Care Girl," "The Way of A Goucho" and "The Girl Next Door." Only "Diplomatic Courier" is in black and white. "Courier" (Tyrone Power-Patricia Neal), is the most recent picture to go before the cameras, having rolled on October 19, with Casey Robertson producing and Henry Hathaway directing. "The I Don't Care Girl" (Mitzi Gaynor - David Wayne - Oscar Levant) was launched on October 8, George Jessel producing, Lloyd Bacon directing, "Way of A Goucho" (Gene Tierney-Rory Calhoun) went before the cameras one week later in Argentina, with Jacques Tourneur directing for producer Philip Dunne. "The Girl Next Door" (June Haver-Dan Dailey-Dennis Day) carried an October 17th starting date for producer Robert Bassler and director Richard Sale.

In the offing also is the Technicolor version with music of "What Price Glory," for which the studio has named John Ford as director. The production, which was set to go under the title, "Charmaine," rolls December 10. The Full House is the name chosen for Andre Hakim's omnibus production of five O. Henry Short stories. Each has been scripted by a different writer - "The Clarion Call," by Richard Breen; "The Cop and the Anthem," by Lamar Trott; "The Last Leaf," by Walter Bullock; "The Ransom of Red Chief," by Nunnally Johnson; and "The Gift of the Magi," by Philip Dunne.

Other announcements of title changes are "Down Among the Sheltering Palms" (William Lundigan-Jane Greer-Mitzi Gaynor -David Wayne-Gloria DeHaven), formerly "Friendly Island," and "Japanese War Bride," which is the new title for "East Is East." (Shirley Yamaguchi - Don Taylor). The latter is directed by King Vidor and produced by Joseph Bernhard, of Bernhard Productions, for Fox release. The studio also made public the casting of Marilyn Monroe to co-star with Richard Widmark in "Night Without Sleep," a suspense drama to be directed by Roy Baker and produced by Julian Blaustein.

"Tomahawk Territory," produced by Ed Finney and B. S. Ray, the latter also directing; "Gold Raiders," a Bernard Glasser production starring George O'Brien; "The Lady Says No," Ross-Stithman production which stars Joan Caulfield and David Niven, and the western hemisphere distribution on "Saturday Island," a David Rose-Coronado Production starring Linda Darnell, and directed by Stuart Heisler. Negotiations are also near the signing stage for Irving Allen's "The Gauna People," which goes before the cameras in Vienna in mid-November. Cast and director have been withheld pending outcome of the negotiations.

The only picture shooting at the present time, definitely earmarked for a UA release, is "The Tightrope" (John Forsythe), which went before the cameras on October 17. It is an Aspen production, directed by Robert Wise and produced by Theron Wrath. UA is advancing the total $250,000 nut which the project carries. Stanley Kramer's "High Noon" (Gary Cooper - Grace Kelly), went into the can, marking the end of Kramer's association with UA.

Arthur Krim, the UA prexy, has also confirmed arrangements for a number of Mexican product pictures to be included with the company's line-up for the present time, has worked out a plan for release of the American product in theatres south of the border.

UNIVERSAL-INTERNATIONAL
Production Normal With U-Decca Merger In Prospect

It's still anybody's guess as to whether the proposed merger of Universal-International and Decca Records will eventually be consummated, and, for that reason, actual production and production planning are going ahead at the studio as if there were no thought of a change in ownership.

With the start of shooting on "Ma and Pa Kettle Go to Paris" on October 23, the company has five pictures currently before the cameras. As in the previous Kettle pictures, Marjorie Main and Percy Kilbride are starred, and Charles Lamont is again directing for producer Leonard Goldstein. Others stooting are: "The World In His Arms" (Gregory Peck - Ann Blythe), million-dollar Technicolor biggie in work since September 14, Raoul Walsh directing for producer Aaron Rosenberg; "Oh Money, Money" (Cuthbert United; Dany Darvoune), Technicolor musical which went before the cameras October 8, directed by Douglas Sirk for producer Ted Richmond; "Hear No Evil" (Tony Curtis - Jan Sterling - Mona Freeman), with Leonard Goldstein producing, Joseph Pescin directing, started October 19; and "Red Hall Express" (Jeff Chandler-Alex Nicol), which producer Aaron Rosenberg and director Bud Boetticher launched on October 31.

A single new film, "Claim Jumpers" (Audie Murphy), will be started this month with Leonard Goldstein producing. However, all departments concerned with pre-production planning are operating at full tilt in preparation for an unusually heavy December shooting schedule. First to roll in December—probably around December 1—will be "Whip Hand," a Shelley Winters-Scott Brady starrer, to be filmed in Technicolor, with Leonard Goldstein producing. No director has been set.

Meantime, preparations are going ahead at a rapid rate to launch big scale operations in television through the company's TV subsidiary, United World Films. The studio's facilities will be used in the TV films, although there has been a definite decision against using any of the U-I stock players in the telepix.

WARNER BROTHERS

Walters Deny Production Halt; Quartet Set To Roll

Despite published reports that Warner Brothers will rest on its backlog for the remainder of the year, officials of the company assure FILM BULLETIN that a minimum of four—and possibly five—pictures will roll within the next 30 to 40 days. Moreover, the very fact that the company has become openly aggressive to independent deals within the past month, indicates that studio toppers do not feel that the backlog of 13 pictures constitutes a sufficient cushion for a general production retrenchment.

Six pictures are in production at present: "The Crimson Pirate" (Technicolor), a Burt Lancaster starrer, which director Robert Siodmak has been filming in Italy ever since July 3; "She's Working Her Way Through College" (Technicolor), starring Virginia Mayo, Ronald Reagan and Gene Nelson, with William Jacobs producing, Bruce Humberstone directing; "Retreat, Hell!" (Frank Lovejoy-Richard Carlson), Joseph Lewis directing, Milton Sperling producing; "This Woman Is Dangerous" (Joan Crawford - Dennis Morgan - David Brian), Robert Sisk producing, Felix Feist directing; and "Maia Maru" (Erol Flynn), Gordon Douglas directing for producer David Weisbart. The last two have started since the previous Size-ups report, "Woman" having rolled on October 11, and "Maia the 19th," the 19th, production, Fidelity Pictures started shooting on "San Francisco Story" October 1 for Warner release, starring Joel McCrea and Yvonne DeCarlo, with Robert Parrish directing for Howard Welsh.

The group of five pictures, which the company insists will start within the next few weeks, includes "Darby's Rangers," Rudi Fehr to produce, Gordon Douglas to direct; "Four Chaplains," Lewis R. Edelman to produce; "The Big League," Bryan Foy to produce; "Springfield Rifle," Lewis F. Edelman producer, and "The Will Rogers Story" (Technicolor), Michael Curtis to direct, Robert Arthur producing. No casts have been announced on any of the pictures.

Pictures completed within the past month were: "About Face" (Gordon MacRae - Eddie Bracken), in Technicolor; "The Lion and the Horse" (Steve Cochran); "Room For One More" (Cary Grant - Betsy Drake), and "Where's Charlie" (Ray Bolger - Allyn McLerie), in Technicolor.
Film Companies Stampede To Video Film Production

It's mouth watering for the revenue from films produced to keep the endless hours of television programming filled, Hollywood has been casting covetous glances at the TV field for some time. Within the past few weeks, this interest has taken on the proportions of a stampede.

Paramount, Universal, Monogram are the latest theatre-picture studios to take the TV-picture plunge. In each case, it is noted a subsidiary organization will handle the video-film activities. Paramount Television Productions Inc. president Paul Raibourn named Burt Balaban (son of the parent company's president) as director of programming and production and John Howell as sales and merchandising director. Balaban, who previously headed Paramount's television film department, will be in charge of the crucial function of obtaining right to and producing top TV film properties.

Universal's United World Films will handle the production of films "designed expressly for the requirements of television," it was revealed by UWF president James Franey. The TV films, it was said, will be in color as well as in black-and-white. It was pointed out, however, that while the Universal studios will be used for most of the production, no U-I contract players will appear in the video pictures, nor would these films "compete with the full length motion pictures" produced by U-I for theatres. George Boile, assistant U-I studio manager, was named liaison executive between the studio and United World.

Monogram's new TV film unit, unveiled by president Steve Brody in the annual report to stockholders, will have Harold Mirisch and G. Ralph Branton at the helm. Branton, who recently acquired a sizeable interest in Monogram, is neck deep in the video film production picture, with financial holdings in several other such projects outside of Monogram.

On the heels of the swing to TV production by the studios, independent producers Edward Small and Sol Lesser merged for a unit for production and distribution of TV films. They will also make available several of their films which had theatrical release in past years. George Shupert, former head of commercial operations for Paramount Television Productions, will be in charge of distribution for the new company.

Republic Net Holds With $728,000 For 3 Quarters

Republic maintained a healthy profit margin with a robust $728,000 for the 39 weeks ended July 28 last. Although the nine-month net represented a drop of $100,000 from the correponding figure last year, when the company netted $830,000 for the 39 weeks, most of the decrease ($70,000) was due to increased taxes.

Before Federal taxes, Republic reported a net of $1,358,350, in the '51 period; for the same nine months last year, the before-tax net was $1,300,000.

News and Opinion

And Have You Made Your Changes For New Tax Laws?

Pfc. Eldewood Bleight appeared at the ticket window in his home town movie house last Thursday. On the schedule of prices was the line, "Servicemen in uniform admitted free—plus tax." As he reached into his khaki trousers for the change representing the Federal admissions tax, the blonde little cashier smiled, "Not any more, soldier. Just go in. From here on out, it's all on the house, even Uncle Sam's."

The cashier referred to one of the changes in the new revenue law which went into effect Nov. 1, exempting armed forces personnel and others admitted free to theatres from the Federal admissions tax. Also affecting movie houses:

On reduced-price tickets, tax will be computed only on the amount actually charged, rather than the regular established price.

Juvenile prices no longer restricted to children under twelve. Theatres may charge any admission price, with no age limitations, and collect the tax on only the price charged.

All film showings, whether in commercial theatres or not, will be subject to tax.

All film stock and equipment used by the industry as a "cost of business" is exempt from Federal tax.

Two TOA Regionals Set To Air Grass, Roots Beefs

The first TOA grass-roots gripe meeting, a development of the recent eruption during the national convention, will be held November 16 at New York's Hotel Astor. This was revealed by S. H. Fabian, chairman of the New York area, as he invited theatre men from 13 states and the District of Columbia to attend the regional meeting. Following on the heels of this confab, a regional meeting will be held in Charlotte Nov. 20, in conjunction with the Theatrical Owners of New York and South Carolina convention to give the Southern exhibitors a chance to sound off.

Fabian also revealed that the TOA executive committee will hold its first meeting of the 1951-52 season on Nov. 15 at the Astor. The date was chosen, Fabian said, because many of the committee members will want to attend the Motion Picture Pioneers dinner that night.

The regional meetings, Fabian declared, "can provide a real clearing house" for grievances and constructive suggestions of taxation, censorship, arbitration, television and trade practices that require the advice and recommendations of exhibitors large and small. He expressed great satisfaction with the selection of New York for the kick-off meeting "because we are anxious to strengthen our relationships with production and distribution and have the understanding more clearly some of the problems we face."

The regional conferences, he added, "can embrace any subject that the exhibitor desires to bring up." The confabs will give the national body "a real treasury of information and suggestions to provide the aids that every sound national organization should be able to give its members."

Agenda for the executive committee meeting will include: plans for the 1952 national convention, arbitration developments, theatre TV hearings before the FCC, plans for the mid-winter meeting of the board of directors in Los Angeles and for the other regional meetings in Atlanta, Dallas, Chicago and Los Angeles.

Paramount Takes Lead In Color TV Production

It looked like Paramount was going to carry the ball for color television. At a "clarification" conference held between Defense Mobilization Administrator Charles E. Wilson and manufacturers of TV equipment, Paramount's Barney Balaban made the leading move to insure continued experimentation of color TV and production of color tubes.

The key to the situation was forthcoming when Wilson said that as long as manufacturers did not seek additional allocation of materials, the "end product" was immaterial. Balaban pounced upon this as meaning that either color or black-and-white production could continue providing the materials allocated for B & W could be switched to color. Wilson agreed emphatically.

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cally, adding that his office has not yet regulated end products and "we don't intend to start now."

Balaban announced his company's intention to maintain production (50,000 per year) of the Chromatic tubes, which utilize both black-and-white and color. Paramount's has a 50 per cent interest in the tube.

The set manufacturers, however, weren't too happy with this edict. With the warehouse-loaded with regulation sets, and public buying at a virtual standstill in anticipation of the new color sets, the TV companies would obviously have welcomed an official ban on color production to unload their vast inventories. Wilson's previous request to halt color production, which led to the meeting, was snapped up by Columbia Broadcasting System, and others indicated they would comply.

Both Wilson and Defense Production Administration Manly Fleischman said that there was no present thought of curtailing theatre color TV manufacture.

Meanwhile, National Theatres president Charles Scouras outlined a plan, for producing theatre TV shows in the chain's own studios and piping it into each of the circuit's houses in color. The NT president revealed the proposal just before his departure for Switzerland to view the 20th-Fox Eidosoph system, and to discuss the plan with brother Spyros, head of 20th-Fox. Another use for theatre TV was seen by Robert O'Brien, secretary-treasurer and video head of United Paramount Theatres. Programming of business and educational telecasts during hours when a theatre is not showing its regular show was proposed as a valuable source of revenue. Such events as national conventions, stockholders' meetings, sales meetings, educational displays etc. would be of interest to certain groups should prove an important adjunct to theatre operation.

Half Of Fox 1952 Output
In Technicolor Sets Record

Plenty of hue in '52, was the theme of 20th Century-Fox's release program next year. No less than eighteen films—half of the entire feature schedule for the year—will be in Technicolor, doubling the number of tint films over last year and four more than the combined color output in the two preceding years, it was revealed last week as the company unveiled its record color film slate. All musicals and semi-musicals will be tinted.

Of the 18 scheduled, seven have been completed and four are currently shooting. The remaining seven will be before the cameras during the next few months, the company said.

Already in the can are "Kangaroo," "With a Song in My Heart," "Down Among the Sheltering Palms," "Red Skies of Montana," "Belles on Their Toes," "Lydia Bailey," and "Wait Til the Sun Shines, Nellie."


Republic To Appeal Rogers Decision; Sells 176 To TV

Indicating its dis-belief that Roy Rogers' victory, even if upheld on appeal, would be a test case, Republic Pictures sold television rights for a block of 174 pictures to a Chicago TV station less than a week after the Rogers decision was handed down in Los Angeles Federal Court.

The sale was announced by WGN-TV and gives the station exclusive first-run video rights to the 174 films in the Chicago area for two years. No Rogers films were included in the group, nor any Republic releases starring Gene Autry, who also started action against the company on the same basis as Rogers. Republic counsel indicated that an appeal would be taken to the highest court, if necessary.

The Rogers suit was based on the clause in his pact which reserved commercial and advertising rights for the actor. The court upheld Rogers' contention that exhibition on TV for a commerical sponsor constituted either a direct or indirect endorsement of the product. Autry had a similar clause in his Republic contract.

The initial industry belief was that the Rogers suit would set a precedent that might touch off a wave of court actions against film companies selling old films to TV. On the basis of the Federal Court decision, however, the indication was that only those stars who specifically maintained commercial rights in their pact could expect success in a court action.

Features and 'starlettes' sold in the Republic block to WGN-TV were mostly in the western category, including these starring Wild Bill Elliott, Johnny Mack Brown, Bob Steele, Rocky Lane, Don Barry, Sunset Carson, The Three Mesquites, and others.
You can actually experience this day in Paramount's story of the destruction of earth in "When Worlds Collide."

Consider for a moment what could actually happen. An astronomer checks and double-checks his horrifying discovery—a huge, distant destroyer-planet racing through space toward an unavoidable collision with our own world.

In the face of this onrushing danger, high on a mountain top an army of scientists work desperately to build a giant rocket-ship—a modern Noah's Ark to carry a few picked survivors to a new life on another world!

Here is the vast panorama of humanity in its last frenzied days before this complete catastrophe... grasping at love, losing all inhibitions... reaching the heights of self-sacrifice and the depths of the animal lust for survival as they fight to be among the few who can be saved.

If this day were to come in your lifetime... what would you do?

For the excitement-packed answer you must see... "When Worlds Collide."

SELLING AIDS

The Paramount ad-publicity-exploitation department has capitalized the sensational theme and the personal approach to excellent effect in preparing the film's promotion. Aided by the studio's still department—some of the stills, such as the tidal wave striking New York, the earthquakes, or the launching of the rocket-ship, are among the most exciting we have seen—ads, posters, heralds and the other accessories catch the exploitation possibilities across with telling force.

For the asking are a 40 x 60 lobby display, with spots for daily changes numbered backwards from 21 to "Tomorrow" and "Now", to make up a full 3-week teaser campaign. The jumbo full-color herald, with a dramatic illustration and scenes from the picture, and a "Facts" insert stitched into the pressbook, detailing in copy and illustration the story and the fascinating technical accomplishments during the making of the picture, are noteworthy items.

The visual thrills make the use of a lobby "see" board an important display accessory. Wherever possible, the stills should be blown up to impressive size and description should be in bold, colorful letters. Another display suggested in the press hook has two revolving globes with the caption, "Can Science Save Civilization 'When Worlds Collide?'."

The personal approach can be augmented to garner newspaper space with an inquiring reporter asking the question, "If you knew tomorrow is the day 'When Worlds Collide,' how would you make the most of your last day on earth?" If newspaper cooperation isn't obtainable, use the question in your lobby with the ten best answers receiving guest tickets to the picture. A lobby board could be made up of the best answers.

Look at the ad on the left. Read it. Makes you think, doesn't it? More important, it makes you want to go out and see Paramount's George Pal Technicolor production about an impending collision between Earth and a runaway star, the effect of doomsday on the people, and the thrilling escape via a giant rocket ship by a handful of survivors to start life anew on another planet.

A natural for the action and science fans, "When Worlds Collide" carries a potential draw for every moviegoer because it encompasses the fundamental instinct of every living being—the desire for survival. By taking the tack, "What would YOU do..." it punches home the potent factor in the most effective manner—the personal approach. The copy, too, is a masterpiece of promotion. There is a terrible fascination in the thesis of the end of the world; there is drama and suspense and awe-inspiring spectacle as earthquakes crumble mountains, tidal waves engulf cities, and a modern Noah's Ark, with its select crew, blasts its way through space to another world. The newspaper ads, particularly this one, present this in all its awful splendor.

To George Pal for his technical wizardry, to director Rudolph Mate for his dramatic presentation, and to the Paramount staff of box office under Jerry Pickman, must go the showman's thanks for this truly natural exploitation picture.

George Pal, whose "Puppetoons" were marvels of miniature set designing, and whose "Destination Moon" carried the Pal technique into live action proportions, reaches new heights in
special effects with his "When Worlds Collide." To film his story of the earth's collision with a maverick star, Pal was forced to solve technical problems that many a film expert thought impregnable. Massive tidal waves sweeping away cities, earthquakes swallowing up mountains, forests in huge areas set afire by the blistering heat, a giant rocketship launched to carry the survivors to another planet, the final explosive collision that would send a shattered planet reeling out into space—all these and much more have been depicted with terrifying realism by Pal's production genius.

For his story, Pal chose Sydney Boehm to write the script from a novel by Philip Wylie and Edwin Balmer that combined the science-fiction aspect of the mechanical destruction of the world with the humans' reaction to the coming catastrophe. While the special effects conjured up by Pal's magic are the real stars of the picture, a good deal of the film is concerned with human values. For his principals, the producer relied on little-known but competent players to delineate the romantic and ideological conflict against this terrifying background.

The tale opens with the discovery of a new star and satellite by an astronomer in South Africa. Although an analysis by the scientists proves that this is a "runaway" star hurtling through space and will crash into Earth in nine months, with the satellite missing but causing huge destruction 19 days earlier, another astronomer's denial causes the United Nations to refuse pleas to construct a rocket that might conquer space and carry the forerunners to a new life on another planet. A millionaire, assured that he will be a passenger finances the construction, and the finest minds in the country are recruited to construct the rocket ship. The satellite arrives on schedule and horrible chaos follows as tidal waves, earthquakes and fires destroy cities, mountains and forests.

The day before the star is to strike, 44 selected men and women, all sorts of livestock, seed, everything necessary to transplant civilization is loaded on the rocket. It takes off as the star hits Earth and crumbles it, and the survivors fly through space to a new world.
Critics Lavish Raves on MGM’s ‘American In Paris’

The red plush carpet usually reserved for royal visitors was rolled out by the New York newspaper district to herald the arrival of the lot’s “American In Paris” at the Radio City Music Hall. With one exception, the reviewers were united in this lavish praise of the movie’s music, dancing and plot; and even the lone dissenter found occasion to temper his criticism with adjectives like “superb.”

William K. Zinsser, in the Herald-Tribune, calls it “a rich show,” a definition of “music, dance and plot” that is “to say the least, spectacular.” It may not, he finds, “be the best musical film ever made, but it is hard to think of a better one.”

In the Post, Archer Winsten finds it “a creation of fine, colorful fabric, presented without unfulfilling artistic taste, lightened with genuine humorous touches, and climaxed with ... the Grand Slam of production numbers.” He cites it as “a high mark of the romantical musical.”

“Music, dance and pageantry achieve an ecstatic blend,” writes Alton Cook in the World-Telegram. Describing it as “an animated panorama of elaborate loveliness,” Cook concludes: “In the sedate confines of the Music Hall, one does not whistle and stamp and cheer but you certainly will feel like it.”

The Journal-American’s Rose Pelswick agrees with the others, labeling it “a musical that’s out of the very top of the top drawer ... a picture you’ll want to see more than just once; it’s a super-musical.”

Only Bosley Crowther, of the Times, did not completely succumb. He was overwhelmed by “a bewitching French lassie ... and a whoop-de-do ballet number, one of the finest ever put upon the screen,” but finds when Leslie Caron is not around, “it bumps along slowly as a patched-up, conventional musical show.”

'A STREETCAR NAMED DESIRE'

Warner Bros.

“You must see it to appreciate it ... and that we strongly urge you to do. As fine, if not finer, than the play ... Simply superlative cast.”—Crowther, N. Y. Times

“Convincing and solid piece of movie work ... (a picture) for its makers to take pride in and for movie audiences to experience.”—Guernsey, N. Y. Herald-Tribune

“Does much more than merely bring the Pulitzer Prize play to the screen ... Slightly terrific ... Practically certain to be on every one’s list of the year’s ten best.”—Winsten, N. Y. Post

“Takes a high place in the parade of superior pictures that have been crowning Broadway.”—Cook, N. Y. World-Telegram

“Follows faithfully Williams’ brooding study of frustration and tragedy ... A bold arresting drama that’s definitely not for Junior.”—Pelswick, N. Y. Journal-American

'PEOPLE WILL TALK'

20th Century-Fox

“Very ingratiating ... Amiable, witty light comedy ... Relaxing, mellow movie.”—Cook, N. Y. World-Telegram

“Despite excessive length, a screen drama with ideas ... Talk is not only intelligent and independent, which is fine, but also pretentious ... I wish the pictures took itself somewhat more casually.”—Watts, N. Y. Post

“Merry melange of medicine, mystery and what must be the Mankiewicz philosophical code ... Vastly entertaining and rewarding.”—A. W., N. Y. Times

“One intriguing comedy-drama ... Completely off the beaten track.”—Pelswick, N. Y. Journal-American

'RHUBARB'

Paramount

“Mr. Smith’s ‘Rhubarb’ was brazenly sassy. Paramount’s is ‘cute.’ That cat is purring when he ought to be licking his chops.”—H. H. T., N. Y. Times

“Mildly diverting ... Just an average tasty dish as a motion picture.”—Rice, N. Y. Post

“Completely wacky farce ... Full of chases, characters, complications and much talk about Brooklyn baseball.”—Pelswick, N. Y. Journal-American

'PAINTING THE CLOUDS WITH SUNSHINE'

Warner Bros.

“Really scraping the barrel ... Banal, water-thin going-on ... Feeble excuse for a musical romance”—H. H. T., N. Y. Times

“Totally humorless Technicolor song-and-dance film.”—Pihodna, N. Y. Herald Tribune

“Hit rock bottom, running to dreariness in spite of large and colorful song and dance numbers.”—Cook, N. Y. World-Telegram

“Light Summer musical ... Typical musical-comedy book ... Pleasant musical score.”—Pelswick, N. Y. Journal-American

'A PLACE IN THE SUN'

Paramount

“Hollywood, Paramount and George Stevens, producer-director, can point with pride ... A work of beauty, tenderness, power and insight ... A distinguished work ... now placed among the ranks of the finest films to have come from Hollywood in several years.”—A. W., N. Y. Times

“Tries for the top art run in picture-making, and reaches its goal ... Second and superior working of the Dreiser novel.”—Winsten, N. Y. Post

“What the Newspaper Critics Say About New Films

Caudron of seething passion ... Still another addition to the unprecedented list of superior pictures that have flooded into Broadway ... And this is one of the very best of the lot.”—Cook, N. Y. World-Telegram

“Probably the best of pictures dealing with the birth and development of racial mob violence ... Must rank as one of the best, most generally stimulating pictures of the year.”—Winsten, N. Y. Post

“Grim study of human relations ... developed with gripping drama and a brand of suspense and amorality that’s not a pretty picture but it’s a very forceful one.”—Pelswick, N. Y. Journal-American
Always the first to help others...

IT'S TIME TO HELP OUR OWN!

The Foundation of the Motion Picture Pioneers has been organized by a group of industry leaders to assist pioneers who are in need of financial aid, medical care or temporary subsistence during periods of unemployment.

The whole industry is uniting in the greatest benefit show ever staged—a benefit for our own. Do your share. Buy tickets today.

MIDNIGHT FROLIC
THE ALL-STAR SHOW OF ALL TIME!
ROXY★NOV.16th

Tickets
$5.00 to $25.00
Proceeds to the Foundation.
Tax Deductible

Seats now on sale at Room 170 Hotel Astor
WHAT THE GUEST SPEAKERS HAD TO SAY

N. J. BLUMBERG, President, Universal Pictures: "Allied commendable position in the development of COMPO clearly indicates that you are ready for the new era when we will work together rather than work apart from each other."

JACK COHN, Executive Vice-President, Columbia Pictures: (Speaking of developments of the Motion Picture Pioneers Foundation) "Our industry has always been happy to help all causes, but now let's help ourselves."

AL. LICHTMAN, Director of Distribution, 20th Century-Fox: "Any distributor with only an ounce of common sense short of being an imbecile realizes that without successful exhibitors there can be no motion picture industry. By the same token, many I be so bold as to suggest that some exhibitors cease to look upon the distributors as their enemy."

ALBERT WARNER, Vice-President, Warner Bros: "I'm not one of the Warners who make speeches, which is probably why I'm here."

STEVE BRODY, President, Monogram-Allied Artists: "Monogram's films have saved many 'shaky' As'... All we ask is a fair shake."

HERMAN ROBBINS, President, National Screen Service: "The areas of conflict in the industry are narrowing down more and more, and they can be reduced to a minimum as we go along."

COL. WILLIAM MCGRAW, Variety International Liaison: "The film industry needs no defense, only advocates. I feel you don't have to apologize for anything when you entertain 50 million persons every week... You have every reason to be proud of yourselves."

Rodgers Proposes 'Incentive Selling'

(Continued from Page 7)

The costs of this type of house and set a policy for all such situations, rather than "individually."

An "incentive selling" plan was broached and Metro's Rodgers said (and was upheld eloquently by the usually caustic Berger) that M-G-M has long been selling thousands of films to smaller theatres at a flat rate, not necessarily a fixed percentage. Only isolated films required percentage, he said, adding, "I haven't had five complaints a week from exhibitors telling me they couldn't buy flat."

But the distributor representative who took the most virulent attack was 20th Fox's Bill Gehring, appearing in place of the ailng Al Lichtman. New Jersey's Wilbur Snupler took the sales policy of "dual Bathsheba," charging that exponent was forced to pass up the film because the 70 or 80 cent terms forced exhibitors to raise their prices. Gehring denied a charge that Fox was asking advanced admissions on this or any other picture since the outlawing of this practice. He added that the film was still in "pre-release" and that the sales policy will be flexible when it goes into general release.

The Montague, of Columbia, said his company is making only 3 per cent on its investment. Could exhibitors expect a reduction on that margin of profit? he asked. He joined with U-T's Feldman in disclosing disclosure of bids. Only the time bids were revealed are when all parties renounce it, he was said.

Summing up the Wednesday forum Massachusetts' Nate Yamin said that regardless of the sweetness and light that prevails when the company presidents spoke the preceding day, and the plea for cooperation and unity by the distributors there could be none of this so long as exhibitors are being treated "unfairly."

Despite the mild beginnings of this year's Allied convention, the concluding fireworks and the militant tone that characterized the climactic session were not sufficiently distinetive proof that Allied will continue to cooperate if it can, but fight if it must for the best interests of the nation's independent exhibitors.

FILM BULLETIN
1951-52 Features Completed (55) In Production (3)

**RELEASE CHART - 1950-51**

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<th>Title</th>
<th>Cast</th>
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<td><strong>IN PRODUCTION</strong></td>
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<td>This Is Dynamite</td>
<td>Holden-Smith</td>
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<td>Alias Smith</td>
<td>Bryn Murray</td>
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<td><strong>COMPLETED</strong></td>
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<td>The Prizefighter</td>
<td>Shelly Shaeffer</td>
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<td>Land of the Free</td>
<td>Wenda Jean</td>
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<td><strong>ALLIED ARTISTS</strong></td>
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<td>Bendix-Trevor</td>
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<td>Warner-Seidel</td>
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<td>Lawrence-Ching</td>
<td>Faye Johnson</td>
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<td>Cameron</td>
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1950-51 Features Serials Completed (15) In Production (0) Westerns Completed (6) In Production (1)

**RELEASE CHART - 1950-51**

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<td>The Big Sleep</td>
<td>Douglas*</td>
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<td>The Last Frontier</td>
<td>Bob O'Connell</td>
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<td>John Barry</td>
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<td>Elmer Cline</td>
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1951 Features Completed (46) In Production (2)

**RELEASE CHART - 1950-51**

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<td>The Rainmaker</td>
<td>Gordon Douglas</td>
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<td>The Rawhide Trail</td>
<td>Roy Rogers</td>
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<td>The Song of the South</td>
<td>Robert Mitchum</td>
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<td>John Carradine</td>
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<td>Buddy Ebsen</td>
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<td>Alexander Scourby</td>
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20th CENTURY-FOX

1951 Features Completed (46) In Production (2)

**RELEASE CHART - 1950-51**

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<td>Petticoat Justice</td>
<td>Robert Mitchum</td>
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<td>The Bachelor</td>
<td>Donald O'Connor</td>
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<td><strong>COMPLETED</strong></td>
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<td>The Big Sleep</td>
<td>Douglas*</td>
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<td><strong>ALLIED ARTISTS</strong></td>
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<td>Burt Mustin</td>
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<td>Elizabeth Taylor</td>
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FILM BULLETIN
SHOWMAN'S CAMPAIGN BOOK TO HELP SELL MERCHANTS' GREETING ADS!

A POSITIVE PLAN for Extra CASH Profits during the Holiday Season!

NATIONAL SCREEN SERVICE

it's New!

Get your copy of the campaign book from your NSS salesman — or write your NSS exchange. Completely illustrated, printed in two colors, contains everything you need for EXTRA holiday profits! GET IT TODAY!
Joe Exhibitor Speaks:

"WHY NOT COMPETITION BETWEEN EXHIBITOR ORGANIZATIONS?"

Page 3

Films for TV
Who Will Swallow Whom?

Exclusive Feature, Page 17
...AND NOW THE CROWDS ARE BACK THANKS TO "GOLDEN GIRL"

*8 A.M. Day after opening, Fox Theatre, San Francisco

It's one gold strike after another thanks to

"ANNE OF THE INDIES" Technicolor
"DAVID AND BATHSHEBA" Technicolor
"THE DESERT FOX"
"THE DAY THE EARTH STOOD STILL"
"MEET ME AFTER THE SHOW" Technicolor
"PEOPLE WILL TALK"
"TAKE CARE OF MY LITTLE GIRL" Technicolor
"LET'S MAKE IT LEGAL"

20th Century-Fox's Shining New Star
MITZI GAYNOR
hits the screen in "GOLDEN GIRL" Technicolor

The Wonderful New Face You Asked For—
BUILD HER! SELL HER!

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS
JOE EXHIBITOR SPEAKS

WHY NOT COMPETITION BETWEEN EXHIBITOR ORGANIZATIONS?

November 13, 1951

Mr. Mo Wax, Editor
FILM BULLETIN
Dear Sir:

"Unity" is one of the most adored—and abused—terms in our business. Someone is forever pleading for unity of one kind or another, usually on the ground that only by working as brothers can we prosper and protect ourselves from attacks by outsiders.

I am not one to dispute the value of cooperation, but it seems to me that some kinds of unity lead to stagnation and actually invite attacks from the outside. The major film companies, and their affiliated circuits, have certainly learned that the kind of "cooperation" with which they were charged by the Department of Justice did them no good in the long run. It brought them a whopping headache in the courts all over the land.

Of course, it would be foolish to deny the value of unity such as is offered by COMPO. There are areas of compatibility which we would be damn foolish to ignore, as witness the "Movietime, U. S. A." drive and the struggle to remove the burdensome "war" tax on movie admissions. Cooperation by every element in the industry is an essential in such matters. But let’s stop kidding ourselves about how far this unity business can be carried.

There are levels on which the interests of independent exhibitors and the major theatre circuits do not run parallel; the same is true as between exhibitors and distributors. But I have particular reference at the moment to the talk about unifying the national exhibitor organizations, Allied and TOA.

As just another guy in the ranks, I see more value from my standpoint in having the two groups competing for my membership, just as the Democrat and Republican parties compete for my vote every few years. Being an independent voter, as well as exhibitor, I don’t follow any "party-line", but try to size up the candidates and the issues and then follow the way my judgment dictates.

In the affairs of this industry in which I earn my livelihood, I would like the same opportunity to judge and choose.

Competition between the two exhibitor organizations can be a healthy thing. We are now facing a question of whether to adopt a form of industry-wide arbitration. The two groups have divergent views on what shape an arbitration setup should take. The Allied convention proposed a plan that includes film rentals as part of the arbitration setup. Frankly, I hope the Allied leadership kicks this idea out (and I believe it will), because it isn’t feasible nor would it be acceptable to the film companies or to most exhibitors. I wouldn’t want my film rentals arbitrated by anyone; I am satisfied to negotiate them. This phase of the Allied plan would probably sink the whole arbitration idea if they persist in fighting for it. By the same token, I wouldn’t want the kind of arbitration plan that will satisfy only the distributors or the big chains. I will be interested in learning what the TOA plan for arbitration is and it is my conviction that, between what Allied proposes and what TOA proposes, we have a good chance of devising a practical, workable, useful system to eliminate the bulk of the causes of litigation in our business. On an issue of this sort, certainly Allied and TOA should exchange views in an effort to coordinate them for the benefit of all exhibitors.

If you regard these thoughts as being of any value to the industry, you are welcome to print them in your FILM BULLETIN.

Sincerely,

JOE EXHIBITOR
national magazine ads are right now telling the world..
No three words ever meant so much to so many people...

I WANT YOU

...soon from Samuel Goldwyn!
'QUO VADIS' THE SHOWMAN'S DREAM; ONLY 'BEN HUR' CAN BE COMPARED TO THIS MAGNIFICENT SPECTACLE!

Rates • • • • in all situations

MGM
2 hours 51 minutes
Robert Taylor, Deborah Kerr, Leo Genn, Peter Ustinov, Buddy Baer, Patricia Laffan, Marina Berti, Felix Aylmer, Nora Swinburne, Finlay Currie, Abraham Sofaer, Ralph Truman, Norman Wooland, Rosalie Crutchley, Peter Miles, Elspeth March.
Produced by Sam Zimbalist
Directed by Mervyn LeRoy

On this massive Technicolor production, M-G-M spent some $7,000,000 and several years of concentrated effort. How does it stack up as a money spinner? That is the all-important topic of show business talk right now, and the answer is obvious. As pure spectacle this is the biggest thing since 1924 and "Ben Hur." It is vast; it has tremendous sweep; it is awe-inspiring. Even as a curiosity it must have prodigious drawing power. Like other so-called "epics" before it, "Quo Vadis" is the kind of production which a lot of people will feel they cannot afford to miss for fear of being out-of-touch with the times, and all the power of Metro's potent exploitation machine is driving to convince the world it must see "Quo Vadis".

Fortunately, it has other attractions, too. The New York critics to whom it was unveiled at twin Broadway theatres early in November have made it a topic of hot controversy. Some praised it, others damned it with faint praise, but not one was prepared to say it wouldn't be a success. Your FILM BULLETIN reviewer unhesitatingly goes on record with the opinion that this "Quo Vadis" is a magnificent achievement, as entertainment, certainly as a business proposition.

The making of this vast historical canvas was a most difficult task, for anyone who has read Henryk Sienkiewicz's novel, from which the film's title is taken, must have felt it to be almost unfilmmable, so wide its scope, so deep is its tenderness, so horrifying is its brevity.

Some critics have taken M-G-M to task for picturing Nero as a lascivious, degenerate, yet history shows he was all that, for he was the man who really did burn the Eternal City to the ground to gratify his own ego, so that he could rebuild it as Neroopolis. Peter Ustinov, the English actor, who takes the part in the film, portrays in a manner closely resembling Charles Laughton, but at least he gives his part an interpretive strength which makes Robert Taylor, as Marcus Vicipius, the lovelorn Roman commander, appear to be almost a weakling. Taylor isn't actor enough to stand the wear and tear of a film of this size. Deborah Kerr, the English redhead, was not a very satisfactory choice for the role of Lygia, the Christian girl with whom Marcus falls in love. She is cold, aloof. The author of "Quo Vadis" was at great pains to stress her purity and Christian devotion, but he did not leave her without a spark of passion, as the film implies.

These two apart, the cast is excellent in its characterization. Leo Genn as the Emperor's adviser who learns to hate his evil master, has an easy, convincing polish. Also English, Patricia Laffan, Nero's erotic wife, develops the right kind of lascivious leer and sadistic frown at the right moment. Finlay Currie, is less convincing as Simon, called Peter.

In a picture so crowded with movement, drama and spectacle, it is difficult to pick out the highspots. The most memorable are probably not those which Producer Sam Zimbalist had in mind. The two scenes obviously marked as the most sensational are those which show the Christians being led to the lions in Nero's circus, and the sea of flames which enveloped the City of Rome at Nero's whim. The fire somehow or other, it slightly unreal, though it consumed 8,000 gallons of fuel oil, 2,000 gallons of gasoline, 1,000 gallons of alcohol and a ton of naphthalene.

The millions who will see this outstanding Technicolor picture must be thrilled by the incredibly fine photography of Robert Surtees and William V. Skall, and the art direction (costuming and settings) of William A. Horning, Cedric Gibbons and Edward Carabino. Dr. Miklos Rozsa's musical score is in just the right mood.

But the average moviegoer will probably remember "Quo Vadis," best for its sheer magnificence of production and for these episodes: the arena battle between the giant Ursus and the fighting bull from Portugal, where, bared and bleeding, Ursus breaks the animal's back; the mad stampede of the Christians through the city's sewers in a vain attempt to escape the holocaust; the chariot pursuit of Robert Taylor who fights off his opponents with a whip; the tragic death scene in which Nero kills himself with a dagger guided by the only woman who really loved him.

STORY: It would be futile to attempt to summarise the story of "Quo Vadis" which, in the original, was an extremely long book. All that need be said about it here is that it tells how Nero, murderous tyrannical Emperor of Rome, slowly slips from eccentricity to madness and, when his own head is threatened by a half-crazed populace, he turns to the Christians, whom he seeks to destroy. They are saved from annihilation by their simple devotion—the same kind of devotion which makes Robert Taylor fall in love with Deborah Kerr and, in the end, brings doom to the impious Nero, freedom for Rome and, presumably, a happy ending for the young couple.

COUTLER

NOVEMBER 19, 1951
WANT ACTION

From a strut Richard Monogram plenty 92 Bruce, most pass effect has 'HONG PRODUCTION Directed RKO Dana Bathos, as the result of Mr. Martin Milner, son of one of his employees, on an "essential basis" and when the Korean war begins, takes the same position for Granger despite his mother's (Mildred Dunnock) urging. When Granger is drafted, with Collins sitting on the board, he believes he has been railroaded because of his interest in Peggy. She refuses when he asks her to marry him. In the army, Granger and Milner meet up and Granger learns the value of army life. Milner, sent overseas, is reported missing and Andrews is faced by the despairing father. He also receives a plea from a former officer friend to rejoin because his experience is sorely needed and decides to re-enlist. Granger, older and settled, returns for a leave and he and Dow are married. BARN

'HONG KONG' ACTIONFUL PINE-THOMAS TECHNICOLOR MELLER

Rates • • • in action spots; good dualler generally

Paramount 92 minutes Ronald Reagan, Rhonda Fleming, Nigel Bruce, Marvin Miller, Mary Somerville, Lowell Gilmore, Claude Allister, Danny Chang.

Directed by Lewis R. Foster "Hong Kong", a science-fiction melodrama by the Paramount's roster of action shows, a fast-moving saga of Oriental evil-doing involving topical and timely angles of war-worn China. There is plenty of action and a sure-fire twist in the plot involving a Chinese youngster who is a major factor in diverting the hero's motives into honorable—and sympathetic—channels. It's a natural for the action spots and should register well as a top dualler in neighborhoods, with exploitation. The production abounds in effective atmosphere and the several stock shot sequences are woven most adroitly into the narrative. Presence of Ronald Reagan as the hero of the adventure is an asset. The likeable actor makes the most of his role, offering a most convincing performance. Lewis R. Foster's direction is fluid and lively. Rhonda Fleming, as a Red Cross worker, is attractive. Nigel Bruce plays a brief part well, and Marvin Miller is highly effective as a ruthless art dealer. Danny Chang is an appealing Chinese moppet.

STORY: Reagan, an ex-soldier, stays in the Orient to get on the surplus property windbag. But his grandiose scheme fails. He picks up a little boy, Danny Chang, discovers the lad is carrying a valuable statue. He plans to sell it illegally, make off with the money and just lose the boy. But his better nature asserts itself; he battles the heavies who are anxious to gain possession of the heirloom. Eventually the boy is located at a school and Reagan finds marriage with Rhonda Fleming a happier solution to his problem. HANNA (Hollywood)

'FLIGHT TO MARS' EXPLOITABLE SCIENCE-FICTION FABLE

Rates • • + in action spots; good dualler, with exploitation


Directed by Lesley Selander As Monogram sees it in Cinecolor, Mars is a planet of enormous scientific ingenuity, a model of modern living, where Amazonian women, done up in abbreviated costumes, strut the ramps of their subterranean cities.

Cameron Mitchell is splendid as a young scientist, and Arthur Franz portrays a young newspaperman with a likeable sense of humor. Supporting nummern are oke generally.

STORY: A group of scientists takes off for Mars and lands on the planet safely but their craft damaged. They enlist the cooperation of the Martians in repairing the ship, not realizing that the top man expects to take over the craft and use it as the model for an army of space ships that will fly to the earth, invade and dominate it. Marguerite Chapman and her father represent more moderate forces of the planet. And it is they who prevail finally. ANGEL

FILM BULLETIN
BE THERE WHEN THESE THREE TALK *

Because the sensational exposés of organized crime in America which electrified the nation were only a rehearsal for the shocking revelations you'll see in the picture that begins where the Senate Crime Committee left off...

HOWARD HUGHES presents

THE RACKET

ROBERT MITCHUM • LIZABETH SCOTT • ROBERT RYAN

BIG, WIDE, DEEP NAT'L AD. ACTION!

Full pages in the big Detective, Westerns, Sports Magazines; in Sat. Eve. Post, Collier's, Look, Esquire, fan magazines ... Big space in American Weekly, Parade and other Sunday Magazines ... to a TOTAL CIRCULATION OF 36,479,512.

When you see "THE RACKET" you know what their real names are!
ELUPEMENT: ENTERTAINING WEBB FAMILY COMEDY

Rates ★ ★ ★ — in family houses, less elsewhere; n. g. for action spots

20th Century-Fox
81 minutes

Directed by Henry Koster

"Elulement" is bright, cheery family fare with a clever and original story designed to provoke favorable audience response. The dialogue is not exactly sparkling, but the unique delivery of Clifton Webb and smooth direction of Henry Koster contribute sizably toward compensating for this shortcoming. Webb isn't playing Belvedere in "Elulement," but the role of a domineering father isn't far removed from the character. His fans will enjoy him and will note, too, the most pleasant appearance of Anne Francis in her first feminine lead. Fresh and vivacious, with acting talent to back up her buoyant personality, Miss Francis looms as one of the more likely stars of tomorrow. This should go over very well in family spots, with returns diminishing to a low point in action houses.

Webb is perfectly at home as the witty, sarcastic father. Charles Bickford brings authority to his role of the other parent, and William Lundigan is a fine choice for the spot of the young teacher. Reginald Gardiner grabs laughs with his performance of Anne's godfather who tries to help the young people. Evelyn Varden, Margalo Gilmore, Tommy Rettig and J. Farrell MacDonald are others who stand out in the first-rate cast.

STORY: Webb is spotted as a designing engineer who has raised his daughter, Anne Francis, to follow in his footsteps. When, on the day of her graduation, she attempts to elope with a young professor, William Lundigan, Webb starts off in pursuit, hoping to halt the marriage. En route he and his wife are joined by the parents of the prospective bridegroom. Story here evolves into an amusing chase and clever situation in which the antagonistic in-laws are bright together while the young lovers have their first spat. In a free-for-all finale, the couple is brought together through the intervention of the elders. ANGEL.

'STARLIFT': ALL-STAR MUSICAL GOOD MASS ENTERTAINMENT

Rates ★ ★ ★ — on name value

Warner Bros.
105 minutes

Directed by Roy Del Ruth

As all-star pictures go, "Starlift" ranks among the better exhibits, although it suffers from the usual faults of such extravaganzas—an excuse for a plot on which to hang disjointed comedy and musical numbers and trying its level best to divide the honors equally so that none of the headliners is slighted. Actually the best moments in the affair are those provided by the lesser lights, comics like Noonan and Marshall whose burlesque of a television chef is genuinely hysterical. The story is flimsy romantic nonsense, but director Roy Del Ruth makes it easy to take, sees that the plot doesn't get in the way of the musical interpolations. The production makes the most of the airborne locale without going overboard, so "Starlift." if not spectacular, is pleasant enough to look at. It adds up to good, though not especially exciting, musical entertainment, framed for mass appeal. And in most situations it should pay the freight.

Doris Day and Gordon MacRae, singly and as a vocal duo, perform yeoman work, while Gene Nelson's dancing is another highlight. Beyond letting their names for marquee display, James Cagney, Randolph Scott, Gary Cooper, Jane Wyman, and Phil Harris contribute very little. Lucille Norman, attractively photographed, sings well, and Louella Parsons is pleasant, playing herself. Virginia Mayo is her luminous self, and Janice Rule makes her warm romantics count in the ingenue lead. Dick Wessons' brash personality counts for quite a few laughs, and Ron Rettig plays the juvenile with appropriate naiveté. Richard Webb, Hayden Rorke, and Howard St. John do well in their lesser roles.

STORY: Ron Haggerty, a lonesome soldier, discovers a one-time school chum now a movie star, Janice Rule, is doing a p. a. in San Francisco. With the considerable help of Dick Wesson he contrives to meet the lady. Wesson passes himself and Ron off as a pair of soldiers about to ship to the Korean front whereas actually they work the air route between the U. S. and Honolulu. Louella Parsons plays up the duo as a hot romantic item. Janice discovers that Ron is no hero and turns on him angrily. Both youngsters keep up the deception of romance, however, in order to placate the press and public. Out of it all comes the project that brings stars to Travis Air Base to entertain the soldiers as they leave for the front. On their return, Ron does get assigned overseas, and there is a reconciliation with Janice in time for the fade-out. JAMES.

'SOUTH OF CALIENTE': TOP-DRAWER ROGERS WESTERN

Rates ★ ★ ★ — in small towns and western houses

Republic
67 minutes

Directed by William Witney.

"South Of Caliente," semi-final Roy Rogers Western for Republic, is top grade sagebrush affair. The story, in the Rogers vein, is strongly modern, a rip-rap account of present day horse thievry. Yarn is woven deftly into a high quality physical production and the narrative is spiced with plenty of action and stunts. William Witney's direction maintains a lively pace throughout, and the characters come across as real people rather than celluloid stereotypes. Where Rogers' films register, this should mean happy audiences and a corresponding boxoffice.

Rogers plays his role with engaging directness. Dale Evans is a charming heroine animated in her playing, experienced in her vocalizing. Pinky Lee's humorous antics are designed to please the youngsters. Douglas Fowley gives the most of his fat role as the top heavy while Ric Roman and Leonard Penn register as his subordinates.

STORY: Rogers, operating a transportation service for horses, is engaged to transport a valuable animal owned by Dale Evans. While crossing the border into Mexico, the trailer is attacked. The horse is believed dead. Rogers' sharp eye detects the animal masked by a coat of dye as it is being returned to the U. S. Going to work, with comic Pinky Lee at his side and Dale Evans filling in on the background, Rogers discovers and foils the theft, which is part of Douglas Fowley's scheme to obtain the horse and race her under another name while pretending to be Miss Evans' loyal friend and foreman. ANGEL.
Announcing

THE SALES PLAN

FOR M-G-M's

QUO VADIS

THE GREATEST MOTION PICTURE OF ALL TIME
THE unusual position in which we find ourselves in the preparation of a merchandising policy for this great picture prompts us to adopt this method of acquainting our customers with the problems confronting us.

QUO VADIS has been produced at a cost in excess of any picture ever before made. It has an actual production cost of more than seven million dollars. This does not include print cost or advertising cost. At the time it is ready for a pre-release market, we estimate that our investment will be some millions more. So costly a production is indeed unheard of in the history of this industry. It is clear to all who understand our business that with the customary methods of distribution, and at regular admission prices, there could not be a chance for us to recoup our investment, much less to earn a profit or produce an appropriate profit for the exhibitors.

Inasmuch as no picture has ever developed the large revenue at regular prices which it would be necessary to achieve in order to pay for such a production, we cannot reasonably expect that under the present market conditions we could so now.

In view of the restrictions under which we are operating, there is no course but to pre-release this great production on a competitive bidding basis for first run showings in suitable theatres. We have every right to believe we have a most outstanding picture. In fact, as has been stated by those expert showmen who have seen this production, it eclipses anything ever produced.

QUO VADIS will be trade shown in theatres and not in projection rooms. We hope and expect to have a large attendance of theatre owners at all trade shows.

We are fully conscious of the existing Court Decree to which we are subject. We cannot and will not have anything to do with the fixing or determination of admission prices; they will be decided by the theatre operators and no one else. Our entire selling organization understands their responsibilities in this respect. Should any exhibitor at any time have reason to believe that this policy is not followed, we urge upon him to make the facts known to the Sales Head of our organization.

In New York City and Los Angeles we have arranged for special simultaneous exhibitions in two theatres in each city—one on a reserved and the other on a continuous policy. We intend to avail ourselves of the Loew’s Theatres for test engagements, so that the exhibitors of the country may be informed of the public reaction to this picture. Because of the unique quality of the picture, we believe that this information will be helpful in acquainting exhibitors throughout the country with its potentialities.
For the immediate future we intend to confine the pre-release first run of QUO VADIS to localities of approximately 100,000 population or more. We shall welcome bids from those exhibitors located in these situations of over 100,000 population who desire to exhibit QUO VADIS first run — such offers to include:

A. Name of the theatre and operator.

B. Guarantee (dollars) to distributor as its minimum share for entire engagement.

C. Participating terms.

D. Minimum length of run guaranteed.

E. A holdover control figure to determine the continuance of the engagement beyond the minimum run guaranteed.
F. Admission price exhibitor plans to charge exclusive of any admission taxes.

G. We, as the distributor, will handle and pay for all advertising for pre-opening and first week exclusive of lobby displays, marquee and outdoor advertising. Offer shall state the amount to be spent by exhibitor for second and following weeks of engagement weekly.

In connection with the above offer, the following conditions apply:

1. QUO VADIS is not to be played as part of a double feature program.

2. The run granted will be specified; no specific clearance will be granted.

3. Our right to reject all offers is reserved.
The sole purpose in asking for admission prices which the exhibitor intends to charge is to enable us to evaluate the offers received and thus award the picture on the basis of the best bid. Any offer which contains a participation in the gross receipts requires an estimate of such receipts for proper appraisal. This estimate, of course, necessitates a knowledge of the admission prices prevailing during the engagement. The failure to include proposed admission prices in an offer will not disqualify the bid, but their inclusion will enable us better to evaluate the bids.

As rapidly as arrangements are completed for the showing of the picture (which has a running time of approximately three hours) in the situations described above, additional localities will be selected, probably larger in number, where also the same procedure will be followed. After these have been completed, other localities will then be selected and the same procedure again will follow.

At some point during the course of the playing-off of QUO VADIS in these selected communities, after sufficient experience has been had, arrangements will be made to make the picture available for second run showing in the places where it has already played first run.

In the smaller communities, it is likely that the possibilities will be exhausted following the second run. In the larger situations, a city will be divided into a number of areas. Theatres located within each area will have an opportunity to bid for this particular run. The theatre winning the bid will have clearance against all other theatres in that particular area. Subsequently, similar provisions will be made for the next run in each of these areas, so that eventually every theatre which is interested will have an opportunity to present this picture.

In the near future we will advise theatre owners when the picture will be available for booking and when bids will be considered.

LOEW’S INC.
THE PRINCIPAL PLAYERS IN M-G-M’s "QUO VADIS"

Deborah Kerr is the beautiful Lygia, daughter of a king, beloved hostage of Rome who is treated as a daughter rather than a captive.

Peter Ustinov, Russian-born British actor, portrays the decadent Emperor Nero whose vanity and wickedness are appalling!

Robert Taylor is Marcus Vinicius, Rome’s finest soldier, faithful to Nero until he saw that the mad emperor’s course meant ruin.

Buddy Baer is the giant Ursus, faithful slave and servant to Lygia, who conquers giants and slays a maddened bull in her defense.

Marina Berri, Italian actress of rarest beauty is Eunice, slave girl who rejects Robert Taylor to stay with Petronius whom she loves.

Petronius, Nero’s dictator of elegance, is played by British Actor Leo Genn who subtly reveals the vanities and weakness of Nero.

Peter Miles is Nazarius, the orphaned boy through whose lips comes the answer to Peter’s query of the Divine Presence "Quo Vadis?"

Finlay Currie, as Peter, brings a beautiful and moving story of salvation through Christ to the suffering people in their dark hour.

Abraham Sofaer, as the Apostle Paul, brings the message of Christianity to the household of General Plautius, protector of Lygia.
M-G-M presents

QUO VADIS

Starring
ROBERT DEBORAH TAYLOR KERR
LEO GENN and PETER USTINOV

Color by
TECHNICOLOR

Screen Play by
JOHN LEE MAHIN
S. N. BEHRMAN SONIA LEV1EN

Based on the Novel by
Henryk Siemkiewicz

Directed by
MERVYN LeROY

Produced by
SAM ZIMBALIST

A Metro-Goldwyn-Mayer Picture
Soon! Soon! The Star-Spangled Salute to Uncle Sam's heroes!

Warner Bros. joy-propelled story of the Caravan of the skies that flies Hollywood to our G.I.'s!
Republic, Monogram Set TV Film Production Program

Republic and Monogram programs for production of television films took on more concrete form as presidents of both companies revealed details following announcements from each of their entry into TV production.

Republic president Herbert J. Yates disclosed that a $1,000,000 budget had been allocated for retooling the North Hollywood studios to accommodate the additional activity and to finance production of the first group of TV films. In addition to Republic's own video production, the studio will be available on a rental basis to outside producers for that purpose.

Monogram president Steve Brody announced formation of Interstate Television Corporation, a wholly-owned subsidiary, to produce films solely for television. G. Ralph Branton, president of the new company, revealed production will begin November 26 on 13 half-hour features, adapted from the "Raffles" stories, starring George Brent. Branton noted that this was the first of many package deals scheduled by the new company.

Raw Stock Plentiful, Golden Says, As Kodak Lifts Limits

Film manufacturers have so much stock that "it's running out of their ears." That was the report of National Production Authority Nathan D. Golden after a trip to Rochester where he looked over operations of Eastman Kodak.

Actually, said Golden, "there never was a raw stock or film shortage," but the possibility had the film makers so wary that they increased production to a point where Kodak has removed all limitations on purchases and "as now even inventorying film." Golden added: "Anybody can buy now anything he wants. We have helped them bring along extra production, and everything is going fine. Both military and civilian users are all being taken care of."

RKO Films, Theatres Top Half Million In Third Quarter

Both RKO divorcées were doing very nicely, thank you, on their own. RKO Pictures Corp., after dropping deeply into the red for the initial six months of 1951, zoomed up to a net profit of $588,000 for the third quarter. RKO Theatres Corp., continuing its profitable operation this year, bettered each of the preceding quarters with $312,000 for the third quarter.

The film company's profit, however, failed to bring the nine-month total into the black, with operations for the 39 weeks ended September 29, 1951, still resulting in a net loss of $145,000. All figures were after taxes and other charges.

RKO Theatres' climb to a $1,053,000 net for the 39-week period showed its sharpest increase in the third quarter. Receipts from large-screen television events from several theaters equipped for this medium, helped to swell the third quarter take.

Abbott & Costello Sue U For $5,000,000; Realart Named

Movie comics Abbott and Costello weren't trying to be funny when they entered a $5,000,000 damage suit in Federal Court against Universal, charging fraud and schemes to "withhold sums of money," as well as allegedly cutting feature films into short subjects to be shown in "cheap places of entertainment and low repute."

The suit also named Realart Productions as a defendant, attempting to have the reissue outfit had made an agreement for reissue of A & C 1945-46 films without consent of the plaintiffs. According to the complaint, Realart paid U $3,250,000 for these films, plus 5% per cent of gross receipts accruing from the pictures, but the comedians have received no accounting of this operation.

A number of other charges were levied at Universal, including alleged improper entries on the books and expenses of a penthouse apartment maintained for social purposes by a Universal executive.

EL OLDIES FOR PATHE?

Pathe Industries, parent company of the deceased Eagle Lion Films, was eyeing reissue of a batch of EL oldies that were left over after the sale to United Artists, and to which Pathe retained rights. Pathe president William C. MacMillan said that the company had not made any deal for sale of films to television, although he did not deny this possibility in the future.
Who's Going to Swallow Whom?

There's always something seething below the surface of the motion picture industry. This inner activity is the reason it has survived so many crises in the past. It is a hydra-headed dragon with an insatiable appetite, and an uncanny facility for digestion of its enemies.

The great puzzle of the moment is how it is going to digest television. That it will do so is a virtual certainty. But how?

We all know that the movie theatre is going to be a vastly different thing from that of 1951 A.D. Thanks to big-screen equipment, the time is coming when the cinema will do for America what the pub has done for England. It will, in most parts of the country—though not necessarily in the mammoth cities—be the focus of a community's social life. Big-screen television will add something vital to the public's entertainment: the thrill of seeing history in the making.

But what is going to happen to the exhibitor if film production interests turn to other sources of revenue for their products? What, for instance, will occur if and when the Hollywood studios are turning out a steady stream of television films unsuitable for theatre exhibition?

It is a legitimate question, and a very serious one. At the moment, Hollywood still has a tight enough grip on its star talent to prevent the television networks from luring it away. But the business position will be radically changed the moment those stars become feature attractions on telefilms, and can no longer be seen exclusively in the theatre.

That is what is going to happen, despite Roy Rogers' recent successful action in Hollywood Federal Court for an injunction restraining Republic Pictures from selling its old films for commercial TV purposes.

Herbert Yates, president of Republic, told the Court that he has been mulling for some time the conversion of his company's studios to the production of television films exclusively. Since then he has further declared his intention of appropriating at least a million dollars for TV film-making. Production is slated to begin early in 1952.

But, lest anyone get the impression that Republic is more interested in TV than in serving its established theatre customers, Mr. Yates last weekend issued a statement assuring the trade that his studio is "going ahead with full steam" on the production of top-flight films for theatres. "While it is true," he said, "that we shall not be caught napping on any market which can return revenue to our stockholders or any media where motion pictures are presented, our main business is—and always will be—providing the best entertainment we know how for the exhibitors of this country and the rest of the free world."

So, while he undoubtedly will continue to keep one eye cocked on the development of the video market for films, Republic's Yates let it be known that in his expert opinion, "Motion picture pictures are the first and foremost source of amusement and entertainment to millions of people all over the world and their leadership will endure."

Henry K. Luce's Time and Life empire has succumbed. The March of Time will henceforth be produced solely for television projection, and the great Hank Luce himself wants to buy into one or more of the networks.

Universal, through its subsidiary United World Films, with James Franey at the helm, has already started producing television pictures, and this side of U's activities is expected to be accelerated by the recently-foreclosed financial link between Universal and the Decca Record Company, which concern has long been eyeing the television field enviously.

Film producers Edward Small and Sol Lesser have named George Shupert, former head of commercial operations for Paramount Television, as distribution chief of a new organization for producing and distributing TV films.

Paramount took the plunge into the inviting TV waters with the organization of a subsidiary, Paramount Television Productions, Inc., of which parent company executive Paul Raibourn is president and Burt

(Continued on Page 28)
'GOLDEN GIRL' NEW STAR SCORES IN ROUTINE MUSICAL

Rates ★ ★ + generally

20th Century-Fox
108 minutes
Mitzi Gaynor, Dale Robertson, Dennis Day, James Barton, Una Merkel, Raymond Walburn, Gene Sheldon, Carmen D'Antonio.
Directed by Lloyd Bacon

"Golden Girl," a hokey, overlong musical biography of Lotta Crabtree, one-time darling of the Gold Coast, is a conventional Technicolor musical notable chiefly for its unveiling of Mitzi Gaynor as a screen comer. The sad fact that Lotta's real story is a thousand times more dramatic and exciting than that conjured by producer George Jessel will be recognizable by only he few who realize that the elements of a great musical have been sacrificed for those that are humdrum and routine. "Golden Girl" hews close to formula, Lotta's story is wildly romanticized and her single love affair with a Confederate soldier is much too obvious, even for a musical. The atmosphere of the Gold Rush is only partially realized, and the songs of the day are tossed out in favor of a slew of new ditties. They're artfully delivered, however, Miss Gaynor, who plays the Crabtree role with brashness and frenzied excitement. She's grand.

"Golden Girl's" best points are its musical numbers—the animation of Mitzi Gaynor as she sings and dances into your heart, the silvery tenor voice of Dennis Day, and the grand hoofing of James Barton who can still tap with the best of them.

STORY: Yarn picks up the Crabtree story after Pa, James Barton, looses the family home at the roulette table. Lotta insists that her mother, who frequently finds herself in debt, become an entertainer. With Dennis Day as her partner they travel through California, gradually landing in San Francisco where Lotta becomes the toast of the town. She has a love affair, closely supervised by her mother, with a Confederate soldier. Even after he has been shown up as a spy, Lotta loves him and cherishes his memory until the happy day when the Civil War is over and by the miracle of screen writing, the lad turns up right in New York at the finish of her performance. JAMES

THE WOODEN HORSE' SUSPENSEFUL BRITISH ESCAPE DRAMA

Rates ★ ★ + in art houses; satisfactory dualler generally

Nader (Wessex)
98 minutes
Leo Genn, David Tomlinson, Anthony Steel, David Greene, Peter Burton.
Directed by Jack Lee

"The Wooden Horse" is a typical English suspense drama, carefully produced, expertly played by a talented cast and authoritatively directed by Jack Lee. Its story of a wartime incident involving the clever escape conjured by a group of British fliers is dated thus precluding success to an appreciable degree on the art circuit. However, for this type house and as a dualler in the average metropolitan center, "The Wooden Horse" is above average in entertainment value.

Leo Genn, who scores so solidly in "Quo Vadis", contributes his expected fine performance; David Tomlinson is excellent as his pal in the brave adventure.

STORY: Escape is uppermost in the minds of a group of English prisoners who have even £ committee in their camp to consider the practicability of various escape schemes. One group comes forward with a modern counterpart of the wooden horse of Troy. The men build a gymnastic horse, sufficiently large to conceal a human. His job is to dig a tunnel to the area beyond the barbed wire fence while his comrades use the horse as a muscle builder. The tedious work consumes many days and is threatened frequently with discovery. Eventually three men flee. The narrative from this point deals with the adventures of two of them in working their way through Germany into Sweden, then to Denmark. HANNA (Hollywood)

'JUNGLE OF CHANG' INTERESTING NOVELTY DOCUMENTARY PROGRAMMER

Rates ★ ★ as dualler with exploitation

RKO Radio (Svensk)
57 minutes
All-native cast with commentary by Leonard Bucknall Eyre.
Directed by Paul Fejos and Gunnar Skoglund.

"Jungle of Chang", documentary of primitive existence in Northern Siam, is an interesting and unusual companion piece to "Jungle Headhunters", with which it is scheduled to be sold as a dual package by RKO. Although there is an amateurish quality about much of the photography, and the native performers are often obviously self-conscious in front of the cameras, its tale of a young couple's struggle to hack a life for themselves out of the Siamese jungles by the most primitive methods holds interest throughout and should leave a favorable impression on audiences generally except those looking for sensationalism.

STORY: Young Po Chai and Me Ying, newly married, go into the jungle to build a home and raise rice, taking with them only a knife and an axe, some seed rice, a dog, a goat and a monkey. Together they construct their home, cultivate the field, make a treadmill to draw water to the rice, as they fight off a tiger, who kills their goat; a panther and the blazing sun. When a drought withers the crop, Po Chai is forced to leave Me Ying to seek work riding an elephant in the teak forests. At the first sign of rain, Po collects his pay, buys a water buffalo and a sorang for Me, and returns to his beloved land and wife to start a new cycle of life. BARN

'A CHRISTMAS CAROL' BRITISH HORROR VERSION OF DICKENS CLASSIC

Rates ★ ★ as a holiday attraction only

United Artists (Renown)
85 minutes
Alastair Sim, Kathleen Harrison, Jack Warner, Michael Hordern, Mervyn Johns.
Directed by Brian Desmond Hurst.

Charles Dickens' "A Christmas Carol" is given a too-literary interpretation in this English-made production for United Artists release. As a Yule attraction, it probably will warrant interest in the early days of its run, but unfavorable word-of-mouth and critical thundering soon will dissipate its value. Under Brian Desmond's production-direction, narrative rather than the gentle, wholesome fable that has become a Yule tradition. The backgrounds have a frightening, macabre quality about them; the performances, to a man, are sinister. The total effect is so great that parents will think twice about letting youngsters sit through it. This version of "A Christmas Carol" seems destined for little better than dismal returns except as a holiday special.

Alastair Sim, as Scrooge, is the dominant element of "A Christmas Carol" and the other actors, taking their cue from his curtained portrayal, are so zealous there are times you feel the screen will crack under the weight of so much ham compressed into the celluloid.

STORY: The screen adaptation hews close to the original in its account of the miserly Scrooge who on a particular Christmas Eve is visited by the ghosts—Christmas Past, Present, and Future. As the result of this horrible insight into his misdeeds of the past and the promise of a brighter future if he changes his way, Scrooge experiences a change of heart, learns to celebrate Christmas in the proper spirit. He reconciles with his nephew, assumes a fatherly interest in his nephew's job Cratchit, his employee, and helps heal the crippled leg of Bob's son, Tiny Tim. JAMES
'THE BIG NIGHT' SORDID, LOW-KEY MELODRAMA
Rates • + as dualler in metropolitan houses, slightly better for art spots

United Artists
72 minutes
John Barrymore, jr., Preston Foster, Joan Loring, Howard St. John, Dorothy Comin- gore, Philip Bournneuf, Howard Chamberlin, Emil Meyer, Myron Healey, Mauri Lynn
Directed by Joseph Losey

If John Barrymore, jr. is to be worthy of his name, the younger will need better pictures and more likeable roles than that he undertakes in "The Big Night," a grim, sordid fable of a boy's tortured emergence into manhood. The story, spanning a single night, is a pseudo-art effort that lacks conviction and authority. The story is obviously written, the premise around which the narrative is woven, incredible. The low-budget production shows at the seams, and director Joseph Losey concentrates so much on atmosphere and characterization that momentum and action are lost. And, one might point out, the atmosphere and characterization are hardly in what would be considered the field of entertainment. "The Big Night" may find some response in the art houses, but generally it is strictly dual bill fare in metropolitan spots.

The performances are all low-key, unhappily portraits of unhappy people. Young Barrymore has unmistakable talent, the rare, good books of his father. He simply needs a part more suited to his yet limited acting range.

STORY: John Barrymore, jr., young and impressionable, stands by in the bar owned by his father, Preston Foster, watching the old man submit to a flagging administered by Howard St. John. The youth sets out to avenge the deed, armed with a revolver, learns St. John's identity as a newspaperman, catches up with him in an all night bar. He wounds the man, flees believing he has committed murder. It is then he learns that the father submitted to theflagging after an indelicate affair with St. John's sister, a romance that climaxed with the girl's suicide. He promises to take John into his confidence in the future, and of course, the newspaper man survives quite nicely. JAMES

'BRIEDE OF THE GORILLA' TRITE, MILD HORROR PROGRAMMER
Rates • • – as dualler

Realart (Broder)
68 minutes
Barbara Payton, Lon Chaney, Raymond Burr, Tom Conway, Paul Cavanaugh, Giselle Werbisek, Carol Varga, Paul Maxey, Woody Strode, Martin Garralaga, Myrna Magall, Felippa Rock.
Directed by Curt Siodmak

"Bride Of The Gorilla" offers front page personality Barbara Payton in the title role. Beyond this, this Jack Broder Realart production holds little entertainment value. The story is an off-the-cuff horror yarn, done better too often before to rate any special attention. The production is cheap indeed, and the gorilla character played by Raymond Burr isn't even given the benefit of special effects. He's about as frightening as a baby monkey. The performances are occasionally adequate and director Curt Siodmak, working from his own script, seems incapable of filling the piece with the movement and action that might distract attention from the inept writing. The Payton publicity and horror aspects give this programmer some exploitation value, but otherwise it's just ordinary dual bill fodder.

STORY: Barbara Payton performs her romantic antics in the grand manner of a burlesque star on tour in legiti. Lon Chaney has little to do as an ineffectual policeman. Raymond Burr is too accomplished an actor to dissipate his talents on nonsense like this.

'HOTEL SAHARA' DESERT WAR FARCE HAS B. O. ANGLES
Rates • • + with exploitation

United Artists
88 minutes
Yvonne DeCarlo, Pe'er Ustinov, David Tomlinson.
Directed by Ken Annakin

"Hotel Sahara", filmed in England, is a farce comedy with exploitation values to the exhibitor centered around the sex appeal of Yvonne DeCarlo. While the script is a lightweight affair that spends too much time in getting started, and too much time in winding up, it has plenty of amusing moments, as well as the DeCarlo torso to recommend it. Some may find in doubtful taste the idea of poking fun at war at this particular time, but it is good-natured, inoffensive satire that should gather a favorable response generally. The production, consisting largely of a desert exterior and one or two inside sets, is hardly on the lavish side. Ken Annakin's direction occasionally tends to drag and is frequently confused as to whether a scene should be played straight or for laughs. These are defects, however, that will be apparent only to the more discriminating. Exploitation aimed at the masses, should boost "Hotel Sahara" grosses to better proportions.

Yvonne DeCarlo does the best possible with the sultry feminine lead. Peter Ustinov, the Nero of "Quo Vadis," draws a few laughs with his exaggerated performance as one of the natives.

STORY: Yvonne DeCarlo is a worker at a hotel in North Africa during the war. Her first romantic skirmish is with the British army, next with Rommel's men. With the arrival of the French, it is evident that an armistice is about to be declared, an idea that is implemented when a Yank soldier appears on the scene. Primarily, it pokes fun at the personality traits of each country's officers, and is an amusing demonstration of how people can change their colors as the tide of battle moves. JAMES

'VALLEY OF FIRE' BELOW-PAR AUTRY WESTERN
Rates • • in small towns and lesser nabes

Columbia
62 minutes
Gene Autry, Pat Buttram, Gail Davis, Russ Hayden, Terry Frost, Harry Laughter, Christine Larson.
Directed by John English

"Valley Of Fire" is not up to the usual Gene Autry standard. There's nothing wrong with the excellent Cinecolor production, Autry's performance or the playing of the rest of the cast. The trouble rests with the script, an indifferent story of political skullduggery in a Western outpost. Yarn lacks excitement and action; neither the best efforts of director John English nor the work of the players is able to do much about it. The Autry fans won't be too enthused.

Autry works hard to make the hero convincing. Pat Buttram registers in a few laugh sequences, and Gail Davis performs her feminine lead with considerable grace. Russ Hayden is okeh as a bush league heavy.

STORY: Autry is elected mayor of a town after the heavies go to the extreme of stealing the ballot boxes in order to prevent his taking office. Pat Buttram is appointed sheriff. The outlaws harass the new administration and Autry has to battle them out in order to re-establish law and order. A side plot concerns the importation of a caravan of women from the East to become brides of the pioneers. One such young lady falls for Russ Hayden and is about to marry him when Autry shows the fellow up for the scoundrel he is. HANNA (Hollywood)

NOVEMBER 19, 1951

25
EXPLOITATION PICTURE

LANCASTER IN HOT DESERT FILM
Star, Foreign Legion Are Angles

EVER SINCE Valentino made the ladies pant in “The Shiek” and “The Son of the Shiek”, pictures of desert adventure and romance have built up a huge following. Among these films, the French Foreign Legion has done yeoman work, with some, like “Beau Geste”, reaping a bountiful boxoffice harvest. Now, Columbia offers “Ten Tall Men” in Technicolor to the list, with Burt Lancaster, one of the foremost action favorites, as the star. It shapes up as prime exploitation stuff.

The star, of course, offers a selling angle that will undoubtedly be used by every theatreman playing the picture—Lancaster’s marquee draw for the action fans. The title and theme, however, are the hidden assets that can make the difference, that can bring out the full potential of the film, lauded generally in the trade as a lusty romantic adventure picture that will appeal to those who like their drama with a tongue-in-cheek approach, as well as those who like it straight.

The provocative title, which refers to a ruse used by the Legionnaires in which ten dummies are propped up to look like men on horseback to fool the Riffs, offers a wealth of ideas, delineated clearly and concisely in the stimulating press book. Taking its cue from the label, the exploitation section outlines “Ten Tall” Stunts for “Ten Tall Men” that should excite plenty of comment wherever used. In addition, ad — publicity — exploitation chief Arthur Schmidt’s staff has worked up a brace of theatre angles that should pay off with ingenuity rather than expense as the prime ingredient. Suggestions for eye-catching displays, how to use the trailer and stills to best advantage, how to sell the star, press and radio angles, provocative publicity and ads, are all there in both quantity and quality. Properly used, they can make the film one of the surprise grossers of the year.

NEWSPAPER ADS

At right, some of the display ads for newspaper and herald use. Note the accent on star Lancaster, on the title and on the line, “... that ‘Beau Geste’ brand of greatness!”
TEN TALL MEN

Producer Burt Lancaster (Norma Productions) and star Burt Lancaster have been singularly compatible ever since the discovery of “The Killers” has put a surprisingly knowing hand to the making of movies behind the camera. Producer Lancaster has seen it that star Lancaster gets roles that are suited to his talents. He also has been particularly careful in seeing that the stories are angled for mass appeal. In his Columbia release “Ten Tall Men,” Lancaster has not deviated from this formula, which has paid both him and exhibitors handsomely.

For his story, he has selected a tale by James Warner Bellah and Willis Goldbeck (with the latter also handling the direction), that has much of the “Beau Geste” flavor. It tells how Lancaster and a handful of Foreign Legionnaires undertake to stop a Riff attack on the desert city of Tarfa. Seizing an opportunity, Lancaster kidnaps a Riff princess, played by rising star Jody Lawrance, thereby enhancing the Legionnaires’ success, and, at the same time, giving the screen some torrid romantic sequences. While the story is hardly new to the screen, the hard-bitten action, desert romance, terse dialogue, some imaginative twists and Technicolor all enhance the film’s entertainment values to boost it above average action films.

A hand-picked cast includes such competents as Gilbert Roland, Kieron Moore, George Tobias, John Dehner, Mike Mazurki, Ian MacDonald and Mari Blanchard.

Harold Hecht produced for Norma Productions from a screen play by Roland Kibbee and Frank Davis.

At right buffeted by the elements, the desert and the Rifis, Burt Lancaster leads his rugged little band into combat. Below, with Jody Lawrance.
WHO'S GOING TO SWALLOW WHOM?

(Continued from Page 21)

Balaban (son of Barney) is director of programming.

Monogram has launched a new vidfilm unit, says president Steve Broidy, headed by G. Ralph Branton and Harold Mirisch.

Columbia’s Screen Gems is busier than most of us know, turning out television gems, and in his recent annual report to stockholders Columbia president Harry Cohn stated meaningfully, “Television represents a challenge which can only result in a more dynamic film industry.”

And what about Louis B. Mayer? He’s been kicking the television ball around, according to well-informed Hollywood sources. Everyone in Hollywood is talking about television. Everyone is trying to scramble on the bandwagon.

Union representatives in the film city estimate that more than 50 cameramen are now employed fulltime in TV. The Screen Directors’ Guild boasts 108 members in that branch of entertainment, compared with only 60 a year ago.

Donn Tatum, western division TV Director of the American Broadcasting Company, wasn’t guessing very hard when he recently said, “A very substantial part of future TV programming will be on film.” He added that in his opinion, if the trend continued, there would be fewer theatres, long be supplanted almost entirely by films especially made for home viewers.

None of the production company executives who are dabbling in the new medium will allow himself to be quoted, except in the vaguest terms, on the subject of television and the exhibitor. He will not even disclose his plans. He merely breathes pious sentiment about the two mass media being complementary to each other, et cetera, and so on—and on, ad nauseum.

The producer is being cautious for a number of reasons, not the least important of which is that during the transition stage he must depend on the exhibitor for his bread and butter, and doesn’t want to arouse his best customer’s wrath. Another reason is that the economics of the new industry are extremely chancy. No one has yet been able to prove, even on paper, that television film production can be made to pay year in, year out.

There’s been big money in it for a chosen few, who happened to be in the right spot at the right moment. Out in Los Angeles, the local TV stations are paying big prices for old pictures, and the figure is running at the rate of about $6,000,000 a year for seven channels in that area.

KLAC-TV spent $202,000 on a batch of pictures from Quality Films, and paid $16,000 for 17 Korda production. KTTV bought a number of Republic and Edward Small offerings for $350,000. These are fairly typical figures—as of this moment. But when the fortunate opportunists come up against well-organized competition from firmly-established film producing companies, they may fare less happily. Competition for the telefilm market looks like it’s becoming so strong, in fact, that there may not be much money in it for anyone.

That realization is what makes the producing groups who are moving into the new field so reluctant to burn their boats and to tell the exhibitor to go to the devil. When the fuss and frolic has died down they may need him very badly indeed.

Then there’s the question of subscription TV, in which more than one of the majors is actively interested. In a brochure recently issued by the International Telemeter Corporation (half of whose controlling stock is held by Paramount Pictures) the view was expressed that subscription (or coin-in-the-slot) television is likely to be more beneficial to the motion picture industry than is big-screen TV, because it offers no rival attraction. Presumably, the authors of the brochure meant that it is better to keep films as the basis of subscription television rather than live entertainment. It probably is—from the producer’s point of view.

The whole business is so shrouded in speculation that at present no one can do more that watch these revolutionary processes with the greatest attention. But some time in the not-too-distant future the exhibitor groups will have to call for a showdown, and demand full, free and frank discussion of this vital subject. If TV is going to be swallowed by the film industry, it should be a family affair, not a Jack Spratt meal with the producer getting all the lean, and the exhibitor merely the fatty scraps.

MONOGRAM'S BROIDY

Robert J. Lippert, who is interested in production, distribution and exhibition, is on record with the opinion that the television public is tiring of warmed-up movies, and with the prediction that they will before

PARAMOUNT'S RAIBOURN
Mammoth Mingling of Mirth & Merriment!

FUN AND FROLIC
PRIZES AND PROFITS
FOR ALL
VARIETY'S
CARNIVAL-BAZAAR

HOTEL ASTOR ROOF

Come and See the Winners of
THE 1951 VARIETY CLUB WELFARE AWARDS
. . . IT MAY BE YOU!

Door Prizes Every Hour on the Hour
Colossal Treasure Chest
CONTESTS - GAMES - EVENTS
Music and Dancing

Admission by Contribution of $2.00 to

Thursday - November 29th - Doors Open 7:30 p. m.
THE VARIETY CLUB OF NEW YORK - TENT No. 35

The Heart of Show Business
'QUO VADIS' A BIG Movie
If Not A GREAT One—Critics

"It's not the best picture this year, but it's better than DeMille, and it's better than you would normally anticipate in an eic spectacle."


Comparing it to a three-ringed circus, Winsten laments the fact that although "So much is going on . . . . so little involves deepest interests and emotions." As a whole, he concludes, "it is an honorable, multi-million-dollar effort to pack everything into one outsized bundle."

A little more enthusiastic, Rose Pelswick, of the Journal-American writes: "Unquestionably rates the adjective colossal . . . A super-spectacle, M-G-M's long-awaited drama of ancient Rome is impressive on every count." She agrees that "it will be a long time before any movie will be able to match this one for sheer size and spectacle.

Describing it as "both uncommonly spectacular and uncommonly absurd," Otis L. Guernsey, jr., in the Herald-Tribune, points out that "this preposterous melodrama is likely to draw larger multitudes than are painted on its backdrops." He finds "nothing boring" but that "it is only a farce."

"Here is a staggering combination of cinema brilliance and sheer banality, of visual excitement and verbal boredom," says the Times' Bosley Crowther, whose belief is that "it was made for those who like grandeur and noise—no punctuation, and will probably be a vast success.

In the World-Telegram, Alton Cook appears to have been most impressed with the vastness of production. "You can believe everything you read in the advance heralding about the mammoth scale," he writes of a picture which "leaves an impression of warm, unlimited cash poured into the camera's maw."

'THE DESERT FOX'  
20th CENTURY-FOX

"Does not lack in the kind of interest and suspense that go with a good, high-level conspiracy yarn . . . Strange film."—Crowther, N. Y. Times.

"A one-man show, catering to the sneaking feeling that Rommel ought to have been on our side."—Guernsey, N. Y. Herald Tribune.

"Pretty good as action melodrama . . . . Aptly leave an American audience cool."—Winsten, N. Y. Post.

"Sympathetic attempt at understanding the word of Field Marshal Erwin Rommel . . . Neither a glorification nor vilification of the Nazi."—Cook, N. Y. World-Telegram.


'DARLING, HOW COULD YOU!'  
PARAMOUNT


"Unfortunate screen comedy."—Pilodina, N. Y. Herald-Tribune.

"Come out quite as heavy-footed as that new title . . . Mild little tale."—Creelman, N. Y. World-Telegram.

"Strictly for the aged whose sense and senses have mercifully dimmed."—Winsten, N. Y. Post.

"Chatty little comedy of Victorian customs and costumes."—Pelswick, N. Y. Journal-American.

'NO HIGHWAY IN THE SKY'  
20th CENTURY-FOX

"Nothing conspicuously explosive . . . Ambulating fable . . . Cumulative sort of entertainment . . . Contains a great deal of dry amusement and a little something about people on which to chew."—Crowther, N. Y. Times.

"Quietly amusing and occasionally suspenseful comedy-drama . . . At least unusual and at best wryly funny . . . Offers a fair measure of entertainment."—Guernsey, N. Y. Herald Tribune.

"Has an intrinsically suspenseful story . . . Qualifies as exciting entertainment."—Winsten, N. Y. Post.

"James Stewart has a new triumph for his fumbling tenderness and humor . . . Very welcome addition to the list of the year's better pictures."—Cook, N. Y. World-Telegram.


'THE MOB'  
COLUMBIA

"Crawford extracts as much tension and suspense as possible from an unpolished script . . . Bald melodrama . . . Head and shoulders above any other crime films around town."—O. A. G., N. Y. Times.

"Strikes a workable balance between fact and fiction . . . Exciting and tense film which may be forgiven its few melodramatic lapses."—Pilodina, N. Y. Herald Tribune.

"A melodrama, and a corker . . . Excitement and comedy combined . . . Headline story turned into a headline picture."—Creelman, N. Y. World-Telegram.

"Tightly knitted, realistically spoken screenplay . . . (director Robert Parrish) does so much with a little and old story that you'll be amazed."—Winsten, N. Y. Post.


What the Newspaper Critics Say About New Films
INDEPENDENT EXHIBITORS

Of

NEW ENGLAND

Plan Now To Attend The

Convention

Of

INDEPENDENT EXHIBITORS, INC.

COPLEY PLAZA HOTEL
BOSTON, MASSACHUSETTS
December 4, 1951

ONE full day of BUSINESS MEETINGS with Luncheon served at 1:00 P. M. and an evening of FUN including a Cocktail Party and a Banquet attended by Civic Leaders — Trade Personalities — and Stars.

SEND YOUR RESERVATIONS IN NOW TO

Ray Feeley — 36 Melrose Street — Boston 16, Massachusetts
Which trade paper has the most "DRAG" with independent exhibitors?
## COLUMBIA

### 1950-51 Features Completed (48) In Production (4)
#### Serials Completed (3) In Production (0)
#### Westerns Completed (15) In Production (1)

### RELEASE CHART - 1950-51

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Rel. No.</th>
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<tbody>
<tr>
<td>Superman the Mole</td>
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<td>3-14</td>
<td>5-21</td>
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<tr>
<td>The Desert Trail</td>
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<td>3-17</td>
<td>6-21</td>
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<tr>
<td>The Great War of the Worlds</td>
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<td>4-20</td>
<td>8-21</td>
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<tr>
<td>The Adventures of Don Juan</td>
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<td>6-21</td>
<td>10-21</td>
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<td>The Adventures of Don Juan</td>
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<td>8-7</td>
<td>10-21</td>
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<td>The Adventures of Don Juan</td>
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<td>10-2</td>
<td>10-21</td>
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<td>The Adventures of Don Juan</td>
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<td>11-1</td>
<td>10-21</td>
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<tr>
<td>The Adventures of Don Juan</td>
<td></td>
<td>12-2</td>
<td>10-21</td>
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### METRO-GOLDWYN-MAYER

#### 1950-51 Features Completed (72) In Production (5)

### RELEASE CHART - 1950-51

<table>
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<td>12-2</td>
<td>10-21</td>
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### MONOGRAM - ALLIED ARTISTS

#### 1950-51 Features Completed (37) In Production (1)
#### Westerns Completed (12) In Production (0)

### RELEASE CHART - 1950-51

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**Production & Release Records**

**COLUMBIA**

**METRO-GOLDWYN-MAYER**

**MONOGRAM - ALLIED ARTISTS**

**LIPPERT**

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In the Release Chart, "Rel." is the National Release Date. "No." is the release Number. "Rev." is the issue in which the Release 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 [i]. [1] The following title and running time denotes Technicolor, (C) Cincolor, (SC) Superkinecolor, (TR) Trucolor, (A) Anscolor.
1951-52 Features Completed (55) In Production (3)

**PARAMOUNT**

**Release Chart — 1950-51**

<table>
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<th>Title</th>
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<tbody>
<tr>
<td>Androcles and the Lion</td>
<td>Simms-O'Shaughnessy</td>
<td>7-51</td>
<td>2-7</td>
</tr>
<tr>
<td>Big Sky, The</td>
<td>Douglas-Stanwyck</td>
<td>6-52</td>
<td>2-7</td>
</tr>
<tr>
<td>Clash By Night</td>
<td>Rogers-O'Shaughnessy</td>
<td>5-15</td>
<td>2-7</td>
</tr>
<tr>
<td>Korea, Story, The</td>
<td>Mitchell-Talman</td>
<td>3-51</td>
<td>2-7</td>
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**1950-51 Features Completed (59) In Production (4)**

**Release Chart — 1950-51**

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</tbody>
</table>

**20th CENTURY-FOX**

**1951 Features Completed (46) In Production (2)**

**Release Chart — 1950-51**

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<th>Title</th>
<th>Cast</th>
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<tr>
<td>I Don't Care Girl, The (T)</td>
<td>Gaylor-Wayne</td>
<td>11-51</td>
<td>2-7</td>
</tr>
<tr>
<td>Girl Next Door, The (D)</td>
<td>Hopper-Dalley</td>
<td>11-51</td>
<td>2-7</td>
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</table>

**1951-52 Features Completed (15) In Production (11)**

**Release Chart — 1950-51**

<table>
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<td>11-51</td>
<td>2-7</td>
</tr>
</tbody>
</table>
The Portrayal... The Cast... The Drama of the Year!

Magnificent Jane Wyman once again deeply touches your heart... as she did in the ever-to-be-remembered Johnny Belinda... this time as the woman Louise, another truly great role that only Jane could portray.

JERRY WALD and NORMAN KRASNA present

JANE WYMAN in
THE BLUE VEIL
co-starring

CHARLES LAUGHTON • JOAN BLONDELL • RICHARD CARLSON • AGNES MOOREHEAD
DON TAYLOR • AUDREY TOTTER • CYRIL CUSACK • EVERETT SLOANE • NATALIE WOOD

Produced by JERRY WALD and NORMAN KRASNA • Directed by CURTIS BERNHARDT
Associate Producer RAYMOND HAKIM • Screenplay by NORMAN CORWIN • Story by FRANCOIS CAMPAUX

Maximum penetration where it counts most in selling seats!... National advertising campaign to 31,893,457 CIRCULATION, including Woman's Home Companion, Good Housekeeping, McCall's, Parents... Life, Look, Saturday Evening Post, Collier's... Fan magazines and Maclean's (Canada).
DECEMBER 3, 1951

SHALL WE TALK ABOUT ARBITRATING FILM RENTALS?

Is It Practical?

... Feasible?

... Desirable?

Page Five
THE GIANT TRIP

DAY AND BATH COLOR

THERE'S NO BUSINESS IN
THEM ALL!
TESTED... and PROVED!

The "Money-in-the-Bank" Picture in every situation!

SHEBA
Technicolor

CENTURY-FOX BUSINESS!
Invitations have been mailed to exhibitors. If yours has not arrived, come anyhow. No one should miss this most important trade show of our time.

DOING 153% OF "GWTW"
BUSINESS IN FIRST 8 SPOTS!

The public has spoken. All first dates are history-making! Imagine! National average is 133% of "GWTW"! When you've got the goods the people will cheerfully pay. Here are the cities which prove in their first 5 days (at press time) that "Quo Vadis" is the Greatest Entertainment of All Time:

PITTSBURGH, SAN FRANCISCO, ATLANTA, CLEVELAND, MEMPHIS, ST. LOUIS. And in its 3rd week in NEW YORK it beats "GWTW" at the Astor by 17% and at the Capitol by 48%.
ARE FILM RENTALS
A SUBJECT FOR ARBITRATION?

The whole subject of creating a system of arbitration for our industry will come in for considerable discussion through the next few months. The more fully and freely this problem is sifted, the more likely is realization of the hope that an adequate, workable form of arbitration will be devised to serve as a happy substitute for the widespread, costly litigation that now besets this business.

Principal among the issues to be decided is whether film rentals can and should be included in an arbitration plan. On this question there are widely divergent views.

FILM BULLETIN, in the last issue, published a letter from a regular contributor, Joe Exhibitor, in which he expressed the view that it is not practical to include film rentals in an arbitration setup, and he urged Allied States Association to change its position on this issue. The following letter, from a prominent industry executive who prefers to remain anonymous, disputes Mr. Exhibitor’s opinion and supports Allied’s view.

Dallas, Texas
November 27, 1951

Mr. Joe Exhibitor
c/o Mo Wax. Editor
FILM BULLETIN
Philadelphia, Pennsylvania

Dear Joe:

I note your letter of November 13 in the November 19 issue of FILM BULLETIN.

I want to comment on one phase of your letter and that regarding industry-wide arbitration. You state:

“The Allied convention proposed a plan that includes film rentals as part of the arbitration setup. Frankly, I hope the Allied leadership kicks this idea out (and I believe it will), because it isn’t feasible nor would it be acceptable to the film companies or to most exhibitors.”

It is quite evident from your comments that you are not familiar with legal phase of arbitration. Some fifteen or twenty years ago the Supreme Court of the United States laid down the dictum that compulsory arbitration was illegal; only voluntary arbitration in every case was given approval by the court.

Your statement that such arbitration of film rentals would not be acceptable to the film companies may very possibly be true. However, one can never tell until he tries, and perhaps there may be a quid pro quo that might possibly make the whole thing acceptable. However, let’s not speculate on that but revert to your objection as an exhibitor.

In the remote contingency, let us say, that the plan is accepted by the film companies, they would enter into a legal contract, binding themselves but not anyone else, because obviously neither you nor any other exhibitor could be bound by it unless you agreed to it. That being so, you who state that you don’t want your film rental arbitrated by anyone, could go along in your merry way and negotiate them yourself without resorting to the remedy, which would be available if you needed it. However, I know of thousands of exhibitors over this country who today would be tickled to death if they had the opportunity to present their figures and a reasonable attitude before an impartial arbitrator to review them who had the power to either accept or reject them.

In this way, as you see, you could “eat your cake and have it too.” Can you find any fault in that?

Very truly yours,

A Friendly Allied Organization Man

What do you think about this? Is it feasible and desirable to make film rentals part of an industry-wide arbitration system?
An eyeeful...an earful...
an armful of the BIG TOWN!

HOWARD HUGHES presents

TWO TICKETS TO BROADWAY
Color by TECHNICOLOR

Grab your gal! Grab your guy! Grab yourself
two tickets to the Broadway hit that's got everything!
Torchy songs...sizzling dances...high-voltage loving...
and a laugh for every light on the Great White Way!

TONY MARTIN
JANET LEIGH
starring
GLORIA DEHAVEN
EDDIE BRACKEN
ANN MILLER

36,522,738 HOMES REACHED BY FOUR-COLOR NAT'L. ADS! Full pages in Sat. Eve. Post, Look, Collier's...Cosmopolitan, Redbook, Holiday...11
Week and Parade Sunday magazines (62 cities)...Hit Parader, Song Hits, Popular Songs...Fan magazines and New Liberty (Canada)...total circulation 36,522,7
'WESTWARD THE WOMEN' TOPFLIGHT WESTERN FOR EVERYONE

Rates • • • generally with exploitation

Metro-Goldwyn-Mayer
118 minutes
Robert Taylor, Denise Darcel, Hope Emerson, John McIntire, Henry Nakamura, Lenore Leomen, Marilyn Erskine, Julie Bishop, Renata Vanni, Beverly Dennis.
Directed by William A. Wellman

"Westward the Women" is a big-time, highly dramatic, and exciting Western, possibly to be classed by some in the league with "Stage Coach" and "Girarsson," pretty good cinematic company. Produced by Doris Schary with an eye for spectacle value and warm story values, the original screenplay is a superlative job of movie writing. The dialogue is rich and pungent; the characters, real and interesting. The story idea is different, and unlike most of the horse operas, calculated to appeal to women. William A. Wellman, a director who knows the frontiers as intuitively as the late Daniel Boone— and how best to put it on celluloid-directs "Westward the Women" with a strong, vigorous hand. The absence of artifice is refreshing, and here is one time audiences cannot complain about leading ladies scanning across the plains with perfect Westmore hair-dos. And there is not obtrusive mood music to warn you how to react at given dramatic points in the script. "Westward the Women" shapes up as the most satisfying outdoor film in the deluxe class to emerge from Hollywood this year. It should reap rich reward at the boxoffice, once it gets a good start via exploitation. Word-of-mouth advertising will add impetus and the reviews cannot fail to be favorable. Here is an attraction that is not limited to any particular type of theatre. It has enough of everything for everyone.

The film is studded with good performances, notably that of Robert Taylor who plays the touch man of the plains in a most believable manner. Denise Darcel is tantalizing as a voluptuous French girl, and Hope Emerson wraps up her spot as a rugged New England widow to perfection. John McIntire is fine as the pioneer-owner of the valley. The other women are first rate in parts to match their individual talents.

STORY: Varn spits Robert Taylor as the tough, surly boss of a wagon train travelling from Chicago to California with a group of women who are to become the wives of pioneers settled in a beautiful, fertile California valley. Taylor doubts that the women will get through, but their stamina is extraordinary. Even when his handlers desert and there are only three men left to guide them, the women fight on, battling the elements and the Indians with the assurance and gallantry of oldtimers. Ultimately they reach their destination, and here script, director, and performers achieve a milestone in outdoor celluloid. The climax comes naturally, realistically—without the usual last minute fight. The women meet their men, their future husbands, in a sequence notable for its dignity, taste and emotion. HANNA (Hollywood)

'CALLELLAY WENT THATAWAY' HILARIOUS SPOOF ON TV WESTERN

Rates • • • generally

Metro-Goldwyn-Mayer
81 minutes
Fred MacMurray, Dorothy McGuire, Howard Keel, Jesse White, Far Roopen, Natalie Schaifer, Douglas Kennedy, Elisabeth Fraser, Johnny Indrisano, Stan Freberg, Don Haggerty.
Produced and directed by Norman Panama and Melvin Frank.

As its title implies, "Callaway Went Thataway" is a farcial satire on the oldtime westerns which have become the backbone of television programming. What should establish this Metro comedy as a boxoffice winner is the fact that adults will be tickled pink over the obvious spoof on the Hopalong Cassidy phenomenon which the advent of TV created, while the film still has enough western flavor and movement to make it a good attraction for the youngsters. This combination, plus the clever scripting of Norman Panama and Melvin Frank—whose snappy dialogue comes through particularly well in Fred MacMurray's lines—will provide exhibitors with an entertainment that should pay off handsomely at the ticket window. Of added interest are the "surprise" guest appearances of Clark Gable, Esther Williams and Elizabeth Taylor, all of whom make the Hollywood setting seem more authentic. Satisfied moviegoers, who will still be chuckling as they leave the theatre, will talk laughingly and lovingly about "Callaway Went Thataway," to give it that valuable word-of-mouth boost.

The casting of Howard Keel in the dual role of the old and new Callaway saddles the singing star of "Annie Get Your Gun" with a burden which he carries fairly well. MacMurray and Dorothy McGuire wear the farcical situations as comfortably as an old shoe, both having had plenty of experience in such roles. In addition to handling the screenplay, Panama and Frank also are credited with the production and direction of the picture. They have done a fine job in all three departments.

STORY: The problem of finding the old-time cowboy movie star, Smoky Callaway, whose revived pictures have made him the top name in the video and advertising world, confronts advertising agents Fred MacMurray and Dorothy McGuire. Via fan letter, they discover a young cowpoke (Howard Keel) who bears a remarkable likeness to the missing oldtimer. Keel is persuaded to double for the real Callaway on a promotion tour, with plans to use him later for endorsements and new TV films. While Miss McGuire is on tour with the substitute Callaway, Jesse White, ex-press agent for Callaway, finds the original (also Howard Keel) in a bar in Mexico, persuades him to return to the States, where together they stand to clean up a small fortune. MacMurray and Miss McGuire are now confronted with the problem of handling two Callaways. The real Callaway, an oxboxious character who can't stay off the bottle, tells his stand-in, a nice guy who wants to do all he can for his young fans, that he can go back to his ranch. After a bruising fist-fight, in which Keel the good guy knocks out Keel the bad guy, the former sets up a trust fund for underprivileged kids, taking all profit out of the situation for the original Callaway. The latter goes back to Mexico, his double continues as the cowboy idol, with the happy ending finding him engaged to Miss McGuire. JACKSON

DECEMBER 3, 1951
'WEEK-END' WITH FATHER' FAMILY PICTURE WITH LAUGHS

Rates • • • — in family houses

Universal
83 minutes

Universal which has progressively evi-
denced the happy knack of turning out pleasant family comedies dealing with twists to everyday situations, has another good bet in "Weekend With Father". The rather lightweight story concerns a widow with two boys and a widower with two girls, who meet at the rat terminus as they are seeing their kids off to summer camp, and end up there with them to become involved in a series of hilarious complications. Ted Richmond's production is thoroughly work-
manlike and gives Director Douglas Sirk every opportunity to exploit the film's possi-
bilities and make it good, clean, wholesome fun with plenty of movement and life, a dash of romance and a whole jugful of zestful clowning. It should make a happy at-
traction for the family trade. The dialogue has plenty of snappy repartee:

"Love is like soup. You have to do a little spooning before you can find what's in it."

"I'd like to come home some night and find someone I love waiting for me." "So would I, and I've been married for 20 years!"

"Usually, all that father gets on Father's Day is the bill for Mother's Day."

The cast is fine. Van Heflin ploughs man-
fully through a part which presents him as an armchair athlete with a fondness for bragging about his prowess and a total in-

'FLAME OF ARABY' GOOD TECHNICOLOR DESERT OPERA FOR ACTION FANS

Rates • • • + in action houses; satisfactory dueller generally

Universal-International
77 minutes
Maureen O'Hara, Jeff Chandler, Maxwell Reed, Susan Cabot, Lon Chaney, Buddy Baer, Richard Egan, Royal Dano. Directed by Charles Lamont

"Flame of Araby" offers heaving bosoms in Technicolor, exotic atmosphere and der-
ing-do in a combination that should well satisfy the fans of make-believe land. Sport-
ing some lush scenery, costuming and horses, the Leonard Goldstein production fills the bill for hokum, aided and abetted by Charles Lamont's direction which keeps the action moving at a good pace. Production qualities and Lamont's tongue-in-cheek sur-
mount the strictly formula plot. Children—
of all ages—will be entertained, whether they take it seriously or not. The more discrimi-
nating will have to be in a light mood to swallow some of the outrageously trite se-
quences.

As a rugged, hard-riding hero of the sands, Jeff Chandler is effective though wast-
ed in a role that offers him little opportunity other than to bare his well-proportioned chest. Maureen O'Hara poses in one flimsy net costume after another to make a colorful and seductive attraction, and Susan Cabot is a vivacious addition scoring in an undulat-
ing dance sequence. Buddy Baer and Lon Chaney are the heavies and their combined poundage should be enough to hold down that department for any picture of this type.

STORY: A Bedouin, Jeff Chandler, the son of a sheik, goes out to hunt wild horses and runs across a wild stallion that is the fastest horse in Araby. He rescues a princess, Maureen O'Hara, from a stampeding herd and she offers to reward him if he will come to her father's castle. When the princess' father dies, her guardian makes ar-
rangements to marry her off to one of the leaders of a villainous group of cuthroats headed by Buddy Baer and Lon Chaney. She tricks them into agreeing that the win-
ner of the annual Grand Tayfia race hereto-
fore always one of the leader's brothers, could be her husband. Meanwhile the Bedouin has captured the fleet steed and is in love with the princess. When the day of the race comes, Chandler gives everyone else a half-

'HONEYCHILE' GOOD CANOVA TRUCOLOR COMEDY FOR HER FANS

Rates • • • + for ruralis and lesser nabes

Republic
89 minutes
Judy Canova, Eddie Foy, Jr., Alan Hale, Jr., Walter Catlett, Claire Carleton. Directed by R. G. Springsteen

For the corn belt where Judy Canova carries a loyal and enthusiastic following, "Honeychile," her first movie in several years, has the elements of a moneymaker. Herbert Yates has given the presentation first class production trimmings in the newly improved Trucolor, which shows to good advantage. The screenplay is strictly for

laughs, with plenty of pratfalls, chases and the like to keep the action lively. More musical specialties would have given the show a better rounded tone, but as it stands, the piece is good entertainment for its partic-
ular public. Well played by Miss Canova and an above average supporting cast, di-
rected with verve and animation by R. G. Springsteen. Judy is her likeable, amusing self, al-
though Eddie Foy, Jr. works hard for the laughs he gets. Alan Hale, Jr. registers in an unsympathetic part.

STORY: Judy Canova's song is published by a New York firm and is on its way toward becoming a hit when the owner, Walter Catlett, discovers another writer's name is attached to the tune and that the rights had not been bought from the hill billy composer. He sends Eddie Foy, Jr. out West to get Judy's name on a contract. But it isn't as easy as imagined. Judy has dedicated the song to boy friend Alan Hale, Jr., doubis the good taste of using it for commercial gain. Ultimately, Foy gets his way but not before an assortment of comic interludes have been called into play.

HANNA (Hollywood)
Behind the Scenes of Film Production

STUDIO SIZE-UPS

COLUMBIA
Six Films Rolling Brings Production Near Peak Level

Speculation in New York financial circles during the past month that Columbia proxy Harry Cohn will retire because of ill health, has registered no effect on the stepped up production pace which has been underway at Covan Street studio for the past 60 days. December will find the company operating at a near-peak level for the year, with

six productions before the cameras.

Brodieck Crawford reported back to the lot, following his highly successful three-month swing around the country to plug "The Mob," and started work on November 27, in "The Sabre and the Arrow," a Buddy Adler production, under the direction of Andre de Toth. On the same day, producer Colbert Clark and director Ray Nazarro launched the latest Charles Starrett-Smiley Burnett sacebrusher, "Rough, Tough West." This week, Sam Katzman tees off on "A Yank In Indo-China," an original script by Sam Newman, directed by Wally Grissel. Casting on the later was not available as we went to press.

Three more features will be coming up later in December. One of these is the Rita Hayworth comeback picture, as yet untitled, set to roll on the 17th, with Glenn Ford co-starred, and Vincent Sherman directing. The other two are "European Edition," a Jerry Bresler production still to be cast, and "Stairway to the Stars" (Frankie Laine-Billy Daniels), with Richard Quine megging for producer Jonie Taps.

On 26 Lippert releases, billings up to July 31 reportedly exceeded $4,600,000, giving the company a comfortable reserve for use in assisting in the financing of independent units.

One snap which Lippert has run up against furtherance of his plans is the threatened cancellation of the Screen Actors Guild contract, growing out of the company’s sale of a group of pictures for television. The Guild has agreed to put off any action on the matter for 90 days, in return for Lippert’s agreement that no more theatrical pictures produced after August 1, 1948, will be sold for TV use.

Six releases have been announced by the organization for the next two months. "Superman and the Mole Men," starring George Reeves, has just been released. "The Great Adventure," (Dennis Price), filmed in Africa, will be released December 7. "Tales of Robin Hood" (Robert Clarke-Mary Hatcher), has been set for December 21 release. "Men Only," starring Paul Henreid, who also produced and directed, will be released January 11. "Man Bait," produced by Intercontinental Pictures in England and starring George Brent and Marqueterie Chapman, will be released January surprise in "Stolen Faces," independent arly 18.

Paul Henreid and Elizabeth Scott have film production for Intercontinental, at Exclusive Film Studios in London. It is being produced by Anthony Hinds and directed by Terrence Fisher. The only other picture set for a Lippert release, which is currently

(Continued on Page 12)
TWO MORE ENTRIES in the annual "Oscar" derby are being hastily groomed for the race to qualify for Academy Award competition. United Artist's distribution topper, William J. Heimenan, revealed plans for a special pre-release premiere for John Huston's "The African Queen" during Christmas Week in Los Angeles, thereby whipping the Humphrey Bogart-Katharine Hepburn starrer home in time to beat the January 1 deadline; while Columbia and the Stanley Kramer Company have booked "Death of a Salesman" for an opening at the Schubert Theatre in Beverly Hills, starting December 20. The Columbia challenger will play the required public engagement of one week before New Year's Day even though it will have to be shown with a separate sound track.

THE EVER-ALERT tub-thumpers of United Artists, under the guidance of Max Youngstein, scored handsomely by tying in the UA release, "Tom Brown's School Days," with the Tom Brown rugby match held at the Yale Bowl last weekend for the benefit of the Elks Cerebral Palsy Fund. Teams representing Yale and Princeton played the game on a playing field converted into the likeness of a rugby field, with the winner coming away with the "Tom Brown Trophy," donated by United Artists.

HOLLYWOOD HAS EARNED an encouraging pat on the back by the Legion of Decency, as that watchdog of American morals, in its annual report to the Catholic Bishops of the U. S., noted with approval an increase in wholesome and moral themes in American films. Simultaneously, the concern shown in the Legion report over so-called objectionable foreign films lends some promise that producers of foreign pictures will become subject to the same harassing measures which have prodded Hollywood to toe the line and adopt its self-regulatory production code. The Legion's fears were aroused by the announced intentions of foreign producers to avoid the code, with the result that several so-called "independent" films have been shown in Hollywood, and even on video westerns. "Hollywood Was That Day," an old fashioned romantic adventure of the West, has been shown in public places in Los Angeles, and in one wire report, a "rural" community was shown the film with its "smooth农村" presentation.

LEST THEY HURT the rather delicate feelings of Hollywood's celluloid bunch, Metro has added a p.s. to its spell on video westerns, "Callaway Went That Way," explaining that "this picture was made in the spirit of fun and was meant in no way to detract from the wholesome influence, circumspectness, and the many charitable contributions of Western idols of our American youth, or to be a portrayal of any of them."

MANHATTAN ISLAND WAS returned to the Indians temporarily — at the Globe Theatre, at least, where several Indian war dances were performed by Chief Crazy Bull, grandson of Sitting Bull, and one of his braves, as part of the ballyhoo for the opening of Paramount's "Warpath." Also on display in the lobby were genuine Sioux Indian articles, all kids were invited to attend, decked out in Indian or cowboy costumes, with the 25 most striking outfits winning passes to see "Warpath."

A BLEND OF youthful enthusiasm and mature experience is the remedy for the industry's ills prescribed by Gael Sullivan, who is talking up the need for new faces, new blood and new ideas for TOA. Sullivan is proposing an expansion of the organization to encourage, through associate memberships, a more active participation of managers, assistants and other service personnel. The go-getting TOA exec also suggested the development of training schools for exhibitor personnel and sessions at local conventions for swapping information between veteran showmen and the young managers and their assistants.

ALL THE HOOPLA and hullaballoo that usually accompanies a circus parade can be expected from Jerry Pickman's ad-exploiters, Cecil B. DeMille's long awaited circus spectacle in Technicolor, "The Greatest Show on Earth," bows to the bright lights, din and glamour of its world premiere at New York's Radio City Music Hall early in January. The Paramount box-office, led by Pickman, are set to kick off an all-out ballyhoo campaign of three-ring-circus proportions to build up the film for its unveiling as the initial 1952 attraction at the Music Hall.

WE DOUBT that they are pulling a fast one on Barney Balaban, as intimated by Broadway columnist Leonard Lyons, but it makes good anecdote, anyway. Lyons tells some of Paramount's home office staffers sporting Pittsburgh Pirates caps around the office, the caps being gifts from Bing Crosby, who owns a piece of the Pirates. When Bing asked them what the boss thought about it, the staffers replied according to Lyons, "He believes it's some sort of promotion stunt—that the 'P' stands for 'Paramount.'"

NOT CONTENT with her activities in movies and on the Broadway stage, Ginger Rogers has decided to extend her talents to the talent-consuming TV screen early next year. Ginger, whose play, "Love and Let Love," folded last week after an abbreviated run on Broadway, signed with CBS-TV for an estimated five years and is expected to appear on a weekly half-hour show as star and mistress of ceremonies. We're not certain what TV has to offer her, but it's easy enough to see what Ginger can do for television.

OF MEN AND THINGS: Robert (Pat) O'Brian, moved up to the office of western representative of United Artists' TV department. O'Brian, formerly in charge of the company's southern territory, will direct UA's mid-western video operations from Chicago . . . . Robert M. Weitman, United Paramount v.p. and managing director of New York's Paramount, was awarded a plaque for his 25 years service at the theatre at a luncheon commemorating its 25th anniversary . . . . The industry mourns the loss of two prominent members—Detroit exhibitor James C. Ritter, one of the founders and third president of National Allied, and United Artists' Kansas City branch manager, William Truog. Ralph Amacher, former San Francisco sales manager for UA, has been named to fill the Kansas City vacancy . . . . Veteran foreign representative Max Mendel is RKO Radio's new general manager in Germany . . . . Exhibitor Ernest H. Warren, owner-manager of the Warren in Whitman, Mass., has been appointed zone manager of Hallmark's Boston-New Haven film exchanges, replacing Larry Craig, who recently resigned . . . . Maurice Bergman is set as the main speaker at the annual dinner of the Public Relations Club in Philadelphia on December 7.
HINGS YOU'LL WANT TO KNOW

PE OF STORY:

Action Western

ST: GENE AUTRY, Champion

RUNNING TIME:

100 minutes

LIGHTS:

More than ever top star of the West! "Mayor" Autry adds a new twist... Importing a wagonload of brides to tame womanless West! Hardened cattle stampede saloon in bandit riot! Outlaws kidnap cattle cargo in wild covered-wagon chase!

LEASE DATE:

November

TRIBUTOR:

Columbia

SAMPLE NEWSPAPER AD

COLUMBIA PICTURES PRESENTS

GENE AUTRY

World's Greatest Cowboy and CHAMPION World's Wonder Horse

VALLEY OF FIRE

Gene's at his singing tops "ON TOP OF OLD SMOKY" "HERE'S TO THE LADIES"

GUE'S THE NEW MAYOR OF OLD CALIFORNIA'S TOUGHEST BOOMTOWN!

-with bullets for bad men

-and brides for good men gone wrong!
before the cameras is “Outlaw Women” (Marie Windsor-Richard Rober). It is being filmed in Cinecolor, with Sam Newfield directing for Producer Ron Ormond.

METRO-GOLDWYN-MAYER

Freed Top Producer at MGM;
Will Can 5 Musicals By 1952

Arthur Freed appears to be the man of the hour at MGM, with what the great success of his two recent musical hits, “An American In Paris,” and “Showboat.” By year’s end, he will have produced a total of five Technicolor musicals, and already, four more multi-million dollar tunefilms have been put on his slate for 1952.

First of the Freed produced musicals to go before the cameras in the new year will be “Huckleberry Finn” (Danny Kaye - Gene Kelly). Slates to follow are: “I Love Louisa” (Fred Astaire); “Brigadoon” (Kathryn Grayson-Howard Keel) and “The Romberg Story,” based on the life of the late Sigmund Romberg.

Production on the Culver City lot has slackened off slightly during the past couple of weeks, due to the heavy backlog of films completed earlier in the year. It is not expected to shift back into high gear until early in January, when four new pictures are tentatively scheduled to roll. At this writing, four pictures are shooting, as compared with the eight or nine which were usually shooting simultaneously during most of the time since late summer. One more will get the green light during December.

The most recent starters are: “The Girl In White” (June Allyson-Arthur Kennedy), which rolled on November 1, and “Glory Alley” (Leslie Caron-Ralph Meeker-Gilbert Roland), which went before the cameras on November 15. Both of these are rather modest budgets for this lot. John Sturges is directing “Girl” for producer Armand Deutsch, while Raoul Walsh is directing “Alley” for producer Nicholas Nayfack.

“Because You’re Mine” (Mario Lanza, Technicolor, is the only other picture set for December filming, and even it may be pushed back again, pending a further loss of weight by the star. Aaron Hall will direct the big musical, for producer Joseph Pasternak.

MONOGRAM—AA

Mirisch Ups ’52 Program,
Accent On Quality Pictures

Monogram is boosting its 1952 production slate to 48 pictures, an increase of six over the current year. Moreover, budgets will be upped approximately one-fourth and at least 50 percent more of the pictures will be color productions. Allied Artists likewise will boost its slate from four pictures made this year to six in 1952.

WALTER MIRISCH

Clements starrer, being produced by Ben Schwalb. Recently completed product includes: “Hold That Line” (Leo Gorcey-Huntz Hall), directed by William Beaudine for producer Jerry Thomas; “Stage From Amalillo” (Whip Wilson) produced by Vincent Fennelly producing, directed by Lewis Collins; and “Waco” (Bill Elliott), also produced and directed by the team of Fennelly and Collins.

The only productions definitely set to roll in the immediate future are “Wild Stallion,” in Cinecolor, and “African Treasure,” seventh in the Bomba series, starring producer Mirisch, but no producer or director have been announced for “Stallion,” as of this writing.

Interstate Tele-Film Corp., the Monogram subsidiary formed during the past month for the purpose of producing television films, gets rolling with a series of 30-minute feature starring George Raft in the role of Raffles. Negotiations are also underway to sign Ethel Barrymore for a series.

PARAMOUNT

Studio Embarks On Biggest Splurge Since War Boom Days

Paramount is about to embark on a six-month production splurge that will surpass any similar period since the war boom days, at least in number of films turned out. With two pictures currently before the cameras, and two more slated to roll this month, the studio moves into high gear around the first of the year with 15 films scheduled to start during the first five months of 1952.

One interesting facet of the six-month production slate, is the complete absence of heavy dramas, which have played such an important part in Paramount’s production during 1951. Adventure stories and musicals will form the bulk of the product, with six of the former and five of the latter on the slate.

The long-range program calls for four features to hit the starting line in January, then each in February, March and April, and two in May. Four of the total 15 will be contributed by affiliated independent producers. Two will come from the Pine-Thomas unit, and one each from Nat Holt and George Pal. Eight of the 15 will be in Technicolor.

Early 1952 will also witness a big releasing splurge, as the company sets about liquidating its unprecedented backlog of 20 completed pictures. January, February and March will see the release of seven features topped by Cecil B. DeMille’s “The Greatest Show On Earth,” coming out in January and including the following: George Stevens “Something to Live For” (Ray Milland Joanne Fontaine-Teresa Wright); Hal Walli new Martin and Lewis comedy, “Sailor Beware”; Leo McCarey’s “My Son John” (Helen Hayes-Robert Walker-Van Heffin); Perlberg-Seaton’s “Anything Can Happen” (Jose Ferrer-Kim Hunter); Hal Walli’s “Red Mountain” (Alan Ladd-Lizabeth Scott); Pine-Thomas’ “Hong-Kong” (Rhonda Fleming-Ronald Reagan); and Na Holt’s Technicolor “Denver and Rio Grande” (Sterling Hayden-Edmon O’Brien).

The two pictures now before the cameras are: “This Is Dynamite” (William Holder Edmond O’Brien-Alexis Smith), directed by William Dieterle, produced by Irving Asher and “Famous” (Bing Crosby-Jane Wyman Ethel Barrymore), Technicolor musical directed by Elliot Nugent and produced by Pat Duggan.

Coming up later this month are: Hal Walli’s “Jaujins Jacks,” Martin and Lew comedy slated to roll on December, 10, d rector to be announced later; “Botany Bay” (Alan Ladd-James Mason) rolling on December 17, Joseph Sistrom producing, Job Farrow directing; and “The Military Policeman,” (Bob Hope-Marilyn Maxwell-Mickey Rooney) a comedy set to go on December 12, with George Marshall megging for producer Harry Tugend.

FILM BULLETIN
STUDIO SIZE-UPS

Only one feature wound during the past month, and that was a minor item titled "Los Alamos" (Gene Barry and Lydia Clarke) directed by Jerry Hopper and produced by Joseph Sistrom.

REPUBLIC

Theatre Market First Love; Yates Sets $15 Million Budget

Some of the statements that have emanated from this company in recent months tended to create the impression that the Republic studio would soon be devoting itself exclusively to the production of films for television. This reporter heard more than one exhibitor express that view, based on remarks coming from company executives.

Well, apparently prexy Herbert J. Yates has taken cognizance of what was being said, if one may judge by the tone of the statement he issued last week. Mr. Yates wants the world in general (and exhibitors in particular) to know that the theatre market is still his first love—while he keeps one eye on the developing TV field.

Announcing a budget of over $15,000,000 for production during the next 12 months, Yates declared, "motion picture theatres are the first and foremost source of amusement and entertainment to millions of people all over the world and their leadership will endure."

Stating that his company intends "to compete with the biggest (studios) on the talent market," the Republic boss pointed to such pictures as John Ford's "The Quiet Man" (John Wayne-Maureen O'Hara-Barry Fitzgerald-Victor McLaglen); "Hoodlum Empire" (Brian Donlevy-Claire Trevor-Forrest Tucker); "The Adventures of Captain Fabian" (Errol Flynn-Micheline Presle), "Ladd Possessed" (James Mason-June Havoc); "Wild Blue Yonder" (Wendell Corey-Vera Ralston-Forrest Tucker-Phil Harris).

Among the "great properties" ready for production Yates named John Wayne's "The Alamo," Garland Roark's "Fair Wind to Java" (equal to "Wake of the Red Witch"), Luke Short's "Ride the Man Down"; two service stories, "Citizen Soldier" and "Flight Nurse."

For the immediate future, the studio has scheduled six pictures to face the cameras during December. The hyped schedule was launched on November 23, with the start of home lot shooting on "Bal Tabarin," which has been filming in Paris for nearly six weeks. "Minnesota," directed by associate producer Joseph Kane got underway three days later, with a cast headed by Jay C. Flippen. This week (December 3), "Gobs and Gals" is due to get underway, with R. G. Springsteen directing for associate producer Sidney Picker, and the pantomime and dance team of the Bernhard Brothers in the starred role. "Song of Youth," the Stephen Foster biopic starring Bill Shirley rolls around December 10 with associate producer Alan Dukas directing. This group will be followed into production by two western features, one to star Rex Allen and the other to topline Rocky Lane.

"Gobs and Gals" and "Song of Youth" mark another innovation for the valley studio—a strong entry into the top budget musical field. With "Bal Tabarin" already nearing completion, this will make three of the musifilms scheduled for December and a fourth, "The Fabulous Snowman," set for filming shortly after the first of the year.

Completed within the past month were: "Leadville Gunslinger" (Rocky Laine-Edna Riley) and "Border Saddlemates" (Rex Allen-Mary Ellen Kay). "Gunslinger" was produced and directed by Harry Keller, on an 18-day shooting schedule, and "Saddlemates," with a similar schedule, was produced by Edward J. White and directed by William Winney.

RKO

RKO Will Stress 'Big' Ones; To Cut Down On Low Budgeters

Because of the recent boxoffice success of some of its more important productions, RKO has announced its plans to cut down low-budget production and concentrate on the "big" pictures. The decision was reached during a four-day meeting in Hollywood, between top studio executives and board members. However, it is unlikely that the Tim Holt westerns, produced on very modest budgets, will be dropped from future schedules.

The answer to the big question of whether Wald and Krasna will continue their affiliation with RKO is after January 1, on the basis of some confidential information, is "Yes." Wald and Krasna are apparently satisfied that they will have full autonomy on all of their future production. Most of their discontent has stemmed from the inaccessibility of Howard Hughes, and the resultant delays on even the most minor production problems. Undoubtedly this has a strong bearing on the fact that they have finished only two of the twelve pictures which their contract originally called for during the first year, which ended October 31.

As to RKO's own expanded production program, Hughes is known to have lined up a total of some 15 commitments with outside stars. An all-out survey of the story market is now underway by the studio, in order to uncover suitable properties in which to cast these outside stars.

Included in the list of stars committed for one or more pictures are: Ava Gardner, Merle Oberon, Cary Grant, Alan Young, Victor Mature and John Wayne.

At the present time, only three pictures are shooting at RKO, although a fourth is slated to go into production later in the month. "The Korean Story" (Robert Mitchum-Anne Blyth) and "Clich By Night" the Wald-Krasna entry starring Barbara Stanwyck and Paul Douglas, both of which were started prior to the last Size-Ups report on the studio, are still in production.

In addition, "Sword of Venus" was placed before the cameras on November 28, with a cast headed by Harold Clarke and Renee De Marco. The latter is an American Picture production, directed by Harold Daniels for producers Jack Pollexfen and Ashley Wisberg, and associate producer Albert Zugsmith.

On December 20, Wald and Krasna are slated to tee off with filming on "This Man Is Mine" (Robert Mitchum-Susan Hayward), the latter star loan-out from 20th Century-Fox. Nicholas Ray will direct.

20th CENTURY FOX

Production Of Low-Cost Films To Continue—Zanuck

In contrast to other studios' claims of strictly 'A' production, 20th-Fox production boss Darryl F. Zanuck frankly declared that his company will not abandon all low-budget production. Zanuck stated that Fox will continue to try to meet the story market; that production will be geared to the expenditures necessary on the individual projects. He felt that it was not possible for major studio plants to scale down its number of productions yearly to a dozen or so, Class AA features and still meet the demands of the theatrical market.

If the workshop of one S. Claus at the North Pole, is any busier these December days than the Fox studio in Westwood, the little man with the long white beard must really be working overtime. No less than 10 pictures will be shooting simultaneously around the middle of the month, unless a couple of features which are now nearing completion, manage to come in under their allotted deadline.

"Way Of A Gaucho," (Gene Tierney-Rory Calhoun) Technicolor million dollar adventure picture, has been shooting since October 15, with Jacques Tourneur and Phillip Dune producing; "The Girl Next Door" (June Haver-Dana Wyller-Dennis Day), Technicolor musical, has been in work since (Continued on Page 20)
EXHIBITORS FORUM
Opinions Collected from Organization Bulletins

ALLIED UNITS REPORT ON NATIONAL CONVENTION

Awa!ed of Indiana

We believe as time goes on that the film clinics will more and more become the real
met of conventions. Functioning as a
committee for their particular type sit-
ations, the film clinics can get right down
to specifics with every exhibitor having full
portunity to have his say. This idea of
the small group meetings is only a year old
and with additional experience in their ope-
ration we are sure that they can be made
even better.

The film clinics recommended three reso-
lutions to the general convention which were
approved by the entire organization with some slight amendment. In substance
these were:

1. That after a film company blind checks
a flat rental picture the director should
immediately advise the exhibitor that such a
check has been made. This is for the
reason that such checks become a yardstick
for the determination of future flat rentals
but without an accompanying explanation of
the gross these dollars and cents figures
by themselves may become a very inequi-
able measure. A theatre may use 156 or 208
pictures in a year and out of that number
some few may especially lend themselves to
exploitation or local sponsorship. Dollar
figures without an explanation of the sur-
rounding circumstances unjustly penalize an
exhibitor in future deals.

2. “Clearance by subterfuge” was pro-
tested. In the clinics, instances were cited
where a theatre that normally played on
the same run or a day availability with a
number of other theatres was forced to a
subsequent run or a later availability be-
cause the distributor claimed that he did
not have sufficient prints to serve all ac-
counts. The abuses of this excuse and the
resulting “clearance by subterfuge” is ob-
vious. It is demanded of the distributors
that their print quotas be sufficient to
honestly serve theatres on the run and avail-
ability to which the theatres are entitled.

3. The distributors are implored to face
the facts as they exist today regarding box
office conditions, particularly as applied to
distress situations, and acknowledge these
facts in the pricing of film and the making of
adjustments.

ITO of Ohio

ILLEGAL FIXING OF ADMISSION PRICES. While limited in wording to a single picture (Fox’s “David and Bath-
sheba”), it nevertheless is Allied’s firm pur-
pose at all times to insist upon the exhib-
itors right to determine the admission
prices to be charged by their theatres and
to oppose all attempts by the distributors to
fix admission prices by any device whatso-
ever.

The eight major film companies have been
enjoined by the court in the clearest terms
from playing any part in the fixing of ad-
mission prices. The right of the exhibitors
in the exercise of a free discretion to deter-
mine their own admission prices has been
recognized by the courts. It is further pro-
duced that admission prices as a factor in determining the reasonableness of clearance, the courts
have specified “The admission prices of the
theatres involved, as set by the exhibitors.”

We remind you of the clear state of the
law on this subject so that you will resist
any and all attempts by the distributors to
induce or force you to raise your admission
prices for particular pictures.

However, we cannot present to the au-
thorities facts relating to one case out of a
hundred in order to establish a violation of
the decree on which to proceed. Abram F.
Myers cannot run around Washington with
a briefcase full of rumors.

Therefore, in order to make good on this
resolution, and to prevent further violations
in the future, we urge all exhibitors who
were induced or even asked to raise ad-
mission prices on “David & Bathsheba” to write down the facts and forward them to this office.

In view of Fox’s indirect approach to
price-fixing in this case, by means of the
so-called “pre-release,” any conversation be-
tween the distributor’s representative and an
exhibitor bearing admission prices, should
be reported.

FILM RENTALS. The convention noted
that the general sales managers shrugged
off exhibitor complaints regarding high film
rentals. The resolution put the matter in
its true light. “Film rentals,” the resolution
declared, “have now climbed to such an
extent that together with inescapable in-
creases in overhead and operating costs, the
inevitable results are shrinking profits, in
many cases theatre losses, with exhibitors
using up reserves and depleting capital.” In
the light of these facts the resolution de-
ounces as morally wrong the distributors’
plea that they must maintain dividend pay-
ments, especially when, at the same time,
they are “maintaining extravagant salary
rana in the upper echelons — scales that
are without equal in any other industry.”

ARBITRATION. This resolution was a
flat declaration in favor of arbitration—the
first in Allied’s history. The arbitration con-
templated by this resolution is not, however,
the restricted, ineffective sort of arbitra-
tion we had under the 1940 consent decree. What
Allied proposes is all-inclusive arbitration—
a forum for the peaceful settlement, without
litigation or internal disruption, of all dis-
putes of every kind arising between exhib-
itors and distributors. The resolution lists
the following: (a) Clearance and prints; (b)
Competition; (c) Film in supplies; (d) Forcing of pictures; (e) Illegal setting of admission
prices; (f) Ruses; (g) Any other import-
important problems affecting the operation
of the motion picture industry.

This bold Allied proposal is a challenge
to the good faith of those who have so elo-
cently and persistently preached “unity
for the motion picture business. What Allied
proposes is that when an exhibitor and a
distributor reach an impass in any manner
of dispute, instead of allowing the trouble
to fester or resorting to litigation, they
submit their problem to a tribunal of three,
consisting of one arbitrator with motion pic-
ture experience chosen by each party and a
third neutral arbitrator chosen by two names
by the parties.

The Board authorized the President to
take special committee to work with the
General Counsel in preparing the plan for
submission to the distributors, in submitt-
ing it, and in conducting any negotiations that
may ensue. It is inevitable that when, and
if, this proposal reaches the negotiating
stage (the answer to this restlement with the
distributors), the discussion will be far
from wide range and will include all manner of
proposals advanced by both sides. The ex-
hibitors and leaders who have sent in ideas
for a solution of the film pricing problem
and other problems, may be sure that their
proposals will be discussed. This may well
develop into that general conference on in-
dustry problems that some leaders have ad-
vocated—all depending on the distributors
of course. In any case, Allied is again carry-
ning the ball in an earnest, bona fide effort
to achieve a constructive result.

Gulf States Allied

From a business and an accomplish-
ment point of view the New York Convention
hit a new high. The meetings were well at-
tended and the film clinics were probably
the best ever had. Out of the film clinic
resolution which were accepted by the
Convention at large and approved by the
board at a post-convention board meeting.

Probably the most important was the
conclusion of 20th Century Fox for their al-
leged price-fixing tactics with the picture
“David and Bathsheba.” More should be
heard from this later. Paramount and
Warner Brothers were not represented as
the meeting of Sales Managers Panel to
answer the various queries and blasts made
by the grass-root exhibitors and the Con-
vention as a whole, and it was the general
consensus that both of these companies had
little or no excuse for not being there except
—While there was some agitation regarding
Warner’s policy on film rental and advanced
admission prices for “Streetcar” it was
generally felt that the performance of the
picture would take care of these two prob-
lems. In other words, to those who have
not already obligated themselves we should
use the old axiom “caveat emptor”
—Let the buyer beware!—we critics don’t usu-
ally buy tickets.

FILM BULLETIN
"Quotes"

What the Newspaper Critics Say About New Films

Guerney, N. Y. Herald-Tribune.
"Tiny departure from the routine war thriller is not sufficient to cause great excitement ... Mostly just fighting, more fighting, and then some more."—Winston, N. Y. Post.
"A grimly realistic success—a convincing experience ... One feels older, wiser and more dedicated to an ideal after seeing "Fixed Bayonets.""—Cook, N. Y. World-Telegram.

THE CLOUDED YELLOW
COLUMBIA
"Taut chase thriller ... Well paced and clever drama of pursuit ... Satisfying in-terlude of tension and movement."—Guerney, N. Y. Herald-Tribune.
"One of those top-drawer melodramas, charged with mystery and atmosphere ... First-rate job of fast film-making in a crisp, naturalistic style."—Crowther, N. Y. Times.
"A British picture which is rather murky itself ... Does wangle itself a murder, a far-fangled flight, and a hot pursuit, all of them accomplished with zest, realism and excitement."—Winston, N. Y. Post.
"Neat and crisp little bundle of excitement from Britain."—Cook, N. Y. World-Telegram.
"Good chase drama ... Suspensefully spun out."—Pelswick, N. Y. Journal-American.

LET'S MAKE IT LEGAL
20th CENTURY-FOX
"Bright little comedy ... Trim package ... Some sparkling, sensible dialogue."—H. H. T., N. Y. Times.
"A martial ring-around-the rosy played in a swave but discriminated style ... Slick con-trivance of facetiousness and mock anger."—O. L. G., jr., N. Y. Herald-Tribune.
"Another of the trifles of light farce with which Claudette Colbert has artfully whiled away much of her career."—Cook, N. Y. World-Telegram.
"Players are fairly devil-may-care about the whole business, which is a commendable attitude."—A. W. N. Post.
"Lightly diverting entertainment thanks to a smart cast and a breezy pace."—Pelswick, N. Y. Journal-American.

TEN TALL MEN
COLUMBIA
"Desert fantasy ... Realism was never the purpose ... Basic ingredients are violence and censor-proof sex ... Sensible dialogue and business would be little more than an unwelcome distraction."—Winston, N. Y. Post.
"Sand-opera movie which makes a swipe at humor ... About as implausible a screen adventure yarn as you will see in years ... Just a good excuse for horse-riding and shooting."—Phodna, N. Y. Herald-Tribune.

THE UNKNOWN MAN
M-G-M
"Conventional and not particularly authentic courtly toward American legal justice."—H. H. T., N. Y. Times.
"Promising crime story loses its way in an artificial maze ... Too dignified for a thriller."—Guerney, N. Y. Herald-Tribune.
"Just enough mystification to keep an audience awake but not baffled ... Not much as plot or social document ... Has someInc.secularly acted moments."—Winston, N. Y. Post.
"Has all the customary MGM polish and slickness but there is very little to admire beneath this glossy sheen."—N. Y. World-Telegram.

'GOLDEN GIRL'
20th CENTURY-FOX
"Uninspired musical, lavishly daubed in Technicolor, whose music is not memorable ... There is little in 'Golden Girl' to bother our pretty little head."—A. W. N. Times.
"Dazzling Technicolor picture ... Sentimentality, if nothing else, distinguishes 'Golden Girl' ... Nothing particularly catching about the songs ... Even less intriguing is the contrived ending."—Phodna, N. Y. Herald-Tribune.
"As glittering as its name, a combination of musical romance and historical drama with neither taken too seriously."—Cree-lman, N. Y. World-Telegram.
"I hate to think that if 'Golden Girl' makes a success, Mr. Jessel will be encouraged to produce more such pictures."—A. W., N. Y. Post.

COME FILL THE CUP
WARNER BROS.
"Moves with the speed and momentum of a one-two punch ... Carries a stark, absorbing conviction ... A grand Cagney performance."—Guerney, N. Y. Herald-Tribune.
"Fulsome and tedious cumulation of newspaper office romance, simplified psychology and tongue-parching temperance talk ... An agressive show."—Crowther, N. Y. Times.
"Not the best in his (Cagney) repertoire this time—just enough to make a passable entertainment."—Cook, N. Y. World-Telegram.
"First part ... reminder of 'The Lost Weekend' ... Remainder is characteristic Cagney type melodrama."—Pelswick, N. Y. Journal-American.

"Quotes" is an actual list of quotes from newspaper critics reviewing new films. The quotes suggest various opinions on the quality and appeal of the films, ranging from critical praise to negative reviews.
Too Many Roadshow Films Spurs Theatremen’s Gripes

A rising tide of exhibitor opposition to advanced admissions, unleashed by the marked increase in upped-scale pictures, reached flood proportions last week. The requirement for increased admission prices, necessitated by high percentage film rentals, has always been a sore point with exhibitors. It played an important role in the recent Allied Convention and has since snowballed into one of the prime exhibitor gripes.

The principal charge was that if theatremen were forced to raise their admissions on every picture with strong boxoffice possibilities, the public would come "not to see that rental film," but to regard the show as a "ruinous" policy.

"Our claim of being the greatest mass medium of entertainment becomes a much-derided myth" if the roadshow requirement is put on average boxoffice attractions, TOA executive director GaeL Sullivan declaimed. "The exhibitor, through mounting costs, personnel expense, taxation and other factors, is in an economic straitjacket as it is, and any further hampering of his initiative will be adding a noose to his neck. Fore-sighted and far-sighted distributors must see the necessity of equitable film rental terms that will permit the exhibitor a fair return and insure a much wider market for the play-off of their product."

Sullivan quoted several "representative complaints" he had received from exhibitor leaders. Among them were some that felt that certain "legitimate" roadshow films, like "Quo Vadis," were acceptable as advanced admission pictures; others felt that all roadshows were evil, but all vigorously condemned widespread use of the higher price policy.

Boston’s Arthur Lockwood felt that the forcing of advanced admissions on pictures "not of roadshow calibre, but which are considered box-office attractions, is undermining further the weakened structure of exhibition in this territory. Such forcing is effected by requiring uniform percentage terms so high as to preclude automatically regular admissions. Unfortunately the public blames the theatres, not the producers, for these price increases, which serves to counteract and defeat beneficial effects of the Movietime campaign."

R. R. Livingston, president of Nebraska Theatre Ass’n, voiced the opinion of many more who said that advanced admissions "will create a thought in the patrons' mind that the only good pictures that they can see are the advanced-price pictures," thus severely damaging boxoffice possibilities of the bulk of the theatre’s attractions.

Dr. Herman Lust of Washington, D. C., reported that he had played "David and Bathsheba" at $1 top for a week in a couple of his deluxe residential theatres and "the last two days we didn’t have over 200 people in the house, but plenty of squawks."

Denver’s Charles R. Gilmour said that patron reaction on advanced admission pictures was "critical and in many instances abusive. There might be a reason for advanced admissions on a picture such as ‘Quo Valis,’" he added, but exhibitors should prevent the practice from becoming widespread on "so-called roadshow pictures."

Schmidt Quits Col. Ad Post; Springold Expresses ‘Regret’

The sudden resignation of Arthur Schmidt, Columbia’s director of advertising, publicity and exploitation, aroused some speculation as to his probable successor and the reason for the unexpected move.

The company’s vice-president in charge of general public relations, Nate B. Springold, said Schmidt’s resignation came as a "complete surprise," calling it a "matter of great personal regret" to himself and the other executives at Columbia.

Schmidt announced that he has no plans for the future following the December 31 termination date of his present contract.
the “improvement continues into the fourth quarter.”

Based on a comparison with last year’s figures, however, the financial picture was considerably dimmer. For the same three weeks in 1950, the company showed a net of $6,395,000, of which $2,401,000 was defrosted income of prior years from foreign countries, which still left $4,194,000 in domestic earnings for the 1950 nine-month period, on twice the net for the current three weeks. Third quarter earnings maintained the same level as the 1950 period, aside from the thawed foreign take of $875,000, last year.

UA ’52 Program Promises To Hit New Post-War Peak

Shades of the days when United Artists was one of the foremost class product companies in the business began to take shape once again—as promised by the Krim-Fox-Benjamin management—with the announcement by William J. Heineman detailing 11 UA releases for the first five months of 1952.

Heinemann called the program “the best UA has offered to exhibitors and to the public in five years,” adding that the initial films represented “a new chapter in our career” and that the company had “successfully weathered the storms that attended the launching of our first program.”

Heading the list were: John Huston’s Technicolor “The African Queen,” Humphrey Bogart-Katharine Hepburn starer, entered in the Academy Award race; “Another Man’s Poison” (Bette Davis - Cary Merrill); “Saturday Island” in Technicolor (Linda Darnell); “The Green Glove” (Glenn Ford - Beraldine Brooks - Cedric Hardwicke); Stanley Kramer’s “High Noon” (Gary Cooper).

Eric Johnston Rejoins MPAA; Will Add Gov’t Men To Staff

Indicating a closer liaison in the future between MPAA and the nation’s capitol, Eric Johnston will bring several ex-government men to serve with him upon his return to duty as active president of that organization.

Although Johnston had not yet announced any definite appointments as FILM BULLETIN went to press, it was expected that his MPAA staff will include Ralph D. Hetzel, Jr., assistant administrator of operations, ESA; George C. Vieth, deputy assistant administrator of operations, ESA; and Edward Cooper, staff director, Senate majority policy committee.

COMPO Plans Million Dollar ‘Movietime’ Campaign For ’52

On the heels of the announcement of a second “Movietime U. S. A.” tour of Hollywood personalities, now underway, comes the encouraging news of COMPO’s plans for a million-dollar “Movietime” drive for 1952. Discussions for next year’s campaign, which is expected to improve on the results of this year’s effort, will be a dominant feature of the COMPO executive board meeting to be held early next January. The financial arrangements for the forthcoming all-industry promotional drive are expected to be similar to those which provided $1,200,000 for the 1951 campaign, with the motion picture companies matching the contribution of the other factions of the industry.
**EXPLOITATION PICTURE**

**‘BAYONETS’ IS HEADLINE-HOT**

**Sell Timeliness, Faces, Action**

Timeliness has always been an important facet of exploitation. Yesterday’s and today’s headlines have been a fruitful source of material for today’s and tomorrow’s movies—and “Fixed Bayonets” is a prime example. With Heartbreak Hill still pounding at the American people’s emotions, 20th Century-Fox has for theatremen a realistic and exciting movie, based on the Korean mountain fighting, that should give exhibitors a golden opportunity for using their showmanship talents.

The same rugged realism and suspense that characterized writer-director Samuel Fuller’s “The Steel Helmet”, also based on a Korean incident, is evident in Fuller’s “Fixed Bayonets,” which tells of a platoon, dug into the mountain fastnesses to hold off the numerically superior enemy. While the body of the story is muscled with action and suspense, the heart is centered around the individual reactions of the varied group of soldiers who make up the platoon. Central figure is Richard Basehart, who registered so well in “11 Hours” and has received some glowing reports on his performance in the forthcoming “Decision Before Dawn”. As the corporal with no stomach for killing, beset by the fear that he will have to take command if his three superiors are cut down, the tale keeps the audience engrossed as each of the three are gradually eliminated and the corporal faces his destiny. This is the kind of drama that can be sold with conviction.

Such incidents as a soldier keeping his buddy’s ear after it is shot off, believing that the surgeon can sew it back; or the sound track carrying the grating of a knife on bone and metal as a soldier tries to extract a bullet from his own thigh; or the corporal’s attempt to rescue his wounded sergeant in a live mine field, motivated by his fear of being left in command—these carry a wealth of opportunities for striking, heart-catching exploitation.

Good opportunities for an eye-arresting display that has proved itself a sure-fire seller are offered by the various personalities, featuring blow-ups of the individual dogfaces, captioned with exciting copy. “Sensitive, young and frightened, he sought the courage he longed for on the bleak Korean mountainside” (Richard Basehart); “The red-bearded retreat from World War II, a hardened professional dogface who lived only for the moment” (Gene Steel Helmet” Evans); “The schoolboy medic who froze at the sight of blood as his dying comrades cried out for him” (Richard Hylton); “A calloused marksman who killed a man with the greatest of ease and joke about it afterward” (Michael O’Shea); “Belvedere”, the poker-faced humorist who had been everywhere, knew everything, except how to die” (Skip Homeier).

**BASEHART**

*Metamorphosis*

**PREMIERE**

The New York world premiere of “Fixed Bayonets” can serve as a model on which exhibitors in various territories can build their own campaigns. Just as it did for the Broadway opening at the Rivoli, the Army Department supply extraordinay support wherever it is shown. In a letter by Acting Secretary Archib S. Alexander, the Army “approved the 20th Century-Fox’s new, exciting factual motion picture entitled ‘Fixed Bayonets’ as a portrayal of Army action in Korea, signed to give credit to the United States Com, Infantryman, the man who in all wars traditionally bears the brunt of the actual fighting.”

For the opening, four Congressional Medal Honor winners lead a parade composed of men from the First Army Area to the Rivoli; special shipment of captured North Korean Chinese war equipment was brought in from Aberdeen for a military display and was set in Times Square and in the lobby of the theatre. Store windows were used to publicize the movie for blood plasma, and actual weapons to dramatize the display (see above).

**NEWSPAPER ADS**

Below, several of the large display ads, including the Rivoli opening, using the “Heartbreak Hill” slant and the characters as special focal points.
Above, dug into the mountainside, the frost-bitten soldiers attempt to fight off a numerically superior foe. Below, two bearded sergeants (Gene Evans, Michael O'Shea) pepper the frosty air with hot words.

**FIXED BAYONETS!**

A former infantry corporal, Samuel Fuller, seems to be well on the way to being the dogface chronicler of the movies, a sort of cinematic version of journalism's Ernie Pyle, or cartooning's Bill Mauldin. In his first movie, "The Steel Helmet," which he wrote and directed, he combined a new kind of Army realism with some salty dialogue and coaxed his actors into being soldiers, unearthing a $75-a-week extra, Gene Evans, and turning him into a coming star as the tough, red-bearded sergeant. Evans gets another such role, along with some capable players—Richard Basehart, Michael O'Shea and Skip Homeier, to name a few—to give the latest Fuller effort, "Fixed Bayonets!", the exciting realism that characterized the initial offering.

The action begins with a young, frightened corporal, Basehart, centering a North Korean in his rifle sights, and then deliberately raising the gun before he shoots. He is a member of a platoon delegated to fight a rear-guard action for one day and night in the snow-covered hills to protect retreating troops. How that little group is gradually decimated, with the death of his superiors forcing the sensitive, fearful youth to take command and accomplish the mission, is told with the artistry of one who knows how soldiers talk, fight, and die, by writer-director Fuller.
October 17—Richard Sale directing for Robert Bassler; “Diplomatic Courier” (Tyroone Power-Patricia Neal) has been shooting six days per week since October 19—Henry Hathaway directing, Casey Robinson, producing; “The Outcasts of Poker Flats,” (Anne Baxter-Dale Robertson) is now in its fifth week of filming with Joseph Newman directing for producer Julian Blaustein; "Deadline U. S. A." (Humphrey Bogart-Ethel Barrymore-Kim Hunter) rolled on November 12—Richard Brooks directing for producer Sol C. Siegel; part 1 of "The Full House," a five-episode feature based on O. Henry classics, was launched on November 19—Henry King directing for producer Andre Hakim, with Jeanne Crain and Farley Granger starred; and "Cry of the Swamp" (Jean Peters-Jeffrey Hunter), Technicolor feature, rolled December 19—Jean Negulesco directing; Robert Jacks producing.

This week (December 3), producer Charles Brackett is scheduled to green-light production on "How High Is Up?", although at this writing, no cast or directorial assignments had been announced. Late in the week, it will be joined by "Night Without Sleep," a suspense drama, starring Richard Widmark and Marilyn Monroe. Roy Baker will direct for Julian Blaustein. Next Monday, December 10, Director John Ford and Producer Sol C. Siegel will give the command to start the cameras rolling on the remake of the famed "What Price Glory," a million-dollar production starring James Cagney, Dan Dailey and Corinne Calvet.

UNITED ARTISTS

Inking Of Pact With Mayer Would Brighten UA Outlook

There is no doubt in anyone's mind that Louis B. Mayer is just the man United Artists needs to put the company right in the forefront. And there is better than an outside chance that the bright young men who are today guiding the destinies of this organization, Messrs. Krim, Benjamin, Fox, et al, might be able to swing a deal to bring the erstwhile M-G-M production chief into their setup.

Talks have been going on for several weeks now, the gist of which appear to involve the setting-up of a Mayer-controlled production unit that would turn out top caliber product to be distributed under the UA banner. So far, it's all been preliminary, but there appears to be intense and sincere interest on both sides and the desire for a deal augurs hopeful for consummation of something along these lines.

The present UA management has done a magnificent job putting the company into the black after a long period of red ink entries. However, the uncertainties of independent production today pose a problem that is tough to cope with. UA needs an assured source of supply. It has none, only sporadic deliveries of some good, some weak, pictures from isolated independent producers. Acquisition of a man of ability and standing of Louis B. Mayer would really be something. Here's hoping they get together.

One new release was lined up during late November—Alexander Paal's British production of "A Tale of Five Cities." The film was made in London, Paris, Rome, Berlin, and Venice, and follows an amnesiac victim through these cities, as he attempts to establish his identity.

"Red Planet," which Anthony Veiller and Donald Hyde are producing for UA release, is now before the cameras, with Peter Graves in the starring spot. Harry Horner is directing the picture, which is reportedly working on a budget approximating the quarter million dollar mark. "Limelight," the new Charlie Chaplin feature, is also before the cameras, and will go out, of course, under the UA banner. Chaplin is producing and directing, as well as co-starring with Charles Chaplin, Jr. and Claire Bloom.

A national release date of January 15 has been set by United Artists for Douglas Fairbanks' British made-production, "Another Man's Poison." The film, starring Bette Davis and Gary Merrill, will also have several pre-release bookings, including one in Los Angeles, in order to get in under the wire for consideration in the Academy Awards derby.

UNIVERSAL-INTERNATIONAL

Stock Transfer To Decca Hypothesizes U-I Production Flow

Decca Records' acquisition of controlling stock in Universal-International, within the past fortnight, has resulted in no interruption in the flow of production on the Universal City lot. To the contrary, production shot up appreciably immediately following the stock buy. An additional $450,000, in bank loans to Decca following the deal certainly didn't hurt.

During the final week of November and the first week of December, five new pictures went before the cameras. Three of this group will be photographed in Technicolor, giving the studio 16 Technicolor productions since last January 1—a new record for the studio. Actually, the total backlog at U-I is at an all-time record high, with 19 completed top-budget films safely tucked away in the cans.

First of the new group of pictures to go before the cameras was "Scarlet Angel," a Technicolor feature starring Yvonne De Carlo and Rock Hudson. Producer Leonard Goldstein and director Sidney Salkow started filming on November 20. One week later, on November 26, producer Goldstein teamed off with another Technicolor biggie, "Untamed," starring Joseph Cotten, Shelley Winters and Scott Brady—Hugo Fregonese directing. The same day, the Technicolor cameras started rolling on "Clown Jumpers," starring Audie Murphy, Faith Domergue and Stephen McNally—Don Siegel directing, and Goldstein again at the production helm. Within the past week, two others joined the group: "Francis Goes to West Point" (Donald O'Connor-Lori Nelson) and "The Sourdoughs" (Abbott & Costello-Denis-Darcel-Tom Ewell). Arthur Lubin directs "Francis" for producer Leonard Goldstein and Jean Yarbrough directs "Sourdoughs" for Howard Christie.

"The Red Ball Express," currently before the cameras—having gotten away on October 31. Budd Boetticher directs a cast headed by Jeff Chandler, Susan Cabot and Alex Nicol, with Aaron Rosenberg handling the producer reins.

WARNER BROTHERS

New TV Rums Bield By Fresh WB Story Boys

The protracted shooting schedules on a quintet of Warner Brothers features has kept the studio moving along at an even pace throughout the past month, although none of the five pictures which were scheduled to start during November, actually materialized in shooting form.

One view of this unexplained delay, the studio insists there is absolutely no foundation for renewed reports that Warners may be contemplating abandonment of motion picture production, to go into the field of TV filmmaking. For one thing, the company is still very active in the story market, bidding on at least a half-dozen important properties_foremost among these is a deal pending with Universal-International, to take over UA's big musical project, "The King of Norway," which has been gathering moss for more than three years. Robert Arthur would produce the picture for WB, if the deal goes through, just as he had been slated to do when he was under contract to U-I.

Five pictures, all of them in the high budget category are currently before the WB cameras. One of them, "The Crimson Pirate," a Technicolor epic being filmed in Italy, stands to set something of a record in length of production. Stars Burt Lancaster and Nick Cravat, and director Richard Brooks, did have their problems during the past week, since July 3. Two other features, "She, Working Her Way Through College" (Technicolor), and "You Can't Stop the Marines," have been filming since September 24. Bruce Humberstone is directing the former for producer William Jacobs, with Virginia Mayo, Ronald Reagan and Gene Nelson starring. Joseph Lewis is directing "Marines" for producer Milton Sperling, and stars are Frank Lovejoy and Richard Carlson. The final two pictures in work now are: "This Woman Is Dangerous" (Joan Crawford-Dennis Morgan), filming since October 1—Felix Feist directing for producer Robert Sisk, and "Maru Maru" (Errol Flynn-Ruth Roberts), in production since October 22—Gordon Douglas directing, David Weisbart producing.

The only film completed during the past month was Fidelity Pictures' "San Francisco Story" (Joel McCreary Yvonne De Carlo). Robert Parrish directed the Fidelity production, and Howard Welsh produced on a budget in the neighborhood of $225,000.
**COLUMBIA**

**1950-51 Features**
Completed (51) In Production (1)

**RELEASE CHART — 1950-51**

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<thead>
<tr>
<th>Cast</th>
<th>Rel. No.</th>
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<tbody>
<tr>
<td>Tracy-Sawyer 10-5 0032</td>
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<tr>
<td>Sydney-Taylor 13-19 0097</td>
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<td>Frank-Lewis 10-26 0026</td>
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<td>Mrs. Brimmer-Grayson 11-19 0024</td>
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<td>Henry-Harrill 5-12 0022</td>
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<td>Lucy-Grayson 5-18 0087</td>
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<td>Eddie-Montgomerry 6-8 0024</td>
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<td>Gene-King 9-24 0010</td>
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<td>Howard-Heidler 12-11 0011</td>
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In the Release Chart, "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 1950-51 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor, (C) Cinicolor, (SC) Supercinemascope, (TR) Trucolor, (A) Anscolor.

**METRO-GOLDFWYN-MAYER**

**1950-51 Features**
Completed (75) In Production (4)

**RELEASE CHART — 1950-51**

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<th>Cast</th>
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<td>Howard-Heidler 12-11 0011</td>
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**MONOGRAM - ALLIED ARTISTS**

**1950-51 Features**
Completed (39) In Production (0)

**RELEASE CHART — 1950-51**

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<th>Cast</th>
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<td>Tracy-O'Brien 10-5 0017</td>
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December 3, 1951

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**LIPPERT**

**1950-51**
Completed (30) In Production (0)

**RELEASE CHART — 1950-51**

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<tr>
<th>Cast</th>
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<th>Rev.</th>
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**IN PRODUCTION**

**Arrow and the Saber, The (T82)**
4-21
**Big Busher, The (T68)**
3-12
**Brave Bulls, The (T107)**
174
**Brave Warrior**
9-12
**Brigand, The (T)**
10-15
**Captain Blood, The Positive (T)**
11-19
**Canyon Street, The (T78)**
7-13
**Canyon Street, The (T185)**
7-13
**Chain of Circumstance (T46)**
10-15
**Criminal Lawyer (T73)**
9-10
**Cripple Creek**
9-10
**Dark Page**
10-10
**Death Of A Salesman (T)**
10-10
**European Edition**
9-10
**Firefighters, The (T1)**
10-10
**First Time, The**
9-10
**Five, The**
10-10
**Gold Arm, The (T76)**
9-10
**Hawk of Wild River, The**
9-10
**Hills of Idaho (T79)**
9-10
**Jingle Jim in the Forbidden Land**
9-10
**Jingle Safari**
9-10
**Lady and the Bandit, The (T78)**
9-10
**Laramie Mountains**
9-10
**Loosa Doon (T90)**
9-10
**Magic Carpet (T90)**
9-10
**McFarce, The (T83)**
9-10
**Man in the Saddle (T87)**
9-10
**Man of the Storm, The**
9-10
**Maple Leaf, The**
9-10
**Open West (T80)**
9-10
**Pirate's Diary**
9-10
**Riders of the Whistling Plains (T)**
9-10
**Saturday's Hero (T81)**
9-10
**Silver Canon (T70)**
9-10
**Son of Dan, The (T78)**
9-10
**Son of the Sun (T71)**
9-10
**Star Tails (T78)**
9-10
**Tale of Damascas, The**
9-10
**Valley of Fire (T80)**
9-10
**War Cry (T90)**
9-10
**Western Outlaws (T)**
9-10
**Wild West (T81)**
9-10
**Witch Of Eaton Falls, The (T90)**
9-10
1950-51 Features Completed (62) In Production (2)
1950-51 Features | Completed (52) | In Production (1)
---|---|---
I Can Get It For You Wholesale (1950) | Delaney-Hayward | Cast
I Don't Care If You Do (1950) | Delaney-Hayward | Cast
I'll Never Forget You (1950) | Delaney-Hayward | Cast
Let's Make It Legal (1977) | Delaney-Hayward | Cast
Journey Into Light (1987) | Delaney-Hayward | Cast
Kangaroo (1910) | Delaney-Hayward | Cast
Model and The Marriage Broker (1910) | Delaney-Hayward | Cast
Mr. Belvedere Rings The Bell (1988) | Delaney-Hayward | Cast
No Highway In The Sky (1979) | Delaney-Hayward | Cast
On the Riviera (1911) | Delaney-Hayward | Cast
Phone Call From A Stranger (1911) | Delaney-Hayward | Cast
PowerPlay (1911) | Delaney-Hayward | Cast
Rel. Magnani-Brazzi | Delaney-Hayward | Cast
S. McCrea-Stockwell | Delaney-Hayward | Cast
Preston-Sellars | Delaney-Hayward | Cast
Lindfors-Meeker | Delaney-Hayward | Cast
O'Hara-Lawford | Delaney-Hayward | Cast
Scott-Brian | Delaney-Hayward | Cast
Abbott-Costello | Delaney-Hayward | Cast
Tierney-Roberts | Delaney-Hayward | Cast
Oberon-Henreid | Delaney-Hayward | Cast

UNIVERSAL-INTERNATIONAL

1950-51 Features | Completed (55) | In Production (4)
---|---|---
IN PRODUCTION

Title—Running Time | Cast | Rel. No. Rev.
---|---|---
Graves | 5-13 | 11-10
Mister Drake's Duck (1908) | 5-13 | 11-10
Killer Agent (1908) | 5-13 | 11-10
Scarlet, The (1908) | 5-13 | 11-10
Flame, The (1908) | 5-13 | 11-10
Saturday Island (1908) | 5-13 | 11-10
Slapstick (1908) | 5-13 | 11-10
So Long At the Fair (1908) | 5-13 | 11-10
They Were Not Divided (1908) | 5-13 | 11-10
Tom Brown's Schooldays (1908) | 5-13 | 11-10
True Love Me (1908) | 5-13 | 11-10
Formerly: Sound of Fury | 5-13 | 11-10
Underworld Story | 5-13 | 11-10
Val Kilmer’s Arabian Riddle | 5-13 | 11-10
Well, The (1908) | 5-13 | 11-10
When I Grow Up (1908) | 5-13 | 11-10
Golden Horde, The (1910) | 5-13 | 11-10
Has Anybody Seen My Gal? (1910) | 5-13 | 11-10
Hear No Evil | 5-13 | 11-10
Here Comes the Navy (1910) | 5-13 | 11-10
Hidden Hearts | 5-13 | 11-10
Ma And Pa Kettle Go To Paris (1910) | 5-13 | 11-10
Mark Of The Renegade (1910) | 5-13 | 11-10
Meat Danny Wilson | 5-13 | 11-10
PooL of London | 5-13 | 11-10
Prince Who Was A Thief (1910) | 5-13 | 11-10
Racing Tide (1910) | 5-13 | 11-10
Reunion In Reno (1910) | 5-13 | 11-10
Ride The Range (1910) | 5-13 | 11-10
You Can’t Stop The Marines | 5-13 | 11-10

NEW YORK JERSEY MESSENGER SERVICE

Member Nat’l Film Carriers
250 N. Juniper St., Phila. 7, Pa. — LOCust 7-4823

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.

NEW YORK HIGHWAY EXPRESS LINES, INC.
236 N. 23rd St., Phila. 3 — (239 Vine St., Phila. 7)
LOCust 4-0100
Member National Film Carriers
MOVIE TIME
U.S.A.
IS
POSTING TIME!

See your NSS Salesman or write your nearest NSS Exchange

NATIONAL SCREEN SERVICE
PAIZT BODY OF THE INDUSTRY
"Please, Dear Santa, Have You Got Anything For The Movie Family?"

Mr. Claus Answers A Letter

Page Five
A GREAT

REXS
(THE)

NOW IN PRODUCTION
"COLORADO SUNDOWN"
"THE LAST MUSKETEER"
A NEW STAR SWEEPS ACROSS THE NATION!

FOR THE SEASON 1951-52

REPUBLIC, the #1 WESTERN STAR MAKER OF THE INDUSTRY, IS PROUD TO ANNOUNCE REX ALLEN WITH KOKO, "THE MIRACLE HORSE OF THE MOVIES," IN A NEW SERIES OF THE FINEST OUTDOOR PICTURES EVER BROUGHT TO THE SCREEN ... SUPPORTED BY THE GREATEST NAMES IN OUTDOOR ENTERTAINMENT.

ALLEN

(ARIZONA COWBOY)

enjoyed by thousands of exhibitors and millions of movie fans!
QUOLOSSAL 1952!

M-G-M presents QUO VADIS starring ROBERT TAYLOR - DEBORAH KERR - LEO GENN and PETER USTINOV • Color by TECHNICOLOR • Screen Play by John Lee Mahin, S. N. Behrman, Sonya Levien • Based on the Novel by Henryk Sienkiewicz • Directed by Mervyn LeRoy • Produced by Sam Zimbalist
LETTER FROM SANTA

A motion picture exhibitor, somewhat dejected about prospects for a Merry Christmas, wrote to Santa Claus, telling how tough things are in his business today, how glum he feels about the future, and asking dear old Santa if he might expect him to bring his family some good cheer this year. Following is the old gent’s reply:

“Dear Mr. Movieman:

“From all over the world I get many letters from grown-ups disheartened by one thing or another. Only the children seem cheerful. The youngsters always write asking for fabulous gifts far beyond their reach, and their notes are always overflowing with boundless faith and hope that their requests will be fulfilled.

“Why are you grown-ups so despairing? You, for instance, Mr. Movieman, are engaged in a business which, of necessity, demands a cheerful, buoyant outlook, yet you walk with chin down, no smile lighting your countenance. It seems to me that an optimistic attitude not only will make your difficulties seem smaller; it will actually make them smaller.

“In my travels, I have learned much of the problems your industry faces. I know of the new competition that has been keeping people from your movie house. Forgive me, but I must admit that I, myself, have delivered television sets into many homes.

“Aren’t there some cheery notes you can sing this Yuletide? Naturally, my business requires me to look at the bright side of things, so let’s consider your situation in that light. I have been giving some thought to the movie business for two reasons: First, others in the industry have also written me rather melancholy notes this year, and, second, I cannot believe that anything as desirable and as wondrous as the motion picture can fail to hold the favor of the people and of the world. Isn’t it true that in the pleasure and succor from care your theatres offer, you are doing throughout the year the task I am called to do only at this season? You can see I feel a spiritual kinship with all you people who bring entertainment to people everywhere.

“What good cheer do I bring you this year? Perhaps I have only Hope to give you, perhaps a few practical reasons why you should brighten up your view of the future.

“Those TV sets I have been delivering for the past few years are, I know, something for you to worry about. But they are shiny, new toys, and, I think, like all toys, time will dim their lustre and they will be relegated to use only on occasions. Last Christmas eve, I noticed in quite a few living rooms in the houses I visited that the sets I had delivered the year before were in darkness. I’ll tell you frankly that that small screen makes my eyes, and Mrs. Claus’, pretty tired, so I guess it affects other people that way, too. I am not supposed to reveal things like this, but I will also tell you confidentially that this year the requests I received for television sets dropped off sharply. Please don’t let this go any further.

“I guess you know by this time that there will be fewer and fewer sporting events on TV as time goes on, and lots of the folks who asked me for sets wanted them for the sports they brought into their homes.

“My mail tells me there’s loads and loads of interest in movies. People often write me how much they enjoy pictures like “A Place in the Sun,” “An American in Paris,” “Streetcar Named Desire,” “Quo Vadis,” “Detective Story,” “Bright Victory,” and many others. Certainly your business will never be bad with pictures like these.

“You fellows in the theatre branch shouldn’t just sit and wait for the exceptionally good pictures to come your way. You have a day-in, day-out business to run, and you must use all your ingenuity to coax people out of their homes. That means plenty of what you call ‘Showmanship’—and if you and the film people apply all your know-how in that field, the public will start thinking and talking movies.

“All things find their level. In the opinion of this old duffer, the motion picture belongs on a pretty high plane in the happier scheme of things in your old world down there, so believe in it.

“I suppose what I’m trying to say is that yours is a basically good and useful business, one that deserves your faith, your labor, your ardor.”

“Yours for a Merry Christmas.

SANTA CLAUS"
The "PICKUP" Girl Is Back!

What she does to men is nobody's business but yours...
in her latest and best...

The GIRL on the BRIDGE
PLAY IT WHILE IT'S HOT

Nobody—But Nobody Delivers Like 20th!

"FIXED BAYONETS" • "ANNE OF THE INDIES" •
"DAVID AND BATHSHEBA" • "GOLDEN GIRL" •
"THE DESERT FOX" • "THE DAY THE EARTH
STOOD STILL" • "PEOPLE WILL TALK" • "TAKE
CARE OF MY LITTLE GIRL" • "LET'S MAKE IT LEGAL"

There's No Business Like 20th Century-Fox Business!
The NEW MAN AT M-G-M

Charlie Reagan Steps Into Bill Rodgers' Big Shoes

By Leonard Coulter

It's an enviable job, but a mighty tough one. Tough for a number of reasons, one of them being most pertinent, the other most immediate. The former of these reasons is the burden of facing comparisons with his predecessor, a man highly admired personally and widely acclaimed the most able sales executive in the entire motion picture industry. Second is the immediate task of meeting head-on the problem of selling a seven-million dollar entertainment item, necessarily on terms that are bound to incur widespread exhibitor resistance.

If an artist wanted to paint a picture of Charles Michael Reagan (rhymes with Hagen) now is the time. At this moment he is still relaxed, serene. He sits at a handsome, though not ornate, desk on the ninth floor of the Loew's Building on Broadway. Through the window, serving as the perfect backdrop for the scene of a film executive at work, can be seen the electric spectacular on the Astor Theatre announcing "Quo Vadis", the mammoth epic which Reagan has to sell at a profit to the company which employs him.

Stays In Old Office

The office is one which Reagan has occupied for some time. Though he was appointed General Sales Manager for Metro-Goldwyn-Mayer a few weeks ago, succeeding William F. (for Frazier) Rodgers, Charles Reagan stayed at his old desk. Rodgers, retained as an adviser to the company, remained at his.

In this refusal to make a physical move there is a dual significance. On the one hand, Reagan is not the kind of man who counts his success by the kind of carpet on the office floor; on the other, he has a deep and abiding affection for the man he has displaced—a man who has spent more than 40 years in the motion picture business, 15 of them as M-G-M’s general sales manager.

"That's the toughest part of my job", says Reagan; "following in Bill Rodgers' footsteps. What a wonderful fellow he is. No one has ever been able to say an unkind thing about him—no one."

There's more than a touch of Irish about Reagan: his rugged physique, the twinkle in his eye when he relaxes, and the calmness with which he is facing one of the biggest, most vexing, jobs in the industry.

"I don't think I have a particularly tough job", he says disarmingly. "We've a good product, and we've fine management—the best."

Even the mention of television, for so long the fly in the industry's ointment, leaves him apparently unmoved. He admits it is a competitive medium of entertainment, but says that the ultimate success or failure of the movie business depends on the kind of product Hollywood has to offer to the public.

As to the value of TV as a means of selling motion pictures, Reagan quite bluntly expresses his clear-cut views. "I don't think television does a good selling job at all, for any kind of product. I certainly don't think it can sell films." By that he means that TV is an indifferent advertising medium, but not necessarily a bad channel for publicity or public relations. Technical quality of television, he feels, is still so far below Hollywood standards of reproduction that the use of film trailers on TV gives the public a completely false idea of the product being advertised.

The impression one gets of Charles Reagan in conversation is that he is a man who thinks straight, with no deviation of thought, and that once he has set his mind to a policy he will see through come hell or high water.

30-Year Background

Like Bill Rodgers, who groomed him for his present job—though it was M-G-M kingpin "Nick" Schenck who appointed him—Reagan is an industry veteran with a more than 30-year background. He is a Middle-Westerner, born in Lawrenceburg, Indiana, on June 30, 1896. His father was in the hotel business, and when he graduated from Notre Dame University, where he received his BS in 1917, Charles thought he might as well become a hotelier, too. For about three years he worked in Chicago, Cincinnati, Indianapolis and Louisville, just "learning the business." And it was while working at the Gibson Hotel in Cincinnati that he "drifted" into motion pictures. Fred Streif, (Continued on Page 18)
'SAILOR BEWARE' ANOTHER SOCK MARTIN & LEWIS COMEDY
Rates • • • + generally

Paramount
102 minutes
Dean Martin, Jerry Lewis, Corinne Calvet, Marion Marshall, Robert Strauss, Don Wilson, Vincent Edward, Skip Homeier, Dan Barton, Mike Mahoney, Mary Treen, Darr Smith.
Directed by Hal Walker.

"Sailor Beware" is a slickly turned out, rowdy comedy starring Martin and Lewis and allowing full rein to their highly popular brand of tinfoonery. It is probably the best all-around show the boys have had since coming to pictures, packed with bright situations, funny lines, and strong specialties it all adds up to solid boxoffice entertainment, possibly their top grosser since they are currently riding high on the public’s fancy. There’s plenty of music for Dean Martin to chant in that beguiling manner. Under Hal Walls’ adroit, showmanly supervision, the old warhorse of a play, done twice before on the screen, has been cleverly refurbished to suit the team’s personalities, and director Hal Walker, with the inventiveness of long experience at the game, seizes every bit of comedy olay to score laugh after laugh. Walls, Martin & Lewis have scored again.

For Martin and Lewis "Sailor Beware" is a tour de force. The boys are on stage almost constantly, a highly satisfactory state of affairs in view of their astonishing versatility. The boys’ characterizations seem more clearly defined than before—Martin, the kindly, older brother; Lewis, the pixie with a mind of his own and not nearly as dumb as you’d suppose. All the laughs go to Lewis, of course, but Martin feeds him superbly. A sequence that probably will become a classic of its kind is Jerry’s impersonation of every pug fighter you’ve ever heard boasting about his prowess in the ring. The fight sequence is a howl—but then, nearly everything about "Sailor Beware" is a howl. Corinne Calvet manages her slight role with suitable sex appeal, and Marion Marshall is pert and pretty as the ingenue of the piece. Only sizable supporting part is that of Robert Strauss, a tough mate who is on the opposite side of the wager.

STORY: Martin and Lewis are sworn into the Navy and through a combination of errors, Lewis is believed to be a Loyalist, a fellow no woman can resist. His ships mate pool their money in a gigantic bet that he can make time with any femme placed before him. When Corinne Calvet, sultry chanteuse who lives in Hawaii, is selected as the girl whose resistance he must break down, the yarn moves into comedy high and stays there until the fast and funny climax. HANNA (Hollywood)

'DISTANT DRUMS' VIVID, ACTIONFUL TECHNICOLOR PERIOD MELLER
Rates • • • generally

Warner Brothers
103 minutes
Directed by Raoul Walsh.

"Distant Drums" is an actionful, off-beat period adventure film, set in the incredibly beautiful Florida Everglades, of the 1840’s. that should register solidly with mass audiences. As produced by Milton Sperling and directed with a firm, vigorous hand by Raoul Walsh, the action qualities are vivid, exciting and different. They are made possible by the fact that the pioneer protagonists fight not only the powerful, cruel Seminoles, but are also pitted against the forces of nature. Snakes, fearsome crocodiles, and other swamp denizens provide plenty of thrills. Under Walsh’s direction, the dramatic highlights have tremendous impact. The finale is a little too pat; so is most of the story, but most audiences will overlook this as they’re caught up in the suspense and tense action generated in the film. The dialogue, too is curiously punchy, wryly humorous. A superb production, filmed on the spot, provides "Distant Drums" with a series of breathtaking backgrounds. Certainly the change of locale for an action drama is a vast relief from the overworked cactus plains of Texas, Arizona, and California. Give Warners, Walsh and Technicolor credit for a topflight action film that should be a box office winner generally.

Gary Cooper plays a typical role with assurance. Mari Alden, in here initial screen appearance, is hardly given an appropriate opportunity to display her acting mettle in the rather listless role. Richard Webb is first rate as a youngf NAVY officer who accompanies Cooper on the expedition, wonders at his brashness, admires his professionalism as a soldier.

STORY: Action evolves from the adventure of Cooper, a swamp soldier who has his own hand-picked brigade of rugged veterans. He leads them on a well-planned maneuver to the west coast of Florida where they blast a fort held by renegades and Indians who are funneling arms to the redmen. Their return blocked, they march 150 miles through the fearsome Everglades, danger threatening them every inch of the way. The romantic interest centers around Mari Alden, a Georgia cracker who tries to pass as an aristocrat, fools no one, but gets her man in the end. HANNA (Hollywood)

'FIXED BAYONETS' HARD-HITTING, ACTIONFUL KOREAN WAR FILM
Rates • • + exploitation; more in action houses

20th Century-Fox
92 minutes

STORY: Like “Steel Helmet,” “Fixed Bayonets” tells the narrative of a single action rather than attempting the whole picture of the Korean War. It is the story of two squads, left behind on the field to perform rear guard action covering the march of a whole battalion. Richard Basehart, a well schooled soldier, stands to be charged with the command if his two superiors are killed. Basehart dreads the responsibility largely because of his utter inability to kill even one of the enemy. Eventually the command falls to him; by this time he has learned much from the others, and meets the challenge with a sure hand to lead the company out of its embattlement. HANNA (Hollywood)
THE MODEL AND THE MARRIAGE BROKER' THELMA RITTER MAKES IT FUNNY

Rates • • + or better, except in action houses

20th Century-Fox
103 minutes
Directed by George Cukor.

Sparked by a warm, humorous performance by the wonderful Thelma Ritter, "The Model and the Marriage Broker" comes through as amusing, if not wholly satisfying, fare. Since it was produced and co-written by Charles Brackett and directed by George Cukor, master craftsmen, one is entitled to expect a more brightly polished comedy. But, mind you, this has plenty of fan to offer. The script contains many funny lines and clever, original situations. It's just that what should be a hysterical plot simply doesn't come off that way. Cukor allows several of the sequences to drag too long and the subsidiary romantic plot is too pat to stir much interest. However, whenever things lag, there's always Miss Ritter and everyone will enjoy her immensely. The box office potential of this can be compared to her "Mating Season". Grosses will be best in metropolitan areas.

The picture is all Thelma Ritter, and a good thing too. The tiny character actress reads lines with an all too rare insight, and her economy of gesture is a joy to watch. Jeanne Crain is lovely to look at, but her performance lacks warmth. Scott Brady does extremely well with a light comedy part, showing himself a more versatile actor than supposed. Zero Mostel, Michael O'Shea, and Helen Ford do good work in support. Frank Fontaine overlays a dumb Swede.

STORY: The yarn spots Thelma Ritter as the operator of a matrimonial bureau who has a tough time making collections from her clients. Sill when she meets Jeanne Crain, a model who is carrying on an affair with a married man, she steps in as match maker. Where though there is no possibility of remuneration. She pairs the girl off with Scott Brady, an ambitious, brash X-ray technician. Their courtship suffers the usual ups and downs but reaches a successful landing eventually. Meanwhile Miss Ritter has been caught up in her own devices and nearly falls prey to a romantic encounter that has been arranged, with rare efficiency, by none other than Jeanne Crain. ANGEI.

I'LL SEE YOU IN MY DREAMS' BRIGHT MUSICAL WITH A HEART

Rates • • • except in action houses

Warner Bros.
113 minutes
Doris Day, Danny Thomas, Frank Lovejoy, Patrice Wymore, James Gleason, Mary Wickes, Julie Oshins, Jim Backus, Minna Gombell, Harry Antrim, William Forrest, Dick Simmons, Bunny Lewel, Robert Lyden, Mimi Gibson, Christy Olson.
Directed by Michael Curtiz.

"I'll See You In My Dreams" packs a strong entertainment wallop, musically and dramatically, that should register solidly. Family audiences, particularly, are sure to take it to their hearts and all but the action houses should find it a good grosser. With its well-told story woven around the life and days of Gus Kahn, one of America's best loved and most gifted songwriters, and under the deft production supervision of Louis Daheim, this Warners release emerges as a high-grade show package geared for mass appeal. The music, including such memorable songs as "Toot Toot Tootsie," the title tune, "It Had To Be You," and literally a dozen others, is a joy to hear. And the ditties are socked across by three top players, Doris Day, Danny Thomas, and Patrice Wymore, in a fashion that befits their show-stopping calibre. The story, a refreshing change from the usual musical script, is real and believable, a bit hokey at the finish, but otherwise notable for its depiction of show folks as average people devoted to their home and family. "I'll See You In My Dreams" has a warmth that few musicals possess, and this is the quality Michael Curtiz stresses in his direction. The pathos is nicely balanced by humor and the dialogue is sprightly and gay.

For Danny Thomas, the Gus Kahn role marks the beginning of a career as a top celluloid personality. Thomas is the Kahn character, kind, simple, lovable. His quiet playing is charming, and his soft way with a song is highly effective. As his wife, Doris Day is in top form, singing the songs with verve and showmanship. Frank Lovejoy comes on late in the action to make a vivid impression as Walter Donaldson who wrote the music for so many of Kahn's lyrics. Patrice Wymore is an eyeful as the Ziegfeld charmer who tries but doesn't succeed in breaking up Kahn's happy home. Supporting players are fine.

STORY: The narrative begins in Chicago where the young composer, Danny Thomas, brings his first writings to a firm where Doris Day works as a song pluggery. They are frankly awful but when he shows up at her house with a good lyric she sets it to music and their partnership begins. She forces herself aside to allow Thomas to progress; eventually, they are married. He is indifferent to success at first and it takes all of the wife's prodding to force him into accepting a Ziegfeld show. Here he has his first taste of the bright lights and the adulation that comes with success. A near crisis occurs, is weathered successfully, but the market crash wipes him out and leads to a separation. Eventually Doris persuades Thomas to try the new field of talking pictures, where he soon reaches the top again.

HANNA (Hollywood)

THE WILD BLUE YONDER' GOOD AIR STUFF, ROUTINE STORY

Rates • • • + in action houses

Republic
98 minutes
Directed by Allan Dwan.

This is the story of the B-29 Superfortress of Uncle Sam's Air Force. As such, "The Wild Blue Yonder" is engaging and sometimes exciting. However, the story is no match for the interesting factual airplane stuff, being too obvious and contrived. The characters are stereotypes and the plot falls into the familiar groove of pitting fellow officers against each other in a joust for the affection of the same girl. When director Allan Dwan deals with the guts of airplanes and their flight through space, this is good movie, but his handling of the fictional material is unimaginative. Bolstered by the double-barrel exploitation Republic is giving the film, grosses generally should be above average. It will go best in action houses.

Wendell Corey, although looking a bit old for the job, plays the pilot with verve. Quite the best of the principals is Forrest Tucker, who convinces with his sincere, thoughtful playing of a man carrying his troubles on his sleeve. Vera Ralston is attractive in the not-too-demanding feminine lead. Phil Harris is on deck for a mild comedy effort and a rendition of "The Thing" (remember?), while Walter Brennan is his authoritative self as an Air Force brass.

STORY: Conflict develops between Wendell Corey, a pilot, and Forrest Tucker, his commanding officer, after the former disobey's orders on a trial run of the B-29's. It is aggravated when both discover they love Vera Ralston, a nurse. Script switches between this premise and lots of tedious technical explanations about the history of the B-29's. All points are resolved when Tucker, the cowardly fellow, proves the worth of the craft during a flight over the Japanese mainland. In losing his life he proves his heroic worth and clears the way for Corey and Miss Ralston to live happily ever after. JAMES.

(More Reviews On Pages 10 and 23)
"IT'S A BIG COUNTRY' TOLERANCE PLEA IN 8 EPISODES

Rates • • + as dualler

Metro-Goldwyn-Mayer
89 minutes
Ethel Barrymore, Gary Cooper, Van Johnson, Gene Kelly, Janet Leigh, Fredric March, William Powell, S. Z. Sakall, Marjorie Main, George Murphy, Keith World, James Whitmore, Keenan Wynn, Nancy Davis, Lewis Stone, Leon Ames, Angela Clark, Bobby Hyatt, Sharon McManus.

"It's A Big Country," developed from an idea by Dore Schary and utilizing the combined talents of 12 writers, seven directors, four cameramen, six art directors and the who's who of the Metro contract roster, is divided into eight-episodes, a succession of dramatic vignettes purporting to give the on-looker a glimpse of American life. No one can argue with the intent of this cavalcade of Americans, but it seems destined to enjoy little boxoffice success. Despite the abundance of talent and the auspicious production presentation, "Big Country" emerges as a hodge-podge, lacking rhythm and continuity. Some of the episodes have fair impact—none are outstanding—but strung together they comprise an hour and a half of rather thin and tepid entertainment. Pleas for racial and religious tolerance spill all over the place and are lacking in subtlety, some even good taste. The picture is openly labelled propaganda—for Uncle Sam, of course—but whether it's good or effective propaganda is a debatable point. Certainly, sophisticated audiences will be inclined to call it obvious, clumsy, naïve. Best boxoffice potential for this is the teeming metropolitan areas, where the foreign born should find it satisfying. For general consumption, despite its galaxy of star names, the film lacks the strength to play without a good supporting attraction.

The eight episodes set out to cover the many facets of American life conjured up by Schary and his writers. Their resemblance to anything factual is purely coincidental. The Ethel Barrymore sequence deals with an old lady who succeeds in getting herself counted in the census. Van Johnson plays a minister in an episode about a young preacher who makes the mistake of directing his sermons to the President instead of the people. Gary Cooper unleashes a monologue about Texas. Gene Kelly, Janet Leigh, and S. Z. Sakall scamper through a sketch about the concepts of nationality. Fredric March is an immigrant who can't understand why his young son needs spectacles. Keefe Brasselle and Marjorie Main indulge in one of the tolerance sketches.

The sketches are so frail that none of the actors is able to project personality or style. Even Ethel Barrymore is hard pressed to make her brogued Bostonian convincing, and Van Johnson, as the minister, is far beyond his depth. About the best of the lot is versatile Gene Kelly as a young Greek proprietor of an ice cream parlor. JAMES

'THE GIRL ON THE BRIDGE' OFF-BEAT, EXPLOITABLE MELODRAMA

Rates • • + as dualler, with exploitation

20th Century-Fox
77 minutes
Hugo Haas, Beverly Michaels, Robert Dane, Johnny Close, Anthony Jochim, Darr Smith.
Produced and directed by Hugo Haas.

After a successful debut as producer-director-star in the exploitable "Pickup", Hugo Haas and his co-star, Beverly Michaels, are the principals in another modest, off-beat melodrama, "The Girl On The Bridge." Released through 20th Century Fox, and realistically produced, directed and scripted by the versatile Haas, this melodramatic tale of treachery and violence, tenderness and devotion, should readily match the boxoffice accomplishments of his earlier endeavors, if the tie-in is adequately exploited. The film will realize best returns in action houses, and will prove a good dualler generally, with its strong attraction for feminine audiences. The lack of marque names can be offset by good, old-fashioned showmanship, and the film prove to be another surprising grosser backed by the showman's efforts.

The name of Hugo Haas completely dominates the film, showing out of the limelight good performances by Robert Dane, Johnny Close and Anthony Jochim. In the feminine lead, Beverly Michaels once again proves to be a treat for the eyes, if not too strong in the thespic sense. As the lonely watchdog who finds happiness with Miss Michaels, only to lose his newfound joy through a tragic procession of circumstances, writer-director Haas has given his actor self an opportunity to run the complete gamut of emotions, and does extremely well by it. From the production standpoint, the low cost is always evident, but often to advantage since it tends to enhance the stark realism of the theme and setting.

STORY: Hugo Haas, a kindly foreign-born watchmaker, discovers Beverly Michaels when he sees her contemplating suicide on a bridge near his shop. She visits him with her infant daughter who, she explains, is the cause of her distress. The baby's father, Robert Dane, went away without bothering to marry Miss Michaels. Haas becomes attached to the little girl and finally marries Miss Michaels "for the baby's sake". Dane returns to town and has a talk with Haas, who pleads with Dane not to make trouble. Dane agrees to do the decent thing and leave, but his crooked cousin, Johnny Close, makes the opportunity for blackmail and approaches Haas for money. In a scuffle, Haas kills Close and throws his body in the ocean. Dane is charged with the murder of Haas, torn between his desire for a happy life with Miss Michaels, now pregnant by him, and his natural wish to see justice done, decides to wait until after the trial. If Dane is convicted, he will confess. The realization of the mental torture through which the innocent man is going makes Haas mentally ill. When Dane is acquitted, Haas recovers. However, Dane's ordeal weighs heavy on Haas' mind and he takes his own life, jumping from the bridge where he found Miss Michaels.

'PECOS RIVER' ABOVE PAR STARRETT WESTERN

Rates • • + in western houses

Columbia
54 minutes
Charles Starrett, Smiley Burnette, Jack Mahoney, Delores Sidener, Steve Darrell, Edgar Dearing, Frank Jenks, Paul Campbell, Zon Murray, Maude Pickett, Edward Fetherstone, Harmonica Bill.
Directed by Fred F. Sears.

"Pecos River" is above standard Charles Starrett fare. New entry in the Durango Kid series unfolds a familiar drama of outdoor intrigue with the usual set of stereotyped characters. However, the production qualities are commendable, and the action of sufficiently strong quality to boost its formu- laic material. Fred F. Sears' direction sustains a lively pace throughout, especially after the considerable preliminary exposition is packed away and he is given more opportunity to display the shootin' and fightin' elements.

Charles Starrett, versed in the part through long experience, performs with his usual aplomb. Smiley Burnette's comedy is calculated to beguile the kiddies. Jack Mahoney does splendidly with his spot of a dude who proves quicker with his fists than expected. Delores Sidener manages the slight feminine lead in good style.

STORY: Starrett, in his usual dual role of the Durango Kid and an ordinary citizen, is on the trail of a gang of thieves who have been robbing the mails of postal orders and cashing them. When the father of Jack Mahoney is killed because of his knowledge of their activities, Mahoney swears revenge. The heavies detect his suspicions by making Starrett appear to be the fall guy. The Kid manages to identify the culprits and to end their nefarious doings. JAMES

(More Reviews on Page 23)
Paramount announces the World Pre-release Engagement of

Cecil B. DeMille's

The Greatest Show on Earth

Color by Technicolor

at Radio City Music Hall

New York City
Short Subjects

BY BARN

FROM UNEXPECTED QUARTERS came a word of praise for exhibitors, Academy award-winner Broderick Crawford, who reports outstanding results from his three-month, 60-city tour in connection with "The Mob," credited the nation’s theatre-owners with being "miles ahead of Hollywood in their thinking and action on the use of television as a tremendous selling aid for motion pictures." Coming up with a clever bit of public relations directed at the too-often ignored exhibition level, Crawford said the Columbia movie "got a tremendous lift at the boxoffice" from his television and other public appearances.

CONGRATULATIONS from the entire industry to Charles F. Simonelli, newly-elected chairman of MPAA’s advertising and publicity directors committee. The Universal ad topper replaces Barret McCormick, RKO’s ad director, for whom the committee unanimously passed a resolution thanking him "for an outstanding job...importantly assisting the Committee in its contribution toward the success of the Movietime campaign."

Also expressing their appreciation and gratitude were COMPO’s Arthur Mayer and Charles McCarthy. Specifically, McCormick and Simonelli are deserving of credit for their work in the Movietime drive—the former for his job as chairman of the pres-book committee and the latter for his stint as general chairman of exploitation. Well done, Barret, and good luck, Charlie!

IF THE NORTH Central Allied bulleteneer who castigated Bob Hope for holding the world premiere of "My Favorite Spy" in a private home had gone out to Bellaire, Ohio, the day of the event, we seriously doubt that the item would have found its way into mimeography. The writer, unfortunately twisting the unique plan—which had built up a huge interest in the film through Hope’s radio show plugs, declared that the star was the author of "a gimmick that starts the horses running the other way," selling the idea that "the home is absolutely the best place to see a film" by holding the gala debut in the living room of the person writing the best letter on why they would like to "see his picture at home."

Note the last five words; actually the letter was on "Why I would like to have the world premiere of 'My Favorite Spy' in my home."

Obviously the writer lost sight of the fact that this was one of the most exciting experiences that could happen to any one of the millions of movie fans—to have glamorous stars, klieg lights, news services, press associations, syndicates, radio and television coverage, plus state and civic bigwigs, to make the winner’s name a by-word in the town, which is exactly what happened to Mrs. Anne Kuchinka, the Bellaire housewife who won.

If the NCA writer had seen the thousands, not just from Bellaire, but from neighboring cities and states, who LEFT THEIR HOMES to catch a glimpse of Hope, along with movie stars Marilyn Maxwell, Gloria Grahame, Jan Sterling, Mary Murphy and Susan Morrow; who crowded the streets, cheered at the outdoor stadium, and then waited for long hours in freezing weather to get in to see the Hope radio show taped in the high school auditorium; if he had seen Bob Hope’s haggard eyes after a rugged 36 hours of intensive travel and frantic horseplay to amuse the citizenry; if he had read the countless words written by the represenced press in periodicals throughout the country boosting the picture; and if he had known that Hope and the troupe took a plane, with virtually no sleep, duplicated the procedure at the "home" of alternating winner Sgt. Karl Diegert—U.S. Air Force Base Hospital, Camp Atterbury, Ind.—shared by 1400 other wounded soldiers; yes, if he had seen and known all that, we doubt that the writer would have penned the blast.

Bob Hope has justified criticism before (and FILM BULLETIN didn’t hesitate to censure the star editorially for his last year on TV), but when a novel piece of showmanship is twisted into a "disservice" to the industry through a writer’s whim, we feel the critic is "reaching" for a hook to hang his gripe on. Praise rather than pans should be heaped, not only on Mr. Hope, but on the studio publicists who originated the idea and those of Paramount’s publicity and exploitation department who mechanized it into a bright and ingenious stunt.

THE widely acknowledged artistic talents of the renowned Si Seadler was on display for all the world to see in the luxurious new Normandie Theatre in New York. The entire front was plastered with Seadler’s artwork, which announced the opening of the Normandie with the December 6th premiere of Metro’s “Pandora And The Flying Dutchman.”

AFTER NEGOTIATIONS which began early this year, a new film producing and distributing company, with Hal E. Chester, Moe Kerman and Jack Dietz at the reins, has finally come into being. To be known as Mutual Productions Corporation, with 28 exchange offices in the U.S., the new firm plans a dozen films for 1952, with the first, "Models Incorporated," set to roll in January.

HOWARD DIETZ takes up the cudgel in defense of the "maligned salesmen" via the editorial columns of the N.Y. Sunday Times, in which he takes the critics to task for being, though not in so many words, intellectual snobs. The Metro exec also chides the scribes for failing to under-

The Vacancy Left by the passing of Ohio ITO’s Pete Wood earlier this year was filled by the naming of veteran industry-private Robert Wise to the Ohio organization’s secretarial post. Wise’s 20 years in the movie business includes newspaper and trade paper work, operation of the Grandada Theatre in Pearl River, N.Y., and nine years with Universal.

Some of the people who left their homes for Bob Hope.
Double Fun!
Double Joy!
Double Boxoffice!
Double Everything!

RKO presents

DOUBLE DYNAMITE!

Starring

JANE RUSSELL · GROUCHO MARX
FRANK SINATRA

Directed by IRVING CUMMINGS · Produced by IRVING CUMMINGS, JR · Screenplay by MELVILLE SHAVELSON · Story by LEO ROSTEN
No Arbitration System If
TOA Is Left Out—Fabian

If National Allied expects to negotiate any arbitration proposals with the distributors it will first have to sit down with Theatre Owners of America to work out a plan suitable to both units, warned Si Fabian, TOA executive committee chairman. Fabian's blunt words were not issued in an I'll-punch-you-in-the-nose-over-the-telephone manner; they were delivered in person at the convention of Independent Exhibitors of New England, an Allied unit, with National Allied board chairman A. F. Myers and president Truemann Rembusch on hand.

Pointing to National Allied's stand that it will present its arbitration proposals to the film companies independently of any other exhibitor groups, Fabian recalled TOA's meeting early this year with the distributors where the latter approved the principle of arbitration, but refused to negotiate a system until "all segments of exhibition were represented—particularly National Allied." Allied at that time refused to grant TOA's plea to sit down and work out such a plan, he said. Now that Allied has approved the principle of arbitration, he declared, "they say they want to go it alone."

"TOA will not accept any tailor-made or spoon-fed plan for a system of arbitration," Fabian declared. "We will not be drawn into negotiation in the middle or at the end. We speak for too large a segment of the motion picture exhibitors of America not to be included at the very inception of any discussion relating to the development of an equitable system of arbitration."

TOA, he said, has "not sought to be the prime sponsors of arbitration. We have not created a charter or plan for arbitration that would hear the TOA stamp to the exclusion of any others. We have tried at all times to give evidence of a self-enlightened viewpoint—eager to share and to incorporate the thinking of all segments of the industry."

Fabian declared his organization's willingness to accept whatever conclusion on arbitration the majority of distributors and exhibitors believe will work to the best advantage of our industry. He also advocated that exhibition "underwrite its fair share" of arbitration cost.

21-Picture Lineup For
6-Month DePatie Sales Drive

The forthcoming DePatie Sales Drive will give RKO exchange agents a husky hunk of product to huckster between January and July of next year. Twenty-one pictures will be included in the lineup for the drive which gets under way December 21 and ends June 26. Kirkoff features will be "Double Dynamite," to be followed by Samuel Goldwyn's "I Want You" and "On Dangerous Ground.

Of the eight tinted films listed, six will be in Technicolor, one in Trucolor and one in Anscocolor.

Eric Johnston
Abroad For Out Share

Johnston To Go Overseas
For Bigger Foreign Revenue

Eric Johnston said: "Out of the frying pan into the fire, it seems." The Motion Picture Association of America president, returning to his film post after a four-acter job as Economic Stabilizer of the country, had just emerged from a meeting of the MPAA's board of directors, and the remark, though unelaborated, was hardly indicative of hopping into a bed of roses.

Facing the press, Johnston declared that his first major chore would be an overseas tour, beginning Jan. 15, to grab "our share" of the lucrative foreign field's revenue. With the increasing importance of foreign income, threats of new restrictions, and opening up of foreign market, the MPAA head indicated that a good part of his job in 1952 would be tied in with this facet.

Johnston also disclosed the switch of headquarters from Washington to New York, although the Capital office will be maintained to keep in close touch with legislative, executive and embassy departments. The New York headquarters will be headed by Johnston and his new assistant, former Washington newspaperman Ralph Hetzel, whom he "borrowed" originally from the Secretary of Commerce—and never returned.

LeSieur Named To Head
Columbia Ad-Publicity Dept.

Howard R. LeSieur is Columbia's new director of advertising, publicity and exploitation, it was announced late last week by N. B. Spingold, vice-president. LeSieur succeeds Arthur Schmidt, who resigned some weeks ago, effective December 31, and will assume his new post immediately thereafter.

LeSieur's appointment was hardly in the nature of a surprise. He was the odds-on favorite, following Schmidt's resignation, to take over the post.

The new ad-publicity chief has had long experience in the promotional end of the industry. He was director of the Eagle-Lion Classics ad-publicity department at the time the company was absorbed by United Artists. Before that, he was with UA for 16 years, rising to head the ad-publicity department in 1948, a post he held until January, 1951.

'Quo Vadis' Sales Plan Can
"Wreck" Exhibitors—Rembusch

More fireworks on advanced admissions pictures were displayed at a pair of exhibitor organization meetings, Independent Exhibitors of New England in Boston, and Allied Independent Theatre Owners of Eastern Pennsylvania, in Philadelphia.

The blast in Boston came from Truemann T. Rembusch, president of National Allied. He was especially virulent concerning Metro's "Quo Vadis" sales plan, which, he said, "will wreck exhibition nationally if they are allowed to get away with it."

Exhibitors are faced with a "new distributor garb," the illegal fixing of admission prices through the subterfuge of pre-releasing of pictures," Rembusch declared, "It saw the light of day in Paramount's 'Samson and Delilah' and Fox brought it out in 'David and Bathsheba'. Now M-G-M is not only using this device to illegally fix admission prices on 'Quo Vadis', but it has added to a sales policy that will create nationwide bidding on this picture, which bidding will result in new clearances and zones being created."

Listening to the criticism of his company's sales policy on "Quo Vadis" was Mike Simons, Metro exhibitor relations representative, who was due to speak. Instead, he cancelled his address, but rose to make a terse statement: "I work for a small company which has been in business for a year or two during which time we have never taken advantage of an exhibitor in film rentals. If we continue in business for 25 or 30 years more this policy will not change."

The Philadelphia meeting was hot with indignation against forced increased admissions, naming "David and Bathsheba", Warners' "A Streetcar Named Desire" and RKO's "I Want You" as specific examples.
THE BOOKING OF THE WEEK

THE HARLEM GLOBETROTTERS

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Comedy Drama

LAST:
Thomas Gomez
Dorothy Dandridge
Bill Walker and
The Original Harlem Globetrotters

RUNNING TIME:
60 minutes

HIGHLIGHTS:

- An exploitation bonanza.
- Featuring the world's greatest basketball team in a heart-warming story.
- The world premiere of the team's razzle-dazzle magic.

RELEASE DATE:
A release

DISTRIBUTOR:
Columbia

THEY'RE CHAMPS! THEY'RE SCAMPS!

It's an all-out feature fun hit!

COLUMBIA PICTURES presents

THE HARLEM GLOBETROTTERS

Thill to their arena razzle-dazzle... their dressing-room drama... their straight-from-the-coach's-mouth story!

JUST LOOK AT THE RECORD!

Last Year... Won 151 games — Lost 2
NOW... On The Screen — Winning 20,000,000 New Fans — Losing 6

Starring Thomas Gomez, Dorothy Dandridge, Bill Walker, and The Original Harlem Globetrotters

Story and Screen Play by ALFRED PACA • Produced by BUDDY ADLER • Directed by PHIL BROWN
Wolfson Urges New Star Buildup, More Loyalty Films

Mitchell Wolfson, who, since his election as TOA president, has been a veritable Tom Paine in bulletin activity, offered two more proposals for hyping the movie business. The TOA topper (1) urged exhibitors to help promote and pre-sell “new, fresh faces”, and use every possible exploitation angle to build up new stars, and (2) called upon producers to make more patriotic films in an effort to fight communism.

“From this group of young people will come our stars of tomorrow,” he pointed out in his new-star pitch, “and pre-selling the personality will increase grosses for his earlier pictures, thus further increasing the number of his fans.”

In a letter to the heads of the major film companies, Wolfson also proposed an “Operation Patriotism,” stating that TOA is “eager to help Hollywood in its fight against communism and in building a more solid loyalty among the citizens of the United States.”

Lippert In Profit-Sharing Distribution Deal With Talent

Hollywood talent as “angels” for their own independently-produced pictures is once again a fact in the film capital, following the inking of a deal between Robert L. Lippert and Famous Artists Corp. The talent agency will act as go-between for actors, writers, directors and producers, who will invest in the making of films on a private-enterprise basis. Lippert will then distribute the finished product.

Several deals are at present in the negotiating stage, while the first independent film to roll under the new set-up is “Loan Shark,” with George Raft starred, to be directed by Seymour Friedman and produced by Bernard Lubet.

Record Promotion Budget Set By U-I For ’52 Lineup

The greatest ballyhoo efforts in Universal’s history, bolstered by a record advertising budget, were promised for the company’s 1952 schedule by David A. Lipton, ad-publicity vice-president, at studio conferences last week between production, distribution and promotion bigwigs.

A program of 12 features, half of them in Technicolor, for the first four months of ’52, was also disclosed by World Sales Director Alfred E. Daff and domestic sales chief Charles J. Feldman.

Lipton’s plans reported a diversified promotion effort—a record number of star tours; extensive of TV point-of-sale advertising; an increase in national magazine, Sunday newspaper and trade paper advertising; saturation openings with stars, territorial ads and promotions, and additional promotional aid to sub-keys and smaller situations.

Production group was headed by Leo Spitz and William Goetz, studio chiefs, and Edward Muhl, studio vice-president.

Reagan New MGM Sales Head, Rodgers Stays As Consultant

“Rodgers, who has served as M-G-M’s vice-president and general sales manager for many years, has asked that he be relieved of his responsibilities and because of his insistence we have acceded to his wishes,” said President Loew’s as a vice-president for a minimum of two years as an advisor and consultant on sales activities and will continue to make his headquarters at the company’s offices. I consider Reagan to be especially qualified to assume his new position and to succeed Rodgers.”

With these words, Loew’s president Nicholas M. Schenck revealed the appointment effective January 1, 1952, of Charles M. Reagan as vice-president in charge of domestic distribution, the post relinquished by William F. Rodgers, avowedly one of the most popular distribution chiefs the industry has known. It was stressed, however, that Rodgers will be “an active consultant” on Metro sales policy for at least the next two years.

Rodgers, now 63, will be eligible for M-G-M pension fund benefits at the end his new two-year pact estimated at $28,000 annually. There was no indication, however, that Rodgers might not stay on with the company beyond that time. He remains as a vice-president and a member of the board of directors.

Reagan, formerly distribution vice-president of Paramount, joined M-G-M two and a half years ago as a vice-president and member of the company’s sales cabinet. He has worked closely with Rodgers in determining sales policy and plans.

Zenith’s $50,000 Finnegan Mystery Remains Unsolved

The mystery of Finnegan seemed destined to remain unsolved. Finnegan, more specifically, J. P. Finnegan, a former St. Louis collector of internal revenue claimed to have been hired by Zenith for $50,000 to help get films for its Phonevision, is nowhere to be found. Moreover, Justice Department officials, whom he was to have approached in an effort to force film companies to deliver pictures to Phonevision, disclaim any knowledge of Finnegan, despite Zenith president E. F. McDonald’s claim that he had paid the former collector the $50,000 in the fall of 1950.

The film companies, too, apparently are in the dark about the matter. Testifying before the Federal Grand Jury in St. Louis, Loew’s vice-president J. Robert Rubin and Paramount vice-president Paul Raibourn said that all negotiations were directly between their companies and Phonevision with no “middleman—Finnegan or anyone else involved.”

So where’s Finnegan?
"Distant Drums" COMING CLOSER! DATES START CHRISTMAS AND NEW YEARS!
GARY COOPER!
FIRST STORY FILMED IN FLORIDA'S EVERGLADES JUNGLE!
PRIMITIVE SEMINOLES!
CAPTIVE BEAUTY!
AND BIG/ BIG/ BIG/ TECHNO COLOR ADVENTURE!

WITH MARI ALDON
SCREEN PLAY BY NIVEN BUSCH AND MARTIN RACKIN PRODUCED BY MILTON SPERLING
DIRECTED BY RAOUl WALSH - UNITED STATES PICTURES	PRODUCT PRESENTED BY WARNER BROS.
MUSIC BY MAX STEINER

AND WATCH WARNERS SATURATION PREMIERE THROUGHOUT FLORIDA DEC. 22!
THE NEW MAN AT M-G-M

(Continued from Page 7)

Paramount’s local branch manager, offered him a salesman’s job.

The first year and a-half was tough sledding. Reagan found himself peddling films from the back of a mule in the mining country of Kentucky, where his Irish ancestry did him no harm at all. Two years later he found himself promoted branch manager at Indianapolis. Within five years of joining Paramount came his next lucky break. In 1925 he was hoisted to a district managership, with the Cincinnati, Indianapolis and Louisville branches under his jurisdiction. He held that job for seven hard-fighting years. His reward for breaking all previous records in the job was promotion to midwestern district manager, embracing Chicago, Milwaukee, Detroit and Indianapolis. Two years later he became Paramount’s western division manager, with supervision over all Paramount exchanges from Chicago to the West Coast. His headquarters were at the home office.

Neil Agnew made his assistant sales manager in 1941, and Reagan stepped into his shoes when Agnew quit in 1944, becoming general sales manager and being elected a vice-president of Paramount. Barney Balaban said to him at the time, “We are proud of a company that can produce men of his calibre.”

Retains Easy Manner

Reagan’s long partnership with Paramount was severed in 1949. In July of that year he joined M-G-M as home office sales executive. Today, as vice-president in charge of sales for the richest company in the motion picture industry he is as far up the ladder as anyone can go in the selling business. Yet his success has not spoiled him. He has an easy, informal charm of manner and no trace of self-importance.

He plans no change of sales policy for M-G-M, he says. And why should he? Metro has long taken the lion’s (no pun!) share of film rentals from the world’s movie houses. And not without reason, for this company has always maintained the costliest roster of players in Hollywood, a bright galaxy once reputed to boast “more stars than there are in heaven.” The Metro lot always spent with the most lavish hand.

But, let it be noted, there have been seasons when the calibre of its product left much to be desired. Yet the terms for Metro product was always tops—and they made the exhibitors like it. “The Friendly Company” is no idle phrase. Bill Rodgers made it pay off. With his sliding scale (which exhibitors loudly booed when it was introduced), he always managed to get the most the traffic would bear, without bringing down the customers’ wrath upon the company he represented. That was no small trick, and it will be no small feat for Charlie Reagan to carry forward those “friendly” policies of his shrewd predecessor.

Seeks Better Relations

Reagan hopes the industry will be able to solve its most pressing problem: the worrisome question of trade practices. He will not dilate upon that subject, but he stresses its importance. “The industry’s worst troubles won’t be over”, he says, “until we get the very best of relations between buyer and seller.”

Next on his list of “musts”, is an improvement in public relations. Here again Charles Reagan oozes discretion, but when he talks it is clear that he thinks this side of the industry’s activities is years behind the times, and badly in need of a shot-in-the-arm.

Then he sits back in his swivel chair, lights up his pipe, and comes back again to where the conversation started. “Yes,” he muses, “Bill Rodgers is certainly a tough fellow to follow.”

HAIL, BUT NOT FAREWELL!

President Nicholas M. Schenck embraces the two men who will guide Leo’s sales destinies. “Rodgers,” said the M-G-M head, “will remain with Lock’s as a vice-president for a minimum of two years as an advisor and consultant on sales activities and will continue to make his headquarters at the company’s offices. I consider Reagan to be especially qualified to assume his new position and to succeed Rodgers.”

THE SALES CONFERENCE ROOM

Above, the Loew’s conference room at 1540 Broadway where vital decisions affecting sales policy were fashioned. It was here the “Friendly Company” earned its name—even when asking top terms, they made the exhibitors like it.
He Led the Last Great OUTLAW RAIDS!

The COFFEVILLE RAID!

The COLUMBIA ROUNDHOUSE AMBUSH!

COLOR BY

Technicolor

"THE

CIMARRON KID"

Starring AUDIE MURPHY • YVETTE DUGAY

with BEVERLY TYLER • JAMES BEST • JOHN HUDSON • LEIF ERICKSON • NOAH BEERY

Screenplay by LOUIS STEVENS • Directed by BUDD BOETTICHER • Produced by TED RICHMOND • A UNIVERSAL-INTERNATIONAL PICTURE

U-I Makes the Money-Makers!
EXPLOITATION PICTURE

HONEST-TO-GOODNESS MUSICAL

"A MUSICAL — FRANKLY and unashamedly that without pretensions of dramatics or complicated story" is the way FILM BULLETIN reviewer Hanna describes RKO's Technicolor musical revue, "Two Tickets to Broadway." He also calls it a "fashy Technicolor extravaganza" with "imaginative specialty routines that . . . have polish, blit and freshness." The players, too, are extolled as "a hand-picked cast to fill it with gay, bright charm."

Such words should dispel any showman's qualms that he might oversell the picture. More than that, it should spur him to extra exploitation effort with the realization that his patrons will be entertained and emerge from the theatre in a happy frame of mind, one of the best signs that they will return again soon.

The saleable factors are sure-fire: plenty of songs, beautiful girls, romance and comedy. Handling the tunes and romantic episodes are a pair of stars whose popularity has reached new heights, Tony Martin and Janet Leigh. The former returns to the screen on a new wave of popularity from his hit records, radio and TV appearances. The latter is one of the brightest young stellar lights. Heading the host of lovelies that adorn practically every scene are such talented lookers as Gloria DeHaven, Ann Miller and Barbara Lawrence, who, as showgirls, display some toplight song-and-dance routines as well as other more obvious attributes.

In the comedy department, Eddie Bracken and the classic team that is currently wowing them at the Palace, Joe Smith and Charles Dale, pound away at the funnybone. In addition, there is Bob Crosby's band and an outstanding acrobatic act, the Charlivels, to further pique audience enjoyment.

If any showman needs more than that, he isn't worthy of the name. The light-hearted, merry entertainment that made a harassed, money-worried public take the early musicals like "Gold-Diggers" and "12nd Street" to its heart is present in "Two Tickets to Broadway" and the American people are hungry for it.

Several important tie-ins that can be utilized in most cities and towns have been arranged by RKO. One of the biggest is that with Greyhound Bus Lines in which the company is making available space in its 7000 stations, visited by millions of potential theatre goers, to plug the picture, with stills from the film showing the stars in scenes abroad the Greyhound. The press book calls managers' attention to this free space, with the Greyhound invitation to use it when best suited to the theatres' needs, as well as local newspaper ads trying in with the picture's engagement.

Another significant promotion has been arranged with S. Rudolker's Sons, largest manufacture of men's formal wear, tying in Tony Martin and the film with their national "After Six" Tuxedo campaign and co-ops from their 8000 dealers.

The songs, of course, are a natural, with the entire galaxy of the film's tunes plugged by music publishers, disc jockeys, and the RCA Victor "Two Tickets" album.

For the younger element, a valuable gob of publicity was garnered with Paul Whiteman's popular network TV and radio shows via a national high school band contest.

Below, the newspaper ads.
Howard Hughes’ “Two Tickets to Broadway” is notable for two reasons: (1) It brings back a rejuvenated Tony Martin to the screen, and, at the same time, unveils song-and-dance talents in one of the most promising young stars, Janet Leigh; (2) it reverts to a screen formula that brought the musical revue into films, a milestone in the history of the motion picture. Remember “42nd Street” and “Broadway Melody”? Their thin story thread was just the string for the entertainment pearls that gladdened hearts and eased minds during the depression. There were girls galore, lavish Busby Berkeley production numbers, vaudeville comics and light romance. Now that we have experienced virtually every kind of musical possible, Hughes has dared to go back to the old formula, even to the Berkeley production numbers—and with surprising success, according to trade reviews.

Martin, whose screen career petered out some years ago after a series of unimpressive film appearances, has since earned in the recording field an enviable spot as one of the top singers of the day. In “Two Tickets to Broadway”, he reaches new screen heights. His renditions of the prologue to “I Pagliacci” and the famed Rodgers & Hart tune “Manhattan”, as well as several new Jule Styne- Leo Robin tunes, are high spots of the film. He teams with Miss Leigh to excellent advantage and has additional vocal and terpsichorean support from Gloria deHaven, Ann Miller and Barbara Lawrence.

“Two Tickets to Broadway” may not be the world’s greatest musical, but it’s solid entertainment in a mold that has taken a lot of forms, but has always delivered a sound product when the ingredients were right.
**QUOTES**

What the Newspaper Critics Say About New Films

"TWO TICKETS TO BROADWAY"  
RKO  
"Slick conventional musical presented with the trimmings, from Technicolor to Tony Martin ... True-to-type backstage musical done up in style."—Creelman, N. Y. World-Telegram.

"Merely conventional in plot, brisk in pace, heavily freighted with song and light in comedy ... Tunes may not generate much whistling, but the girls will ... Just a mite more cheerful than usual."—A. W., N. Y. Times.

"Pretty routine ... Makes reasonable holiday entertainment."—Pihodna, N. Y. Herald-Tribune.

"Series of vaudeville acts and skits strung together with some frayed pieces of plot string ... Offers a little of everything and everything rather little."—Winston, N. Y. Post.

"Easy to look at and listen to ... Backstage yarn ... dotted with a dozen or so tuneful song and dance routines."—Pelswick, N. Y. Journal-American.

"A CHRISTMAS CAROL"  
UNITED ARTISTS  
"Where the last 'Carol', produced by Metro, was a ruddy and generally cheerful affair, this one is spooky and somber, for the most part, except toward the end ... Should prove a most popular entertainment ... A trenchant and inspiring Christmas show."—Crowther, N. Y. Times.

"Timeliness is the chief virtue ... Not a notable rendition of the story; there is more of gloom than of fantasy in its mood ... Only a pedestrian bit of decoration for New York's Christmas tree."—Guernsey, N. Y. Herald-Tribune.

"A British version that is more perfect, and enjoyable, than you would think possible ... It is not too much to assert that this is a blessed production, seasonally, technically, and artistically."—Winston, N. Y. Post.

"Superb new English version ... Could find a place among movie classics ... Can stand being seen often ... A glowing and welcome retelling."—Cook, N. Y. World-Telegram.

"Rich in atmosphere and fascinating as to sets and costumes ... Plenty of shuddery action."—Pelswick, N. Y. Journal-American.

"THE MAN WITH A CLOAK"  
MGM  
"Turns out to be a literary masquerade rather than genuine thriller mystery ... A short, short story blown up to feature length with hot air and padding, a procedure that doesn't help cast or technicians provide lusty entertainment."—Winston, N. Y. Post.

"Gimmicky melodrama ... More elaborate than exciting ... Some atmosphere and suspense in all of this, but not enough ... Fancy masquerade with very little spirit or conviction behind the facade."—Guernsey, N. Y. Herald-Tribune.

"Merely leisurely fare no more intriguing than the routine melodrama despite a stellar cast and some stately dialogue."—A. W., N. Y. Times.

"As melodramatic as its title ... Quaint period piece without excitement."—Creelman, N. Y. World-Telegram.

"JUNGLE HEADHUNTERS"  
RKO  
"It's a travel picture of the Amazon headhunters, which means that explorer Lewis Cotlow is in there photographing the alligators, anacondas, piranhas, and feathered, painted natives for all he's worth."—Winston, N. Y. Post.

"High-class Amazon travelogue ... certainly interesting."—O.A.G., N. Y. Times.

"Rambling but interesting account ... Bulk of the film amounts to little more than a gaudy travelogue, but the Jivaro sequences at the end make the trip worthwhile."—Barstow, N. Y. Herald-Tribune.

"CROSSWINDS"  
PARAMOUNT  
"Shouldn't happen to a dog ... Technicolor does wonders to the scenery and that's about all ... Pittiful material."—H. T., N. Y. Times.

"Will fit neatly at the bottom of a double-feature bill in the neighborhood theatres ... Story has seen better days."—Pihodna, N. Y. Herald-Tribune.

"Aside from the simple visual pleasures ... has nothing to recommend it."—Winston, N. Y. Post.

"We old John Payne fans know every detail about what will happen in his pictures."—Cook, N. Y. World-Telegram.

"Lively Technicolor melodrama ... spun out with pot-boiler patness ... May not be art, but it's diverting escapist fare."—Pelswick, N. Y. Journal-American.

"THE TANKS ARE COMING"  
WARNER BROS.

"We are coming into those pre-Christmas weeks when movie audiences show small interest in any kind of picture ... Seasonally spotted to minimize even that small interest."—Cook, N. Y. World-Telegram.

"Would deserve a good rating if the sound track were lost entirely. But with sound, which lets you in on some of the gushiest front-line emotional displays since Gaul was divided into three parts, it's downright embarrassing."—A. W., N. Y. Post.

"Chances are that reasonable and better facsimiles have certainly been reeled off ... Contains too many familiar types."—A. W., N. Y. Times.

"Brings nothing and adds nothing to the dramatic fact of war ... Tinny and inadequate tribute to a gallant branch of the service."—N. Y. Herald-Tribune.
'CHICAGO CALLING' MINOR MELODRAMA

Rates • • as supporting dualler

United Artists (Arrowhead)

76 minutes

Dan Duryea, Mary Anderson, Gordon Gebert, Judy Brubaker, Ross Elliot,
Directed by John Reinhardt.

Dreary in atmosphere and played in low key dramatically, "Chicago Calling" is worth
the exhibitor's attention only as a low-half dualler. It is best suited for action
houses. This Arrowhead Production for United Artists release utilizes a dramatic
fragment for a story and lacks the stamina to hold out for the 76-minute-running time.
The production is frankly quickie, most of the settings are exteriors, shot in
over-worked sections of Los Angeles. Plainly the intent in "Chicago Calling" was to aim for
heart appeal and human interest, but it misses by a wide margin. John Reinhardt's
direction frequently overloads the melodra-

matics so as to infuse some punch into the
piece, and this should serve to satisfy undiscriminating action fans.

STORY: Dan Duryea, a photographer
who hits the bottle too often, is left by his
wife Mary Anderson who sets out for Chi-

cago in a car accompanied by their small
daughter. Next day Duryea receives a tele-
gram stating the child has been injured in
an automobile accident; that the wife will
call next day with news of the outcome.
Frantic when the phone company disconnect-

s his line because of non-payment of a
$50 bill, Duryea seeks all sorts of means to
get the phone reconnected. Finally succeeds,
only to hear that his daughter has-died. He
comes upon Gordon Gebert, a persuasive
young lad, who ingratiates himself with the
despondent Duryea and gives promise of
filling the void left by his daughter's death.

JAMES

'STREET BANDITS' FORMULA

Rates • • + as bottom dualler in action

houses

Republic

54 minutes

Penny Edwards, Robert Clarke, Ross Ford,
Roy Barcroft, John Eldredge.
Directed by R. G. Springsteen

"Street Bandits" is strictly formula action
fare, just another product off the low budget
assembly line. There is enough shooting and
calling bodies to fill the lower half of a
double bill in the action spots, but else-
where it means little. The William Lackey
production is set artificially, but R. G.
Springsteen's direction helps in making
some fairly credible material out of unbel-
lievable situations. Photography and music
are in keeping with the rest of the film.

Robert Clark, as a misguided young at-
torney, seldom seems strong enough to
carry lead material, but is aided consid-

erably by Penny Edwards, excellent in the
noble ingenue type.

STORY: Two young attorneys, Robert
Clark and Ross Ford, open a law office next
door to John Eldredge, head of a gambling
syndicate. When the syndicate's attorney
walks out, Eldredge hires Clarke to repre-

sent the gamblers. Through a series of
nelarious activities, he wins cases for them,
but alienates his partner, who quits in dis-
gust and leaves the district attorney's office.
Meanwhile, Clarke marries his secretary,
Penny Edwards, who implores him to give
up his association with the crooksters.
The big money entices him, however, until a
series of murders convinces him that he's
in the wrong company. At this point he
turns noble, which gets him shot for his
efforts but endears him to his wife, his
mother and his former partner. WEBBER

'COPS-ROBBERS PROGRAMMER

Rates • • + as bottom dualler in action

houses

'THE LADY SAYS NO' MEDIOCRE ROMANTIC COMEDY

Rates • • — as dualler

United Artists (Ross-Stillman)

60 minutes

Joan Caulfield, David Niven, James Robertson
Justice, Lenore Londergan.
Directed by Frank Ross.

Undistinguished in all departments, "The Lady
Says No" is an artless romantic comedy in which a passable story idea
is weakened in value by a singularly inept screenplay. Actually, the show plays as
though it were written on the set. The dia-

logue is, for the most part, banal rather than
funny and the situations in which normally
adept players find themselves have a ring
about them that spells phoniness. Aside
from the presence in top spots of Joan Cau-

field and David Niven the UA release pos-
sesses all the signs of a quickie production
job. Having had a hand in the so-called
writing as well as the production (with John
Stillman, Jr.) and the direction, Frank Ross

must shoulder much of the blame for the

sorry project. The title may lead itself to
exploitation, which, along with Miss Caul-
field's physical charms, may help initial
grosses generally, however, it is no more
than dualler material.

Joan Caulfield generously displays her
shapely tocco in a vain attempt to infuse
her part with some vitality. David Niven is
totally at sea as the Life photographer, un-
realistic casting to say the least.

STORY: Joan Caulfield is cast as a young
lady of letters who writes a book condem-
ning man. David Niven, a Life photo-
ger, undertakes to meet the lady and
surprised by her comeliness but chagrined
by her persistence in living up to the notions
expressed in her tome, Niven decides to
vanquish the girl. Inevitably he does after
a lot of 'comfoolerary which includes a night
club brawl, a police chase and complications
involving a sub-romance between an un-

happy soldier and his wife. ANGEL.

DECEMBER 17, 1951
EXHIBITORS FORUM
Opinions Culled from Organization Bulletins

PARAMOUNT POLICY
N. J. Allied

Owing to the absence of a Paramount representative at our National Convention, it was deemed advisable that a representative of Allied visit Paramount for the purpose of clarification and a fuller understanding of the Paramount policy in regards to sales.

Mr. Schaalberg was away and the following are the conclusions drawn from conversations and discussion with Mr. O'Shea:

It is the intention of Paramount to price their pictures in relation to gross and not in relation to overhead. They intend using certain key pictures for the basis of arriving at split figures so they may obtain increased revenue on higher grosses. Paramount does not have the same formula for every theatre. Theatres are to be sold on an individual basis with the usual material facts concerning the theatre to be taken into consideration. Regardless of the original terms, if a picture does not warrant, on performance, the terms of the signed deal, the door of the Paramount branch or home office is not closed. They will reduce a picture, if necessary, to a price that is equitable for exhibitor and distributor alike. They have established no minimum as the adjusted deal might demand. However, there is a conceivable bottom, as both exhibitor and distributor would agree, on any picture. Deals are subject to home office approval.

The above conclusions have been approved by Mr. O'Shea and, in dealing with the Paramount representative, may be used by the exhibitor as representing the thinking of the home office.

A number of territories have complained that higher and new minimums have been demanded by Paramount. Paramount, in its attempt to correct deals with many large circuits, has encompassed all theatres. This arbitrary readjustment of figures have proven to be very damaging to smaller theatres in general and medium-sized grossing situations as well.

It is important to note that each theatre is to be treated on an individual basis. However, these are not frozen deals so you may, if the picture doesn’t gross adequately, go back to the Paramount representative for an adjustment of the price. A most important thing was the home office approval element. Make sure you have approved deals, so as not find yourself without a picture some day. Experiences in certain sections have caused the foregoing warning.

SERVICE ON AD AIDS
TOA

Recently exhibitors have been complaining that advertising aids have not been received sufficiently in advance of a picture’s playdate to advertise the feature.

This situation was discussed with two National Screen Service officers; namely George Dembow, VP in charge of Sales, and William Brenner, VP in charge of Operations. Both suggested the following alternatives in combating this practice:

1. At the time of contracting for a picture, the exhibitor should obtain assurances from the salesman that advertising aids will be ready in time for the exhibitor to fully exploit the film.

2. Check with the regional National Screen office, with which you deal, to see whether the advertising aids are obtainable. The main office of National Screen Service send a Weekly Shipping Schedule to each of its regional units. This schedule indicates the dates of shipment of the various types of advertising aids from the home office in New York to the regional offices. It covers all features to be released in the not too distant future. In other words, an exhibitor can determine the status of any type of advertising aid of any picture from the local unit.

If information is requested on a picture which is not listed on the schedule the regional office will wire the home office for an explanation. Mr. Dembow also asked that any grievances against National Screen Service be brought to the attention of their home office here in New York rather than the regional office. This is to make certain that grievances will be heard.

If grievances will be turned over to me at TOA headquarters, 1501 Broadway, NYC, along with evidence, if obtainable, I will see to it that action is taken immediately.

Howard L. Bryant, Jr.
Service Co-ordinator

THOSE ‘VICTORY’ CARBONS!
Iowa-Nebraska Allied

Do you want to avoid those impossible-to-use “Victory Carbons” that spit and sputter, peel, break off, and do about everything but deliver a good light? Brother, I do! I’d hate to lay out the money for new lamps that will at best merely promise to burn Victory carbons.

Well, there is a way we can keep good, regular coated carbons coming to us. Copper is scarce; so is all metal scrap, iron, steel, etc. The NPA, motion picture co-ordinator Nathan Golden, carbon manufacturers and equipment manufacturers have met and agreed that if theatres will collect and turn in all copper drippings from carbons, all carbon stubs, and all old metal equipment or scrap they may have in and around their theatres and homes, in return we will be furnished Regular Copper Coated carbons and such new theatre equipment as we may need.

So, the deal—collect and turn in your copper carbon drippings and carbon stubs, and any other scrap copper, iron, steel or metal—to your local National Theatre Supply branch immediately and at regular intervals.

COOPERATE & CONTRIBUTE
ITO of Ohio

Isn’t it encouraging and comforting to know that if you, or someone in your family, or in your organization, were to become stricken with tuberculosis there is immediately available the facilities and know-how to combat it—and this without reservation, restriction or cost?

That is exactly what is offered through the industry-owned and supported Will Rogers Memorial Hospital at Saranac Lake, N. Y.

Even if you don’t need TB treatment, wouldn’t you experience a wonderful feeling of pride in doing something worthwhile for those in the amusement industry—your industry—who do?

Yes, indeed you would! For you could do no greater service for your friends in show-business than to contribute to the hospital’s upkeep and advancement—now—during the “Christmas Salute” campaign. Co-operate and Contribute!

TEN-POINT PROGRAM
TOA

TOA Executive Director Gael Sullivan’s 10-point program for improving the box office take.

The following are not miracle drugs or jet-propelled hypos, but they have worked for many exhibitors, and they can work for you:

1. Lead off with a thorough-going winter inspection of your theatre or theatres.

2. Follow through with a visit to film row and see for yourself some of the latest screenings. You can’t sell properly what you haven’t seen.

3. Spend a few dull evenings in the lobby to chat with your patrons.

4. Think of one new way in which you can render a public service in your neighborhood.

5. Keep in close touch with your elected representatives at the local and national levels.

6. Join an exhibitor organization and support it actively.

7. Demonstrate your faith in our business by being prepared to resist the synics within the and the detractors without.

8. Study and understand the philosophy of doing business under our system of production, distribution, and exhibition.

9. Interest yourself daily in the trade press and industry bulletins.

10. Top it off by selecting and serving on one of the most important committees of your exhibitor organization.

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10. Top it off by selecting and serving on one of the most important committees of your exhibitor organization.
"Why did he have to marry someone like you..."

"Don't call my wife a Geisha girl..."

King Vidor's
JAPANESE WAR BRIDE

Starring
SHIRLEY YAMAGUCHI - DON TAYLOR

With CAMERON MITCHELL - MARIE WINDSOR - SYD MERRITT

Directed by KING VIDIOR - Produced by JOSEPH BERNHARD
Co-Producer ANSON BOND
Screenplay by CATHERINE TURNER - Story by ANSON BOND
A BERNHARD PRODUCTION
Distributed by 20TH Century-Fox

There's No Business Like 20th Century-Fox Business
WILL IT BE A HAPPY NEW YEAR?

Editorial by MO WAX
Page 5

Prayer for 1952
Page 4

The Story Behind the Production News

STUDIO SIZE-UPS
Starts On Page 17
season's greetings

TO ALL OUR EXHIBITOR FRIENDS FROM 20th CENTURY-FOX...THE COMPANY THAT WISHES YOU THE BEST OF EVERYTHING FOR 1952

20th century-fox
Prayer for 1952

Grant that the light of wisdom shine upon the statesmen of the world that they may guide Mankind upon the road to Peace. Grant us an era of tranquility in which freedom can flourish and in which men will build, rather than destroy.

Give us the reason to understand what is right and the courage to heed the dictates of our conscience.

Grant that the people of the earth may come to know that Love is God’s blessing upon those who love, hate his curse upon those who hate.

Breathe into our hearts the spirit of Good Will, that we may always and forever do unto others as we would have them do unto us.

Preserve, in Thy infinite wisdom, the bounties with which Thou hast endowed our wonderful land, and, above all else, perpetuate the greatest of these bounties, our Freedom.

Grant unto the people of the motion picture industry an ever deeper sense of responsibility in their roles as creators and exhibitors of this wonderous medium of entertainment and enlightenment. Reveal to the makers of motion pictures the ways by which they may pursue their art with good taste and integrity. To those whose theatres provide enchantment upon silver screens, show the way to conduct their business with dignity.

Grant that the motion picture flourish this new year, while earning applause for the happiness and surcease from cares that it brings to the people of the world.

Amen.

To Our Thousands of Friends and Readers

A Happy, Prosperous New Year
A HAPPY NEW YEAR?

As the new year dawns, the clouds that hung so heavy over our industry during 1951 are not yet dispelled, but there is reason to have faith that as ’52 plunges on the skies will brighten and the year will end better than it begins.

Lest this appear a case of building flimsy castles in the air, please consider that this optimism is based on something more substantial than day-dreams. Calamity-howers to the contrary notwithstanding, there is solid foundation beneath the hope that 1952 may be the beginning of a new era of prosperity for the entire industry.

First and foremost among the factors for optimism is the fact that we have learned that Mr. and Mrs. John W. Public and their kids still pour out in droves to see the pictures they want to see. Good pictures are doing big business, which puts the issue up rather squarely (but not entirely) to the makers of movies.

Not entirely, we point out, because there is also concrete evidence that the bright, well-kept, smartly exploited theatres, even in blighted areas, are drawing the lion’s share of today’s patronage. If it is said that the days of a certain movie house are numbered, you will find that prophecy of doom applies usually to the house that is dismal, unkempt, uninviting, unexploited. Alert theatre men are accepting this as a warning that the demands of a tough buyers’ market can be met successfully only by keeping their showplaces attractive and by progressive merchandising policies. Having learned this the hard way, the exhibition branch of the industry will grow stronger.

But back to the bright side of the production story. We have witnessed in recent months the surprising boxoffice success of films which once would have been regarded as praiseworthy, but profitless, “prestige” pictures. Story subjects, formerly regarded as taboo, have suddenly gained wide public acceptance, opening broad new vistas for the Hollywood studios. Suddenly, with a bang, the movies have come of age, and this has great dollar interest because it brings with it the opportunity to regain and to develop that vast “lost” adult audience which will have no truck with the trivialities of television.

Now that that horrid word has been uttered, let us pay tribute to those little living-room screens for their contributions toward brightening the future prospects of our industry. Credit TV, if you please, with hastening this new maturity of motion pictures, and with bringing forcibly to Hollywood’s attention the need for bigger and better films. Thank TV, too, for its role in making movie fans of millions of youngsters who are pouring out to the Saturday matinee shows in greater numbers than ever—the adult ticket-buyers of the future.

1950 was not a happy year and ’51 will bring us no millennium. But we believe that this will be a happier new year for all of us who love and labor in the magical movie business. It will be a year of indecision, yet a year of decision. It will be a year of vacillation crystallizing into stabilization; a year of apprehension turning into hope; of misgiving brightening into promise. Your effort and your confidence will help make it a happy year.

MO WAX
THERE'S GOLD in those second runs," concludes Jerry Wald, who, with Norman Kransa, shares the honors for "The Blue Veil," for which a $240 promotional campaign by the Fox Beverly Theatre was largely responsible for a boxoffice gross of $2500 over that theatre's normal business. The producer chided exhibitors in general for their failure to apply exploitation techniques to subsequent-run engagements, pointing to the Los Angeles theatre's success as ample proof of the value of tub-thumping on the second run level. "The results...have conclusively proved to us," said Wald, "that the studios, the distributors, the big theatre chain and the independent exhibitor must awaken to the potentials of neighborhood houses, when their offerings are backed with proper exploitation.”

(Ed. Note. A theatreman's viewpoint on this subject appears in an excerpt from an Indiana Allied bulletin in the EXHIBITORS FORUM issue.)

Perhaps the movietime drive has shaken exhibitors loose from the lethargy and lack of initiative which has driven them to the walling wall, or maybe the empty seats in their theatres aroused them to recognize the need to return to showmanship. At any rate, the go-get-’em attitude of a Tennessee exhibitor—Walter Morris, of Knoxville—has resulted in a potentially strong boxoffice stimulus. Morris adopted the use of 16mm film reporting of local events in his theatres and reports an excellent patron reaction, although the increase at the boxoffice so far has not been as much as was anticipated. Recently, Morris supplemented his regular screenfare with the self-produced highlight of all the University of Tennessee football games, the Knoxville Christmas parade (in color) and other events.

UNITED ARTISTS' FIELD TYRO, Max Miller, scored another direct hit with a 3-column feature on "The African Queen," a plank in the center of the entertainment section of the Washington (D.C.) Daily News. By-lined by James O'Neill, Jr., the article is a three-pronged essay on the picture, tub-thumping in general and Miller's press-agentry which, incidentally, has probably loused up more traffic—and sold more pictures—than any other individual’s.

NEWSREELS ARE HERE to stay, or so says the attractive 16-page brochure distributed to exhibitors by Paramount. Prepared by Oscar A. Morgan, general sales manager of short subjects and Paramount news, the pamphlet takes exception to the belief that television has kayed the newsreel, claiming that 83% of the moving picture public prefers a balanced film program consisting of feature, shorts and newsreel.

WITH THE INSTITUTION of a new system of story operation at 20th Century-Fox, comes the appointment of David Brown to the important post of managing editor of Fox's story department in California. Until recently Cosmpolitan Magazine's managing editor, Brown will handle all phases of material investigation, search and procurement under story editor Julian Johnson, starting his new job at the studio on January 7.

A QUARTER OF A MILLION dollars worth of hoopla and ballyhoo will precede the key city, coast-to-coast premiere of United Artists' "Another Man's Poison." With top exploiter Max E. Youngstein at the reins, the company's boxoffice can be counted on to unleash a whirlwind campaign from now until the January 16 kickoff, in order to expend that tidy sum, most of which will be spread around on the local level to derive the greatest benefit in each individual situation.

OF MEN AND THINGS: Barney Balaban presented the original Emancipation Proclamation, recently purchased from a private dealer, to the New York Avenue Presbyterian Church in Washington, D.C. . . . Benegoss Productions, whose "The Green Glove" is being released by United Artists, has a new eastern publicity and advertising director in the person of Herb Drake . . . Variety Club Tent #26 of Illinois elected a new crew headed by veteran Chicago showman Joe Berenson as chief Barker . . . Henry Randel, veteran of 32 years with Paramount, was elected to the office of president of the Film Board of Trade of New York for the third time . . . Changes at RKO saw Arthur Hershovitz appointed to assist Ned Clarke, Latin-American and Far East home office division manager. Charles G. Belmont replaces Hershovitz as head of the 16mm operations . . . Edward Heiber, Souvaine Selective Pictures western district manager since the formation of the company, has been promoted to the post of Division Sales Manager with headquarters in Chicago.

voted to succeed Ben Kalmsen as chairman of the General Sales Managers' Committee. In the circle of sales executives attending were William Rodgers, Charles Reagan, Al Lichtman, Abe Montague, William Heineman, Robert Mohrle and Charles Feldman. Other prominent industry executives gathered to break bread and wish Schwalberg well were RKO's Ned Depinet, publisher Martin Quigley, Sr., 20th-Fox's William Gehring, Universal's John J. O'Connor and United Artists' Bernard Kranz.

AN INTERESTING SWITCH—one which will give rise to some caustic comment in industry circles—comes with the formation of a new organization offering to theatre owners a plan for checking on the efficiency of theatre employment. The new company, Hargrove, National Service System, is the latest project of Harold L. Groves, former executive v. p. of Confidential Reports, Inc. The Hargrove plan will also report on theatre conditions from the patron's viewpoint, and provides for an educational program for theatre personnel which includes among other things, it was pointed out, methods of detecting employee dishonesty.
Supplementing the Recent Announcement of the Sales Plan for M-G-M's Famed Screen Triumph

QUO VADIS

The public has spoken. "QUO VADIS" has had its first contact with the paying customers and a new Giant takes its place in box-office history. In the following report, M-G-M seeks to acquaint the trade with its experience thus far, in the belief that it will be of benefit to all who will play "QUO VADIS" in the future.

The quickest way to understand "QUO VADIS" business is to compare it with "GONE WITH THE WIND." In the World Premiere engagement of "Q. V." at the Astor and Capitol Theatres in New York, it is doing 107.3% of "GWTW" which played the same theatres. After almost five weeks, the total gross receipts, excluding federal admission taxes, of the two theatres playing "Q.V." is $455,841 as against $424,734, for "GWTW" for the same length of time in the same two theatres. These gross receipts of $455,841 for "Q.V." at the Astor and Capitol are based upon admission prices as follows: at the Astor matinees (Mon. through Fri.) $1.25 and $1.80; evenings and Sunday matinees $1.80 to $2.40; Saturday matinees $1.50 to $1.80. The admission prices at the Capitol Theatre during the period of the above gross receipts were as follows: Monday to Friday 95¢ to $1.80; Saturday from $1.25 to $1.80 and Sunday from $1.50 to $1.80. "Q.V." is playing on a twice daily, reserved seat policy at the Astor and on a continuous run policy at the Capitol. All admission prices in this report include federal and local taxes.
In Los Angeles “Q.V.” is playing at the United Artists Theatre on a continuous policy, and at the Four Star Theatre on a twice daily, reserved seat policy. Since “GWTW” did not play at the Four Star, it is only possible to make the comparison with its business at the United Artists where it did play. In this theatre with 11 days completed “Q.V.” is ahead of “GWTW,” doing 104.3% of the latter’s business. In this period “Q.V.” did $49,553 and “GWTW” did $47,527. This gross of $49,553 for “Q.V.” at the United Artists Theatre is based upon a matinee admission price of 90¢ on Monday through Saturday and $1.50 for evenings and all day on Sundays and holidays.

“Q.V.” is now being played in Loew theatres, in six representative cities across the country. With the completion of two full weeks of engagements “Q.V.” has amassed a gross, excluding taxes, of $342,965 compared to “GWTW’s” gross, excluding taxes, in the same six cities of $384,996. It is to be borne in mind that three of the cities where “Q.V.” is playing are in the South and it was not expected that the gross of “GWTW” could be equalled there. However, in the three northern cities “Q.V.” topped “GWTW.”

We are furnishing below the detailed results in three of these situations which we believe are typical and representative of a cross-section of the country.

In Pittsburgh, “GWTW” grossed $88,720 in 22 days; “Q.V.” for the same
period grossed $99,242 based upon an admission price of 90¢ for matinees (except Sunday $1.10), a night price of $1.25 and 50¢ for children at all times.

In Atlanta “GWTW” grossed $77,575 for 22 days as against $48,114 for “Q.V.” with admission prices of 90¢ for matinee, $1.50 at night and 50¢ for children. It will be recalled that “GWTW” had its World Premiere in Atlanta which was the home city of Margaret Mitchell, the author of “GWTW” and the city which is the locale of the story.

In San Francisco “GWTW” grossed $100,666 in 22 days as against $102,312 for the same period for “Q.V.” at the same theatre based upon a matinee price of 90¢ (except Saturday and Sunday $1.20), a night price of $1.50 and 50¢ for children there being also in this city a loge price of $1.25 for matinees and $1.80 at night.

Experience in these cities showed that the last feature can best be presented at approximately 9:00 o’clock and that because of the running time of the picture, only a newsreel is called for.

Excellent attendance results are being obtained in all six cities by the fine cooperation of the schools and churches. Many classes come in a body, frequently on school time, with attendance at “QUO VADIS” being considered a phase of class study.

(Continued)
The success of "QUO VADIS" has been thoroughly established. Its healthy challenge to the eminence of "GWTW" is significant for the industry.

We repeat the thought previously expressed that the initial engagements of "QUO VADIS" should be confined to first runs in cities of approximately 100,000 population. We believe that the soundest plan of distribution is to open this picture first in the exchange center of each area in the United States.

These engagements should provide us with experiences which will demonstrate a fair basis of merchandising this tremendous and costly production. This procedure should indicate the proper manner of distribution which we are sure will meet with the general approval of our customers. We are, therefore, not now prepared to consider additional engagements.

Theatre owners generally know best the admission prices under which this picture should be exhibited in their theatres. No exhibitor is required to furnish us with his proposed admission price. He may do so if he believes we will thereby be in a better position to evaluate his offer.

We have had sufficient experience to satisfy us that except in unusual situations, better results will be obtained by a continuous performance policy. Accordingly, we do not recommend a reserved seat policy.

We are now ready to receive offers for the first run exhibition of "QUO VADIS" in situations within the approximate category mentioned above. Any exhibitor having a suitable theatre who is interested in exhibiting the picture in any of those situations should notify our nearest exchange of that interest within seven days after the publication date of this announcement.

His request will receive immediate consideration and the proper form will be forwarded to him on which to make his offer.

LOEW'S INC.
'DEATH OF A SALESMAN' STIRRING, REALISTIC DRAMA

Rates ⬤ ⬤ ⬤ generally; more in class houses

Columbia

115 minutes

Frederic March, Mildred Dunnock, Kevin McCarthy, Cameron Mitchell, Howard Smith, Royal Beal, Don Keefer, Jesse White, Claire Carleton, David Alpert, Elizabeth Fraser, Patricia Walker.

Directed by Laslo Benedek

Stanley Kramer's first production for Columbia is a faithful adaptation of Arthur Miller's superb stage play, "Death Of A Salesman." It is a credit to Mr. Kramer and to Columbia, and it is the sort of motion picture that will bring prestige to every theatre that plays it. Off the beaten path, realistic, intensely dramatic and stirring, "Death Of A Salesman" is an outstanding contribution to the trend toward more adult films.気味が悪い of the calibre of "Streetcar Named Desire," "A Place In The Sun" and "Detective Story." Like these successful boxoffice attractions, "Salesman" deals with basic human emotions and with subject matter formerly regarded as taboo for mass movie audiences. It is grim and touches on insanity, suicide and seduction, but all of it is depicted in profound, mature terms that make a powerful impression.

No more impressive performances have been turned in for a long while than those of Frederic March as the doomed salesman, Mildred Dunnock, his patient, loyal and devoted wife, and Kevin McCarthy as their no-good son Biff. Laslo Benedek's direction is excellent once he manages to establish the pattern of the story. He uses a long series of flashbacks into the salesman's past life to illustrate the reasons for his steadily-increasing weariness and insanity and, ultimately, his suicide.

Boxoffice-wise this is not an easy picture to exploit. Apart from March, the cast is not particularly familiar to movie audiences. There is no spectacular sequence in the picture, which is basically a psychological tragedy which dominates the lives of a middle-class American family in Brooklyn. That it will hold audiences there is not the slightest doubt, for it is a profoundly moving film.

STORY: Frederic March for 34 years a salesman, lives in a dream world. Having escaped real success himself, he imagines his sons, Kevin McCarthy and Cameron Mitchell, will rise to greatness, but they never seem to make the grade. One night March returns from a trip in a state of exaltation. His mind has been wandering. His gentle, understanding wife, Mildred Dunnock, notices his abnormal behaviour and tries to comfort him. In his wanderings March relives the days when his two sons were at school. When reality returns the tormented salesman resumes the illusions in which he find refuge. But once again the boys let him down, and to make matters worse March's employer sacks him, despite his many years of faithful service. The youngest son tears his father's idols down by disclosing himself as a thief and a phoney. The father realizes that he is to blame for the chance which has wrecked the family's happiness since the boys were at school. Kevin, who worshipped him, had once found him with another woman in a Boston hotel. Determined to come up with the only possible solution, March borrows from a friend and neighbour enough to pay his insurance premium, takes the car out of the garage and deliberately rams a truck. At the funeral only his wife, the two sons, and the friend, stand round the grave. Thus dies the man who lived on a moonbeam, believing to the very last in the importance of being important. COULTER

'FLAMING FEATHER' FAST-MOVING OUTDOOR MELLER IN COLOR

Rates ⬤ ⬤ ⬤ as dualler generally; more in action houses

Paramount

77 minutes

Sterling Hayden, Forrest Tucker, Barbara Rush, Arleen Whelan, Carol Thurston, Edgar Buchanan, Victory Jory, Richard Arlen, Ian MacDonald, George Cleveland. Directed by Ray Enright

"Flaming Feather" an attractive Technicolor production by Nat Holt, will do good business in spots catering to the action and adventure fans. It misses in the story department with its rather confusing account of the search for a mysterious bandit who terrorizes the countryside as the leader of a band of Indians, but this shortcoming, plus the script's failure to level off the conflict between the protagonists in clear enough fashion, will be noted only by the more discriminating members of the audience. There is action aplenty to satisfy those who seek thrills. Things move fast under the well paced direction of Ray Enright and scenically the film is a delight with superb panoramic shots giving it outstanding production values.

Sterling Hayden's heroics are neatly underplayed, and Forrest Tucker is splendid as the sheriff. Barbara Rush handles the ingenue adequately and Arleen Whelan is a vivid siren. Carol Thurston is on deck for one of her good performances of the Indian maiden slighted by the white man she loves.

STORY: Sterling Hayden, an adventurer, bets army lieutenant Forrest Tucker a year's pay that he will be the first to unmask the Sidewinder, an elusive outlaw who lives by plunder and destruction. The trail leads to a lawless town where Hayden comes into conflict with Victor Jory, a merchant, and Arleen Whelan, a dance hall singer. Ultimately the Sidewinder is revealed as Jory despite the lengths to which he goes, including murder, to mask the source of his affluence. JAMES

'SHADOW IN THE SKY' METRO PROGRAMMER

Rates ⬤ ⬤ as supporting dualler

Metro-Goldwyn-Mayer

78 minutes

Ralph Meeker, Nancy Davis, James Whitmore, Jean Hagen, Gladys Hurlbut, Eduard Franz, Dennis Ross, Nadene Ashdown, John Lupton, Jonathan Cott. Directed by Fred M. Wilcox

"Shadow In the Sky," drama of a psychiatric war casualty, is an unpleasant film subject, hardly entertaining, and its boxoffice appeal is bound to be limited. Like most celluloid explorations into the area of psychiatry, this paints a grey situation black. The psychopath, in this instance, suffers hysteria during periods of rain, an unhappy situation admittedly, but it seems a bit pretentious when the script persists in utilizing the quirk as a monster-like characteristic, a threat to the safety of two young children. Discriminating audiences will find it hard to swallow. The production is adequate and director Fred M. Wilcox achieves welcome restraint in molding the performances. This Metro offering will serve as a supporting dualler. It should be coupled with a comedy or musical feature.

Ralph Meeker gives a strong, convincing performance of the unhappy vet. The balance of the cast is also first-rate.

STORY: Ralph Meeker, brother of Nancy Davis, has been in a veterans' hospital for some time. The doctors think that knowledge that he is loved and wanted will quicken his recovery. Nancy and her husband, James Whitmore, are afraid to allow Meeker to live with him for fear that some harm may come to their two youngsters. Eventually, they do bring him into their home and live in terror from there on. Miss Davis, particularly, is none too diplomatic in dealing with her brother. Meeker's girl friend, Jean Hagen, prods him on into ventures he enjoys, like reconditioning a boat. Comes the first rain of the California year and all hell breaks loose, but Meeker's psychological block is broken and the rain fear disappears. ANGEL

DECEMBER 31, 1951 11
WILL NEVER FORGET YOU’ FAIRLY EFFECTIVE REMAKE

20th Century Fox
91 minutes

Tyrone Power, Ann Blyth, Michael Rennie, Dennis Price, Beatrice Campbell, Kathleen Byron, Raymond Huntley, Irene Browne.

Directed by Roy Baker

"I'll Never Forget You," filmed in England, part in Technicolor, part black and white, is a modernized version of John Balderston’s poetic and romantic drama, "Berkeley Square," which served long and well as a stage vehicle for Leslie Howard and later as a film. Like all remakes, the Sol Siegel production has been “modernized,” which is to say its characters and era have been brought up to date. This affects only the opening and close of "Berkeley Square"—the rest is Balderston warm love story of a couple whose affection spans the centuries—poetic at times, curiously old fashioned at others. The film is more for the class trade than the run-of-the-mill entertainment seeker. It will be only a mild grosser generally; weak for action houses. The production qualities are above average and the supporting players, composed of English actors, bring an effective note of authenticity to the proceedings. Roy Baker's direction reads plenty of fervor into the romantic passages and brings action into the general proceedings whenever possible.

Tyrone Power plays his role of the troubled poet with ease and dignity. His feminine fans were enjoying him in his 18th Century costumes. Ann Blyth is lovely in her dual role, and Michael Rennie makes the most of his few scenes as a fellow worker on the atomic project. Dennis Price, as a top, and Beatrice Campbell, the older sister, are excellent.

STORY: Power, an atomic scientist, is an American living in England who has taken up quarters in the home of his ancestors. Here he feels the spirit of the eighteenth Century, knows its people through the furnishings and old letters. He longs to become a part of it. The wish being father to the deed, a miracle of time transference takes place. He finds himself in the past, an American arrived from the colonies and bethrothed to Beatrice Campbell. Soon he falls in love with her sister, Ann Blyth, a girl who comprehends his strange knowledge of the future. He builds models of inventions to come—electric light, a steamboat and others. Their discovery leads him into conflict with the authorities. He is sentenced to Bedlam when the spell is broken. Back in 1951 he sees Miss Blyth's counterpart in a girl he has known for some time but he knows too that he actually lived the love affair with his eighteenth century "dream girl," for true to her promise, a legend dedicated to him is imbedded deep on her tombstone. ANGEL.

THE SELLOUT’ CONVINCING EXPOSE OF CIVIC CORRUPTION

Metro-Goldwyn-Mayer
83 minutes


Directed by Gerald Mayer

While 't tells a familiar story of civic corruption, "The Sellout" tells it with more than usual dramatic emphasis and effect. Bolstered by a well-balanced Metro-Goldwyn-Mayer cast, realistic production values and believable characterizations, this will have above-average boxoffice value in most situations, particularly if its exploitation potentialities are capitalized. A recent Louisiana incident can be effectively tied in to illustrate how close to truth this is.

Action houses, especially, will find it a strong attraction. The story is old hat, but it achieves a convincing tone through Gerald Mayer's restrained direction and the playing of a veteran cast headed by Walter Pidgeon and John Hodiak. "The Sellout" is not big time movie fare, but it is easily a couple of notches above program calibre.

Walter Pidgeon plays the editor with expected authority, and John Hodiak makes the most of his sides as the sleuth-prosecutor. Audrey Totter's role of an unwitting accomplice of the heavies is rather contrived. Paula Raymond charms as Pidgeon's daughter, and Thomas Gomez plays the crooked sheriff with gusto. Cameron Mitchell, Karlen Malden, Everett Sloane and a host of good supporting actors contribute to the overall realism with their splendid make-believe.

STORY: Walter Pidgeon, a crusading newspaper editor, fights corruption in the county, a sinister domination achieved by the cooperation of the law with underworld overlords. John Hodiak, appointed by the government, to head an investigative committee, leans heavily on Pidgeon's support when the evidence is brought into court. At the last minute, however, like the other witnesses, Pidgeon has been bought off. The dramatic last minute disclosure that the newspaperman is acting to protect his son-in-law from incrimination in the civic scandal results in a triumph for honesty in government. HANNA (Hollywood)

' CIMARRON KID' ACTIONFUL TECHNICOLOR WESTERN

Universal-International
84 minutes


Directed by Budd Boetticher

Those imperishable outlaws, the Daltons, are up to no good in "Cimarron Kid," a handsomely turned out Technicolor Western from Universal-International producer Ted Richmond. The story which uses the Dalton semi-factual characters in recording the brutality of one, the Cimarron Kid, is rather thin and several of the characters, especially the romantic lead of Beverly Tyler, lack clear-cut definition. However, the action values are degrees above average, an exciting state of affairs that is attributable to the rough and touch direction of Budd Boetticher. He salts plenty of punch into the encounters and when the Daltons spray bullets they really put up a fight. It makes for considerable excitement and keeps the picture rolling even when the story is fading out. The performances, mainly from young people, are splendid. In its bracket the film rates attention and should do business ranging from average to good.

Audie Murphy, looking more comfortable before the cameras than usual, gives a good account of himself. Yvette Dugay is voluptuous and sincere as a girl who loves one of the highwaymen. Beverly Tyler, a good looker, has the weakest role. John Hudson, James Best, Hugh O'Brien, and John Hubbard compose about the most photogenic group of hoodlums to grace the screen in some time. Noah Berry is fine as one of the Daltons, and Leif Erickson scores solidly in the part of a peace officer.

STORY: Audie Murphy, in the title role, is paroled after a preliminary hassle with the law and his resolve to go straight is quietly dampened by his innocent incrimination in a train hold-up. He joins the Daltons and becomes their leader after all but one of the brothers are killed. His reluctance to use a gun in battling his way through a career of banditry pays the way for at least the suggestion of regeneration when his girl friend, Beverly Tyler, turns him over to the law. JAMES

FILM BULLETIN
New Building, Equipment
Outlook Pretty Blue for '52

If it was tough to get building materials, equipment and allocations for the film industry in 1951, then 1952 will be even worse. These bleak, but not unexpected, tidings came straight from the horse's mouth as National Production film direction Nathan D. Golden warned that "it will not be until at least early in 1953 before production levels approaching those of the last year can be resumed."

One of the key materials, copper, is in even scarcer supply, Golden said, and "the outlook isn't as good as I had hoped for in spite of the fact that the industry has been doing a good job of salvage and even though we have been able to get considerable quantities of scarce metals made available to the industry." Two other essential metals, steel and aluminum, will be in shortened supply for civilian use, he added, despite the increase in production.

"There is only one definite fact about the materials outlook for 1952," Golden declared. As far as civilian production is concerned, the situation will be worse before it gets any better, and there will be little improvement in supply before the end of the year.

"It is evident that the construction of motion picture theatres of all types, the manufacture of motion picture equipment, and still photographic products during 1952 will have to be decreased somewhat in comparison with 1951... More essential segments of the industries under our jurisdiction will have to be programmed at the highest permissible level and some less essential segments including personal use items at lower levels."

'Vadis' Experiments Show
Key Cities Best for Openings

Experimentation with "Quo Vadis" has confirmed Loew's stated thesis that the initial engagements of the film be confined to first runs in cities over 100,000 population, and that the "soundest plan of distribution is to open this picture first in the exchange center of each area in the United States."

This decision was reached after trial runs in Loew theatres in "six representative cities" throughout the country. Comparing QV with " Gone With the Wind," total gross for the two weeks engagements excluding taxes, was $342,865 for QV, $384,996 for GWTW. It was noted however that the former was topped only in the South, where QV was not expected to equal the earlier picture's fabulous gross. In the three northern cities, QV surpassed GWTW's grosses.

Complete details of the M-G-M supplement to its initial announcement for the "Quo Vadis" sales plan will be found beginning on page seven in this issue of FILM BULLETIN.

Over 60 Houses Equipped
With Theatre TV As '52 Begins

Theatre television is now or is currently being installed in more than 60 theatres throughout the nation, thus approximating theatre TV enthusiasts prediction that some 200,000 sets would be available to movie audiences for the large screen video. The estimate was made following RCA's announcement that more than 50 of the nation's key theatres are now equipped with its system.

RCA Theatre TV sales head M. F. Bennett said that shipments of the company's VT-100 equipment, now on a factory production schedule, completed since last summer top the 50 mark. With the other types of equipment currently installed, at least 62 houses are ready to carry exclusive theatre telecasts.

The news was heartening to advocates of theatre TV, whose enthusiasm had been cooled in recent months by the lack of profitable programming. The larger the number of theatres showing an exclusive program, the smaller the unit cost per theatre. The high cost of programs has been one of the principal deterrents to the purchase of the equipment. Even the Robinson-Turpin fight, which packed each of the competitive handful of theatres showing the event, barely eked out a profit in some houses and actually proved a loss to others, because the small group had to absorb the cost among them.

20th-Fox '52 Program Has
Lowest Per-Pic Par Since 1943

20th-Century-Fox '52 program will have 36 pictures, produced at an average cost of $1,250,000 lowest per-picture par since 1943, president Spyros P. Skouras reported to stockholders of the company following studio conferences with top production, distribution and promotion executives.

The confabs, in which vice-president Joseph Schenck, studio head Darryl F. Zanuck, distribution chief Al Lichtman, foreign head Murray Silverstone, and adver-

(Continued on Page 16)
When the world a laugh here comes Judy... Queen of the Cowgirls

Herbert J. Yates presents Judy Canova in Yeychile in Trucolor

With ten top comedians including Eddie Foy, Jr. • Alan Hale, Jr.

And Walter Catlett • Leonid Kinskey • Gus Schilling • Irving Bacon • Fuzzy Knight • Roscoe Ates

Directed by R. G. Springsteen • Written by Jack Townley and Charles E. Roberts

Additional dialogue by Barry Trivers • Associate Producer Sidney Picker

A Republic Production
News and Opinion

(Continued from Page 13)

Charles Einfield participated, were conducted "for the purpose of formulating our production policies for 1953, since the major part of our releases for 1952 are either completed or in the final stages of production," Skouras reported.

The bulk of the report was devoted to the development of 20th's Eildorph theatre television system, a pet project of the president's. The equipment will be shipped to this country on January 15, with the first demonstration planned in New York during February, Skouras told the stockholders.

Fox Toppers Get Pay Cuts
Back As Profits Pass Limit

One hundred and thirty 20th-Century-Fox executives took voluntary pay cuts up to 50 per cent last July got it all back Dec. 29. The bountiful Christmas gift was provided under the plan which calls for restitution of the reductions on a profits participation basis.

The announcement of the refund was made by 20th-Fox president Spyros P. Skouras, who noted that the plan will continue through 1952 and 1953. The current refund covers only the six-month period from July 1, 1951 to the end of the year. The voluntary cuts were taken by all executives, in both Hollywood and New York, who earn more than $500 per week. The reductions affected salaries from $500 to $1,000 by 25 per cent; from $1,000 to $2,000—35 per cent; over $2,000—50 per cent. Profits participation under the plan could not exceed the amount of the reduction in salary.

While crediting his colleagues for their "cooperation and contribution" which helped make possible the profitable six-month period, Skouras cautioned that "our difficulties are not behind us. Production costs are still excessive in relation to prevailing box office levels."

Kirsch Calls on Film Heads
To Take Stand on TV Product

"For what segment of the industry is the future bright and encouraging?" the question was both posed and answered by Jack Kirsch, Allied of Illinois' president, as he ripped into the practice of major film companies selling their films to television and called upon the presidents of the companies to declare their position on this issue, "so that exhibitors may know where they stand in this whirlpool of uncertainty."

The sales of films to TV Kirsch declared, are being eyed by producers who "feel offers them a lucrative market for the hundreds of films that had their runs in theatres throughout the country and are now resting in the film vaults awaiting the day when more channels are opened up and ready to consume this vast backlog of film archives.... Exhibitors are holding on with both hope and despair. The hope stems from all the statements of encouragement uttered by the film company heads, while the despair results from the growing tendency of more and more independent producing and distributing companies turning to TV for the sale of their pictures, and we, who are situated in strong TV areas, know what a devastating effect this has on theatre attendance."

Kirsch named Republic and indie producer Edward Small among the companies selling films to TV. "At least if the presidents of 20th-Century-Fox, M-G-M, Warners, RKO, Columbia, Universal, United Artists and Paramount would come out with a statement that the future of their business lies solely with the motion picture theatres—and mean it—then the hopes which these exhibitors harbor will prove meaningful and the despair meaningless."

New RCA 'Wide-Vision' Screen No Great Shakes

RCA's highly touted new "wide-vision" theatre screen, demonstrated at New York's Plaza Theatre for the benefit of the trade and the press, proved to be something less than sensational.

Featuring side-wings and a top panel, which pick up and reflect diffused light from the picture, the purpose of the screen, designed by theatre architects Ben Schlanger and William Hoffberg, is to give the viewer an impression of larger scope. This is accomplished to such a minor degree that it is doubtful if it can be proven worthwhile for the average theatre.

In its use with color film, the screen did manage to soften the tones on the framed border, lessening eye-strain somewhat and giving the illusion of added size. However, the box-like frame did not succeed in creating the desired appearance of depth.

Skiaiton Petitions Film Companies For New Pictures

Mindful of the difficulties encountered by Phonovision in launching film products for its Chicago trial showings, Skiaiton Electronics, and Television Corp., made formal request to the film companies for "new or fairly recent" pictures to be used in its forthcoming test. The same letter, sent to the top production and distribution executives, asked for replies by January 15, 1952.

Skiaiton, advancing much of the argument used by Phonovision for inducing the film companies to supply the product for the test, threw a sop to exhibitors by admitting that the movie house is the "logical outlet" for film product. The subscription TV outfit declared it "appreciates your reluctance to circumvent the motion picture exhibitor and we have always made it clear that we are willing to cut him in for his fair share of the profits. Many of the theatre and are actually in favor of subscription video rental, they feel, gives them a better chance to compete than free home TV."

At the same time, however, Skiaiton stressed that the film companies would be "foolish and unrealistic" to "compromise because of false loyalties to those who prefer the status quo to protect their own selfish interests."

U-I's 40th Ann'y Sales
Drive Honors N. J. Blumberg

Universal's Nate Blumberg was handed a couple of very welcome Christmas gifts in his bed at New York Doctors' Hospital, where he had been undergoing treatment. From the West Coast, the production, distribution and promotion toppers voted to celebrate Universal's 40th birthday with a "Nate J. Blumberg Anniversary Drive," honoring the president of the company. He also was apprised of a substantial increase in U's gross income that may top last year's take by some 20 per cent.

Launched on Dec. 30, the drive will continue for 17 weeks to May 3, and marks the first in a series of major events planned for the anniversary year, which will also mark Blumberg's 40th year in show business. The campaign, it was later revealed by World Sales Director Alfred E. Daff, will extend to include all foreign countries where U-I pictures are exhibited—except those behind the Iron Curtain, Daff noted.

The global sales head also lauded the company's policy of promotion from within its own sales ranks as "an important contributing factor in the success of the company during the past year. During the period, a division manager, three district managers and seven branch heads were named from the ranks, a policy made possible by "decentralizing authority from the home office to the branch offices."

FILM BULLETIN
COLUMBIA

Cohn Retirement Rumors Unfounded; 'Salesman' Lauded

There appears to be no basis to the re-
current rumors that president Harry Cohn
will step out as head of the Columbia studio
in 1952 and put Stanley Kramer into the top
spot here. The report persists in buzzing
around the film capital, but a reliable source
labelled the story "completely without foun-
dation."

Cohn, who has done a man-sized job of
lifting this studio from the ranks of a minor
independent studio to its present important
major status, undoubtedly takes pride in his
accomplishments and shows no inclination
to give up the reins to anyone else, even
to one as talented as Stanley Kramer. Nor
does there seem to be any reason of health
(he seems to be a sound 60 years old) why
the Columbia proxy might decide to remove
himself from command of the company's pro-
duction activities. Chances are he will be
at the helm for years to come.

However that may be, Stanley Kramer
has apparently gotten off to a flying start
as Columbia's leading inde producer. His
"Death of A Salesman," which was pre-
mitted in Hollywood just prior to Christmas,
won the critical races of the entire pro-
fession. Certainly, this is a motion picture
that dares defy the old taboos of Hollywood,
and there have been indications recently that
the movie-going public is seeking out just
such unusual fare these days. Moreover,
"Salesman" was produced in 25 days at the
astoundingly low cost of $802,000.

In marked contrast to the economy typi-
fied in "Death of A Salesman," is the current
hassle in which Columbia has become en-
gaged over "An Affair In Trinidad," the
Rita Hayworth starrer. $500,000 had been in-
vested in the picture at the time that Miss
Hayworth backed out on the role, and asked
to be released from contract.

Regardless of the outcome of the Hay-
worth disagreement, however, January
promises to be a busy month for the com-
pany, production-wise. At least three pic-
tures are slated to roll during the month,
headed by Kramer's "The Happy Time" and
Columbia's own "European Edition." The
latter rolls on January 7, with Phil Karlson
directing for producer Jerry Bressler, while
January 10 is the scheduled starting date for
"Happy Time." Richard Fleischer will direct
the Kramer production, with a cast headed
by Charles Boyer, Mary Pickford and
Bobby Driscoll. Also rolling January 7, is

LIPPERT PRODUCTIONS

Big-Name Stars Eager To Join
Lippert In Inde Releasing Deal

Now that Lippert Productions is mov-
ing into the major releasing ranks via the deal
with Famous Artists (reported last issue),
name actors and actresses, who previously
would have declined an offer to appear in
a Lippert picture, are now waiting and
eager to talk a deal. Gary Cooper is an
excellent example. Within recent weeks, at-
torneys employed by Cooper have been dis-
cussing an independent package deal with
Lippert, with Cooper set to star in the pic-
ture, as well as provide his own financing.

Several other stars, who have been eager
to branch out into the field of independent pro-
duction, are also known to be considering
similar deals.

Indicative of the rapid growth of the com-
pany is the first national sales convention
which got underway in Chicago on Decem-
ber 27. The meeting was attended by home
office executives, branch managers and
bookers, representing all of Lippert's 28
exchanges throughout the United States.
A highlight of the convention was the screen-
ing of the company's first three pictures for
1952 release: "Navajo," "For Men Only"
"Man Bait," Anthony Hinds, director of
Exclusive Films, the British distributors
for Lippert, was on hand for the conferences
to discuss future productions under the co-
production deal made with Lippert by James
Carreras last year. Three films have already
been produced in England by the partner-
ship: "Wings of Danger," "Stolen Face," and
the previously mentioned "Man Bait.
Exclusive and Alexander Paal also have co-
produced two films: "Cloudburst" and
"Whispering Smith Hits London."

Although there are no pictures shooting
which have definitely been tabbed for Lip-
pert release, a deal is near the signing stage
to handle distribution on "Stronghold For
Two" (Zachary Scott - Veronica Lake), pro-
duced recently in Mexico and directed by
Steve Sekely.

Probably the next film to roll will be
"The Jungle," to be produced and directed
by William Berke in India. Berke left for
Bombay in mid-December to make pre-pro-
duction arrangements, and will be joined
some time in January by stars Marie Wind-
sor, Rod Cameron and Cesar Romero.

DECEMBER 31, 1951
(Continued from Preceding Page)

12 New Starters—5 Tinted—Set To Roll In First Quarter Of '52

PARAMOUNT

Barney Balaban and Y. Frank Freeman are determined to let no grass grow under the feet of the workers at this studio in the months ahead. Eight productions have been set to roll in the first three months of the new year, three of them in January. Five of the pictures on the first quarter's slate will be in Technicolor.

January starters will be: Pine-Thomas' "Caribbean Gold" (John Payne - Arlene Dahl), Technicolor production to be directed by Edward Ludwig, starting January 3; "War of the Worlds," as yet uncast, to be directed by Byron Haskin for producer George Pal, starting January 15, and "Stalag 17," William Wilder producing and directing, with a January 28 starting date. No cast has been set on "Stalag," inasmuch as Charlon Heston, originally set for the lead, was withdrawn just prior to this writing.


Current filming are: "Jumping Jacks," a Hal Wallis production, starring Dean Martin and Jerry Lewis, with Norman Taurog directing, and "Botany Bay," Technicolor production starring Alan Ladd, Patricia Medina and James Mason, with John Farrow directing for producer Joseph Sistrom.

"Famous," the new Technicolor Bing Crosby - Jane Wyman starrer, was the only picture to wind during December. Elliott Nugent directed for producer Pat Duggan.

Future Paramount advertising budgets and promotional plans will be on a picture-to-picture basis, Jerry Pickman, ad-publicity head, has revealed.

"When a picture has potentials over and above the average," Pickman told the Hollywood press, "extra handling will be planned for it."

This applies to such highly touted features as "My Son John," which, incidentally, shapes up as one of the finest Hollywood pictures in many years: "Anything Can Happen," "Carrie" and "The Greatest Show On Earth."

Paramount has revised its release schedule and will distribute only four new features in the first three months of 1952, instead of the seven previously announced. The only January release will be "Hong-Kong," the Pine-Thomas Technicolor feature. The two February features are: "Something to Live For" and "Sailor Beware." March will witness the release of one feature, "Flaming Feather" (Technicolor).

REPUBLIC

Studio To Produce For TV; Continues Theatre Production

Republic launches its new television production program this month, with the start of the 39-program "Commando Cody, Sky Marshall of the Skies," series. The TV subsidiary, operating under the banner of Hollywood Television Service, Inc., expects to spend $100,000 in an exploitation program throughout all cities serviced by the television medium, in order to popularize the Cody character.

MONOGRAM—AA

12 Scripts Ready, 6 in Work Assures Active Year For Studio

Final screenplays have been completed on 12 productions for Monogram and Allied Artists, assuring a steady rate of production through April. In addition, six other scripts are well along toward completion, and at least a part of them may be sandwiched into the production schedule for the first four months of the new year.

Ready to go are: "The Ottawa Story" and "Down Periscope," to be produced by Lind- sley Parsons; "The Sea Tiger," a William Brody production; "Timber Wolf," to be produced cooperatively by Parsons and Brody; "Hiawatha" and "African Treasure," both to be made under the personal guidance of executive producer Walter Mirisch; "Bowery Leathernecks," a Jerry Thomas-Bowery Boys production; "Jet Job," to be made by Ben Schwalb; "The Wild Land," assigned to producer Peter Seely; "Texas Marshall" and "Dead Man's Trail," both Vincent M. Fennelly productions; and "Yellow Knife," a Walter Wanger-Allied Artists picture.

At least five of the pictures slated for production during the first quarter of the new year will be filmed on location, probably a record for the company. Moreover, budgets on all of the productions are reported set at considerably higher figures than the normal set for 1951.

Production tapered off considerably during December, with only one picture rolling. The single entry, "Wild Stallion," started December 7, with Lewis Collins directing a cast headed by Ben Johnson, Edgar Buchanan and Barbara Wodell. Walter Mirisch produced the Cinicolor sagebrusher. "Jet Job," a Stanley Clements starrer, originally set to roll in December, will get away on January 3, with Ben Schwalb producing. Jerry Thomas expected to get his "Bowery Leathernecks" away on January 15, with Leo Gorcey, Huntz Hall and the Bowery Boys starred.

BARNEY BALABAN

No Grass Underfoot

18
STUDIO SIZE-UP

(Continued from Preceding Page)

The production of features for theatres also continues at a normal pace, with three pictures filming at the turn of the year. "Gobs and Gals" (Robert Hutton-Cathy Downs), a new musical, has been in work since November 26, with R. G. Springsteen directing the high-budget tunefilm for producer Sydney Piker. "Mississippi" (Rod Cameron-Ruth Hussey-John Agar), another high-budgeter being filmed in Technicolor, has been in continuous production since December 3, with Joseph Kane doubling as producer-director. The most recent starter is "Song Of Youth" (Lynn Bari-Bill Shirley-Ray Middleton), a musical based on the life of composer Stephen Foster. The cameras started rolling on this one on December 26, with Allan Dwan producing and directing.

One other production, "Rangers of the Golden Sage," a medium-budgeted sagebrusher, was started and completed during December. Fred Brannon directed for producer Rudy Ralston, with Republic's kid western stars, Eileen Jansen and Michael Chapin, heading the cast.

Republic is getting something of a last laugh—albeit a feeble one—in the recent hassle with Roy Rogers over sale of his old pictures to television. Even though the court restrained the company from going through with the sale of the old Rogers properties, it is going to pick up some extra cash through the reissuance of the old oaters to the theatre circuits. A big ad-publicity campaign is being prepared to hype the reissues, starting immediately after the first of the year.

RKO

Settlement Of Wald-Krasna, Hughes Dispute Appears Likely

The dispute between the Jerry Wald-Norman Krasna combo and Howard Hughes appeared to be on the verge of a friendly settlement when Film Bulletin went to press. Such an agreement would make certain that the producing team, whose option expired last month without being renewed, will remain in the RKO fold, where they just started production on "This Man Is Mine," their fourth feature for this company.

Sources close to Howard Hughes tell that, almost without exception, the productions now in preparation for 1952 filming will be budgeted at over a million dollars. Color also will play an important part in the year's production, as the company carries out Hughes' plan to eliminate all "B" pictures in favor of a straight Class A program. In keeping with the new policy, Hughes has okayed a new five-year pact with Edmund Grainger Productions calling for the production of a minimum of 10 features, with a minimum total budget of $15,000,000.

Further indication that Hughes was not just talking for publicity when he announced the dropping of the low-budgeters was the news that Tim Holt's contract has been cancelled by mutual consent. Holt's sagebrushers have long been part of the RKO production schedule.

Just prior to Christmas, production ground to a complete standstill on the lot, following the completion of "The Korean Story" Edmund Grainger production starring Robert Mitchum and Ann Blyth; Wald-Krasna's "Clash By Night" (Barbara Stanwyck-Paul Douglas), and "Marshall of Pecos," the final Tim Holt western. "Korean Story" required 97 days of filming, and was produced at a cost of approximately $1,000,000. "Clash" was brought in by producer Harriet Parsons on about the same nut.

On December 26, the lights began to come up on the soundstages again, with the start of filming on the above-mentioned "This Man Is Mine" (Robert Mitchum-Susan Hayward). On January 2, "Man" will be joined by "The Cook Story," a Filmmakers' Production based on the exploits of the young Oklahoma killer recently sentenced to death by the California courts. Collier Young will produce, with Ida Lupino again handling the megging chore. Filming starts the same day on Samuel Goldwyn's "Hans Christian Andersen," which RKO will release under terms of their long-term deal with Goldwyn. Danny Kaye, Farley Granger and ballerina Renee Jeanmaire will be starred. On January 7, the new Tony Martin musical, "A Song Forever," goes before the cameras, carrying a budget approaching the $2,000,000 class. James V. Kern will direct for producer Nat Perrin.

20th CENTURY-FOX

Fox Leads Production Parade; Winds Up Year With 10 In Works

20th Century-Fox wound up 1951 at the head of Hollywood's production parade. Ten pictures were shooting at year's end, and a pair more are set to tee off the 1952 shooting calendar.

Pictues before the cameras as of the last week in December were: "Deadline, U. S. A." (Humphrey Bogart-Ethel Barrymore-Kim Hunter), with Sol Siegel producing and Richard Brooks directing; "Way Of A Gaunch" (Gene Tierney-Rory Calhoun), in Technicolor, Philip Dunne producing, Jacques Tourneur directing; "Dream Boat" (Clifton Webb-Anne Francis), Sol Siegel producing, Claude Binyon directing; "Cry of the Swamp" (Jean Peters-Jeffrey Hunter-Walter Brennan), in Technicolor, Robert Jacks producing and Jean Negulesco directing; "Don't Bother To Knock" (Richard Widmark-Marilyn Monroe), Roy Baker directing for producer Julian Blaustein; "We're Not Married" (Eddie Bracken-Mitzi Gaynor), Annually Johnson producing, Edmund Goulding directing; "What Price Glory" (James Cagney-Corinne Calvet-Dan Dailey), Sol Siegel producing, John Ford directing; "Les Miserables" (Michael Rennie-Debra Paget), Lewis Milestone directing for producer Fred Kohlmar, and in Africa, a camera crew was at work filming backgrounds for "Snow of Kilimanjaro," which will go into active production on the sound stages around the first of the year.

Completed since the last Size-Ups report are: "Outcasts of Poker Flats" (Anne Baxter-Dale Robertson), Joseph Newman directing for producer Julian Blaustein; "Diplomatic Courier" (Tyron Power-Patricia Neal), Henry Hathaway directing, Casey Robinson producing; and "Cry of the Swamp" (Jean Peters-Jeff Hunter), Jean Negulesco directing for producer Robert Jacks.

Coming up later this month are: "How High Is Up?" with Henry Levin directing for producer Charles Brackett, and two more sequences in the "Full House" feature, which Andre Hakim in producing and Henry Koster directing.

UNITED ARTISTS

Stars Indicate Interest In Krim's Plan For Profit-Sharing

Upper echelon star circles are buzzing with talk about Arthur Krin's plan to line up a series of star-name pictures to be made on a participation basis. The scheme, thus far, embraces proposed films starring James Stewart, Cary Grant, Alan Ladd, Gregory Peck and Marlon Brando. Each of the stars would make one picture per year for UA release, and would be compensated by receiving a major share of the picture's ownership, in lieu of their usual salaries.

The payoff under such an arrangement would be on a continuing basis, following the film's initial release, via television and residual rights. Music Corporation of America is reputed an equal part of the plan, and would probably serve as a packaging agency. Independent producers would be selected to handle the productions, after UA and MCA have arranged for the first money through bank backing.

Krim is understood to be of the opinion that this plan offers the fastest and surest

DECEMBER 31, 1951
The greatness...the greatness...the greatness...of the last Untamed.

THE BARLOW TRAIL LYNCHING!
Law comes to the Northwest...with a rope as judge and jury!

THE SHOSHONE AMBUSH!
The night of terror that set ablaze a savage empire!

THE GREAT COLUMBIA PORTAGE!
Through a gauntlet of gunfire with a thousand lives at stake!

WILL BE PRE-SOLD WITH 25,496,315 INDIVIDUAL COLOR ADS REACHING OVER 75,000,000 READERS OF SEVEN NATIONAL MAGAZINES PLUS TWO SUNDAY NEWSPAPER SUPPLEMENTS APPEARING IN 56 INDIVIDUAL CITIES!
glory...the fury...
Frontier!

COLOR BY Technicolor

Universal International presents

JAMES STEWART
ARTHUR KENNEDY
JULIA ADAMS
ROCK HUDSON

DORI NELSON • JAY C. FLIPPEN • STEPIN' FETCHIT • Screenplay by BORDEN CHASE • Directed by ANTHONY MANN • Produced by AARON ROSENBERG
means of reestablishing United Artists as a top-flight distribution organization.

Clarence E. Greene and Russell Rouse, who are committed to make three pictures for Harry Popkin to be released by UA, will launch their first, "The Thief," on January 4. Greene will handle the production chores, with Rouse behind the megaphone. As of this writing the cast has not been announced. As soon as "The Thief" gets underway, Greene will immediately launch the second of the three pictures for which Popkin is committed, with Leo C. Popkin moving in to take over the direction.

Also slated for a late January start is "The Mark of Monte Cristo," which Eugene Frenke will produce, from an original screenplay by Harold Young. The picture will be filmed in Cinecolor. No director or cast has been set.

UNIVERSAL-INTERNATIONAL

Year-Long Fete To Observe
U's 40th Anniversary As Major

Universal-International will observe the 40th anniversary of Universal Pictures as a major producing and distributing company with a year-long celebration, keynoted by "the most ambitious production program" in the organization's history.

Heavy use of Technicolor and big star names will be a feature of the celebration. Undoubtedly profit participation deals will be worked out in increasing numbers, in order to corral the "name" talent. The slate for 1952 calls for the production of 36 features, with more than half of them earmarked for color processing.

Distribution-wise, the company will back its 1952 releases with the biggest promotional effort in U-I history. Not only will there be a record budget for newspaper, radio and magazine advertising, but plans are being formulated to stage a one-company "Movietime U. S. A." campaign, with numerous personal tours featuring U-I players.

The studio wound up 1951 in a blaze of production activity second only to 20th Century-Fox. In all, five pictures were before the cameras during the final days of December. They were "The Duel at Silver Creek" (Technicolor), with Don Segel directing, Leonard Goldstein producing, and Audie Murphy, Faith Domergue and Stephen McNally starred; "Scarlet Angels" (Technicolor), with Leonard Goldstein producing, Sidney Salkow directing, and Yvonne De Carlo and Rock Hudson starred; "The Untamed" (Technicolor), with Leonard Goldstein producing, Sidney Salkow directing, and Joseph Cotten, Shelley Winters and Scott Brady starred; "Francis Goes to West Point" (Donald O'Connor-Lori Nelson), Arthur Lubina directing for producer Leonard Goldstein; and "Lost In Alaska" (Bud Abbott-Lou Costello), Howard Christie producer, Jean Yarbrough director.

Three new features will roll in January: "Against All Flags" (Technicolor), an Errol Flynn-Maureen O'Hara starrer to be produced by Howard Christie and directed by George Sherman, starting January 4; "Sally and Saint Ann" (Ann Blyth), Rudolph Mate directing for Leonard Goldstein, starting January 10; and "My True Love" (Tony Curtis-Piper Laurie), Douglas Sirk directing for producer Ted Richmond, starting January 15.

WARNER BROTHERS

WB To Produce 47 In '52;
Ask Exhibitors' Cooperation

Jack L. Warner, in a late December announcement to the Hollywood press, disclosed that his studio will produce the near-record breaking total of 47 pictures during the year, and urged the fullest cooperation of theatremen in selling the industry's product in the New Year.

"Never before has there been such a vital need for a program of close cooperation between the producers and those who exhibit their pictures," Warner said. "We are determined to work closer than ever before with the exhibitors, and we shall accept their guidance in production planning. In return, we only ask that our customers show an equal willingness to extend all-out efforts in selling this merchandise."

Exhibitors, of course, will be watching with keen interest what effects this production spree will have on the quality of the Warner product. There are those out here—and elsewhere in the industry—who argue that quantity is not the answer to TV.


Five pictures wound during December: "The Crimson Pirate" (Burt Lancaster), directed by Richard Siodmak "She's Working Her Way Through College" (Virginia Mayo -Ronald Reagan-Gene Nelson), in Technicolor, directed by Bruce Humberstone for Producer William Jacobs; "You Can't Stop the Marines" (Frank Lovejoy-Richard Carlson), Joseph Lewis directing, Milton Sperling producing; "This Woman is Dangerous" (Joan Crawford-Dennis Morgan), directed by Felix Feist director, produced by Robert Sisk, and "Mara Maru" (Errol Flynn-Ruth Roman), George Douglas directing.
YOUR PRIZE SALESMEN
from the
Prize Baby!

They'll do your Advertising
Away from Theatre!

- COUNTERS
- LOBBIES
- TERMINALS
- MERCHANTS' WINDOWS...

wherever people gather...

See your NSS Salesman or write
your nearest NSS
Exchange

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
‘BLUE YONDER’ PROVES A POINT
Omaha Grosses Tops After Hoopla

In Omaha, Nebraska, the debut of Republic’s “The Wild Blue Yonder” elicited the following words in a wire to sales chief J. R. Grainger from A. H. Blank, chain operator, whose Orpheum was chosen for the event: “Audience reaction has been absolutely wonderful for world premiere.” And then, these sentiments: “After tremendous premiere opening Thursday night we anticipated a possible letdown, but instead picture built to best Sunday gross of the year for Orpheum.”

No better evidence of the value of proper ballyhoo to boost grosses can be expected than the showing made by this Herbert J. Yates production AFTER a spectacular series of festivities that had the whole town hopped up. That several stars were on hand undoubtedly was an important factor in the opening night mob scenes. That the Army Air Force lent considerable assistance in personnel and material was another. But the interest that carried the grosses to new highs following the event is proof positive that an exploitation campaign, properly done, can multiply business.

The campaign in Omaha, staged by field men Bill Saal, Mort Goodman and Mickey Gross in cooperation with the theatre, can serve as a model, at least in part, for showmen everywhere. A U. S. Air Force directive from the chief of staff has gone out to all units requesting the outfits to make available bands, displays, equipment, decorations and personnel to aid in the promotion for “The Wild Blue Yonder” wherever it plays.

A “Salute to the Air Force” civic celebration, with local bigwigs, merchants, vets’ groups, radio and newspaper teams in the townwide promotion, is a natural. Air Force heroes, past and present, could be honored in special ceremonies that would work most effectively in promoting good will for the theatre, as well as building interest in the film. From this hub, several promotional spokes are apparent. Merchants could tie this in by running an “Air Force Salute” in windows and ads, highlighting the display with stills and equipment; arrangements might be made with women in town who are or were members of the Air Force to be your guests at a special performance; opening-night invitations in the town premiere could be extended to civic, military and naval dignitaries, with a special section reserved.

There are several other angles to be exploited in the campaign. Marquee values—Forrest Tucker, Wendell Corey, Vera Ralston, Phil Harris—are high ranking. The whole-hearted support offered by the Air Force suggests that here is a realistic and authentic depiction of the mighty B-29’s and their vital role in World War II.

Since there is so much available to sell in “The Wild Blue Yonder,” any showman who plays it without taking advantage of the opportunities offered is merely tossing dollars out the window—without a parachute.

Above, Forrest Tucker addresses the crowds that thronged Omaha’s Orpheum for the world premiere.

AIR FORCE CO-OP

In a special directive, Col. Arno H. Luehman, Deputy Director of Public Relations for the USAF, requested local commanders to lend the following “cooperation” to local theatre managers:

1. Lend Air Force equipment, documents, decorations, etc. for window or lobby displays; provide a list of present and former Air Force personnel residing in the area to whom invitations may be sent to attend premiere showings; furnish an Air Force band if available and provided that the Band’s appearance constitutes a part of a serious, dignified, semi-civic ceremony; furnish Air Force personnel on the same basis as the foregoing.

With this directive (reproduced in the press book) as a guide, the theatreman can contact the Air Force Recruiting Officer to make the arrangements. If the town does not have a Recruiting Station, all of the AF installations and recruiting stations near each Republic branch are listed. More than 1000 Recruiting Stations have been alerted to help.

Below, some of the display newspaper ads.
The giant war birds that were so instrumental in turning the tide of battle our way in World War II, the B-29 Superfortresses, are the subject of Republic’s “The Wild Blue Yonder”, Herbert J. Yates’ personal production in the vein of “Sands of Iwo Jima”. Filmed with full co-operation of the United States Air Force, the pictures traces the colorful history of the war’s greatest bird of battle from its inception, once labeled a preposterous Air Force gamble, to the devastating long range bombing runs on Japan.

In the leading roles are Wendell Corey, Vera Ralston, Forrest Tucker and Phil Harris, with Walter Brennan and Ruth Donnelly in important featured spots. Corey is seen as a pilot who locks horns with his commanding officer, played by Tucker, both over performance of duty and for the affections of Miss Ralston, a nurse. The combat scenes are especially effective, climaxxed by the big day when 152 B-29s set out to bomb Tokyo. It is here, too, that the melodramatics reach their heights as Tucker, accused of cowardice, vindicates himself with a burst of heroism at the cost of his life. A quartet of tunes are heard: the Air Force traditional tune, of course; the “Heavy Bomber Song,” “The Man Behind the Armor-plated Desk” and the fabulous novelty song that swept the nation earlier this year, “The Thing,” delivered in the inimitable Harris style.

Some of the best air war scenes on the screen are seen in “The Wild Blue Yonder.” The action shots within the giant B-29 Superfortresses are a study in violence, drama and heroism. Here are three of the scenes aboard a B-29.
"QUOTES"

What the Newspaper Critics Say About New Films

Kramer's Version of Stage
Hit Wins Kudos As 'Major Event'

There was a seldom-achieved meeting of critical minds as the New York newspaper reviewers unleashed their store of descriptive superlatives in their lavish praise of Stanley Kramer's (for Columbia release) transcription of the Broadway hit, "Death of a Salesman." In fact, most of the critics emphasized moviedom's recent show of superiority in translating stage successes to screen gems. They also point out that the depressing tone of the script, which does not detract from the picture's excellence, may not meet with the approval with many diversion-seeking moviegoers.

Rosley Crowther, of the Times, is high in his praise of the industry for giving the world an opportunity to see "this shattering drama at what is probably its artistic best."

It is, he pointed out, "dismally depressing, but it must be acclaimed a film that whips you about in a whirlpool somewhere close to the center of life."

Like Crowther, the World-Telegram's Alton Cook finds it "a more emotionally effective vehicle on the screen than on the stage." He describes it as "one of the richest experiences our town offers just now."

"With this picture," says the Post's Archer Winsten, "the Stanley Kramer Company, which has consistently maintained its canny pace one step ahead of the crowd, takes two giant strides forward." He refers to it as "a moving, tragic stuff" that has not "been watered down for movie public consumption."

In the Herald-Tribune, Otis Guernsey says the "treatment is disturbing only in the good sense." Describing it as "virtually a closeup of the play," Cook says, in summary, "though it has acquired its distinction partly by proxy, it is a major movie event."

"A brilliant screen version," comments Rose Pelswick of the Journal-American, who lists it as "powerful, emotion-shattering drama," an expertly produced, directed and played film that is "bound to be listed among the year's finest."

'DECISION BEFORE DAWN'
20th CENTURY-FOX

"A picture to give patrons an exciting time in the theatre and a thoughtful, perhaps disturbing, aftermath ... Spurs tant suspense to almost unbearable heights." - Cook, N. Y. World-Telegram.

"Kind of spy story that tests the tensile strength of your nerves ... Most effective thriller, designed to freeze its audience in deliberately uncomfortable edge-of-the-seat position. It is as a bowstring and visually interesting in every scene. It is a first-rate spy story of the modern realistic school." - Guernsey, N. Y. Herald-Tribune.

"Backed not only by thrills but a clear and cold look at World War II." - Crowther, N. Y. Times.

"Quality is outstanding. Stays within the scope of the superior spy thriller, very exciting as an action experiment but nothing to sustain second or third thoughts." - Winsten, N. Y. Post.

"Taut and absorbing drama ... Sets and sustains a suspenseful mood." - Pelswick, N. Y. Journal-American.

'ELOPEMENT'
20th CENTURY-FOX

"Not Belvedere by any means ... The quicker Webb gets back from the form-fitting role of Belvedere the better for us movie fans." - Winsten, N. Y. Post.

"In the final addition you'll find that you've been shortchanged on fun and laughter in the plot." - Winsten, N. Y. Post.

"In its strong purpose to be cheerful and polished, this decidedly obvious comedy of errors ... merely stresses its pitifully limp story." - A. W., N. Y. Times.

"Takes neither itself nor its subject seriously ... Just a romantic trifle ... Almost pointless little comedy." - Creelman, N. Y. World-Telegram.

"Romance and laughs highlight this ... light-hearted comedy ... Aiming solely at being amusing ... succeeds admirably." - Pelswick, N. Y. Journal-American.

'FLAME OF ARABY'
UNIVERSAL

"Children are entitled to their entertainment at this time of the year. Daddy is very likely to fall asleep." - Cook, N. Y. World-Telegram.

"Burroso horse opera, a Western with scimitars instead of six-shooters. Technicolor doings are active, flamboyant and simple as 'They went thataway' ... Routine show, neat, tuneful and pleasantly incredible." - Guernsey, N. Y. Herald-Tribune.

"New Technicolor desert romp ... Full of horses, sand, rocks, pulpulchrette, flowing veils and burnoose ... Has about everything, in fact, except the kitchen sink, which is where it belongs ... Multi-colored corn hash." - H. H., N. Y. Times, Tribune.

"One of those horse-and-houri things with 'thou' and 'thee' dialogue that sickens those it fails to entertain." - Winsten, N. Y. Post.

"Add up to lightly amusing escapist fare." - Pelswick, N. Y. Journal-American.

'I'LL NEVER FORGET YOU'
20th CENTURY-FOX

"Pliques the curiosity with its supernatural developments ... Balsa wood rendition of the 'Berkeley Square' theme, a series of init patterns cut from weak material ... Stiff period sham." - Guernsey, N. Y. Herald-Tribune.

"Such puerile crudity that all the fragile charm and wistful pathos of the original are crushed beneath mass ... A thoroughly unmemorable event." - Crowther, N. Y. Times.

"Extraordinarily taut drama ... slides rapidly downhill into the Eighteenth Century ... Middling effort ... will stimulate the unimaginative." - Winsten, N. Y. Post.

"Charm of the original has been removed and the lumbering, never quite convincing, melodramatic spirit is no comforting substitute." - Cook, N. Y. World-Telegram.

'PANDORA AND THE FLYING DUTCHMAN'
M-G-M

"Curiously mystic and sometimes precious ... Long and fairly polished drama ... shines only fitfully." - A. W., N. Y. Times.

"Human, or superhuman, element is both pretentious in design and superficial in effect ... Erratic movie ... more turbulent than convincing." - Guernsey, N. Y. Herald-Tribune.

"The talk, those conversations, are simply and overwhelmingly too damned long ..." - Winsten, N. Y. Post.

"Plods along through dialogue liberally sprinkled with fancy quotations ... Occasionally just skirting art's absurdity." - Cook, N. Y. World-Telegram.

'I'LL SEE YOU IN MY DREAMS'
WARNER BROS.

"Warm and cheerful ... Music is most agreeably done ... It's that Danny Thomas, however, who lifts and carries off this show." - Crowther, N. Y. Times.

"Doesn't make an important film, but it has touching sentimental moments, between the well-remembered songs." - Winsten, N. Y. Post.

"Carefully designed to please everyone in the mildest possible way ... Bland and innocuous ... Benevolent triva." - Guernsey, N. Y. Herald-Tribune.

"One of the season's top musicals ... Warm, melodious picture, sure to gladden the already merry Yuletide." - Creelman, N. Y. World-Telegram.

'DOUBLE DYNAMITE'
RKO

"Second-rate screen fare which is all the more disappointing because it was promising ... Writer ran out of ingenuity and the director helped him throw sand on the flickering fuse." - McCord, N. Y. Herald-Tribune.

"Whatever that sizzling title is supposed to mean, this thin little comedy is strictly a wet firecracker ... Those behind the camera ... apparently were as long on determination as they were short on inspiration." - H. H., N. Y. Times.

"It's good that the picture mystifies. Being neither beautiful nor full of song hits, not very funny and certainly short on excitement, anything that stimulates attention is a help." - Winsten, N. Y. Post.

"Frustrous fare ... No musical ... Series of comic misadventures ... Mood is light and gay." - Pelswick, N. Y. Journal-American.

FILM BULLETIN
PROTECT FIRST RUNS
Southern Calif. TOA

The membership of Southern California Theatre Owners of America is very much upset about the distributors policy of selling first-run pictures to individual outlying theatres, totally disregarding the investment in first-run theatres.

By this policy they are reducing the value of the programs playing the regular first-runs, as the public is led to believe that these are secondary pictures.

In negotiating these long-term runs, the distributors are asking that the bidder incorporate his proposed admission prices in the bid. This is being used in some cases as a device to circumvent the decision of the United States Supreme Court in the Paramount case against including admission prices in a contract.

The pictures which have been released to said neighborhood theatres for individual runs have not been generally road shown. As a result of this policy of the distributors, the public is being charged excessive admission prices for ordinary pictures.

Through this policy of licensing pictures for extended runs, the natural flow of product to the subsequent-run theatres is being interrupted and consequently these theatres are suffering greatly through inferior bookings. At the present time there are 164 closed theatres in this exchange area, with the number likely to increase as the result of this threatened curtailment of normal flow of product.

These pictures are purportedly put up for bids. However, since there is no public opening of bids, there is no way of determining whether the distributor selects his own customer regardless of the bids filed.

As a result of said policy of unjustifiably granting extended runs, the public will soon become convinced that unless a picture plays on an extended-run basis at advanced admission prices, the picture is not one worth seeing. The natural effect of this tendency will be to concentrate the public's patronage in fewer and fewer theatres.

COOPERATION - A GOOD SIGN
Indiana Allied

This past week our attention was called to examples of what can be done in the way of Distributor-Exhibitor cooperation in selling motion pictures. The first example was Lippert's handling of their picture "Lost Continent". Lippert rents a theatre front to the exhibitor booking the picture. We don't know just how it is built up but it at least is an exploitation front that the average exhibitor could not afford and does not have the personnel to create. Our informant did not enthuse about the picture but he said that in his opinion the theatre front was responsible for doubling his average business.

If Lippert can do this why shouldn't it be just as good an idea for Metro on a picture like "King Solomon's Mines," RKO

DECEMBER 31, 1951

CLICHES WON'T HELP
ATOL of Indiana

We're getting pretty tired of hearing film salesmen come up with that corny cliche that the trouble with this business is that exhibitors are lazy and never exploit a picture. Probably somebody said it in a sales convention someplace and now we suppose most salesmen repeat it an average of four times every day. Always spoken as an unimpeachable truth that they arrived at only after a very precise and scientific analysis.

It is observation that exhibitors are spending more time and effort in showmanship and exploitation now than has been done for years. We also believe that the reception of the Movietime plans proved that exhibitors were ready and able to get out and sell when not confronted with a distributor sales policy that took away all of their incentive. If anybody can be charged with failing to do their part in selling the public, then no one is less guilty than the distributors.

Has a salesman ever called you and said in effect: "Our company has a picture booked into your theatre and we have a lot of good ideas on how it can be promoted. Can I come into your town for a half day and work with you on some local angles?"

Do you think any other manufacturer of consumer goods drops a load of merchandise into a retail store and then gives no personal and direct sales help? But the film companies felt so little obligation to follow through on their deals that they even turned over their advertising accessories to another company. Can you imagine any other business telling its accounts that want to make a window display or a counter display the name of a firm that will sell them the accessories.

HOLD YOUR FIRE!
North Central Allied

Someplace or other we read where a drive-in operator encouraged crows at his theatre. It appears that they are excellent scavengers and do a great job of KP by cleaning up all the odds and ends of foods that are dropped or discarded in a drive-in. We can't tell you how to encourage the crows to come around, but we pass on this hint so that you won't shoot them or shoo them if you're lucky enough to have these cleaners-uppers.

POPCORN AND OPS
North Central Allied

Several exhibitors have made inquiry about the applicability of the rules and regulations of OPS to their theatre operations. Admissions are not subject to the regulations. However, candy, popcorn, food, etc., sold as refreshments may fall under the regulations and exhibitors must file the proper form with the nearest OPS office. If you desire further information, get in touch with this office or OPS.
Which trade paper has the most "DRAG" with independent exhibitors?
**ALLIED ARTISTS**

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<tr>
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<td>8-27</td>
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<td>H. H. H. Gorcey</td>
<td>Aug</td>
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<td>Deloast-Morton</td>
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**PARAMOUNT**

**1951-52 Features Completed (58) In Production (2)**

### RELEASE CHART — 1951-52

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<td>The Big Sleep</td>
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<td>1981</td>
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<tr>
<td>The Big Steal</td>
<td>Martin-Lewis</td>
<td>5-91</td>
<td>1981</td>
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<td>The Big Shot</td>
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<td>5-91</td>
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**REPUBLIC**

**1951-52 Features Completed (15) In Production (2)**

### RELEASE CHART — 1951-52

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**RKO RADIO**

**1951-52 Features Completed (65) In Production (0)**

### RELEASE CHART — 1951-52

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<td>Androcles And The Lion</td>
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**20th CENTURY-FOX**

**1951-52 Features Completed (47) In Production (8)**

### RELEASE CHART — 1951-52

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**FILES**

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**COMPLETED**

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**RELEASE CHART — 1951-52**

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**UNIFIED ARTISTS**

**WARNER BROTHERS**

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<th>1951-52 Features</th>
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**RELEASE CHART — 1951-52**

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<td>Carson City (79)</td>
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**UNIVERSAL-INTERNATIONAL**

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**RELEASE CHART — 1951-52**

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**THEATRE MANAGERS and OWNERS**

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

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