"WE THE PUBLIC VOTED
M-G-M FIRST IN BOXOFFICE
BLUE RIBBON AWARDS THIS
YEAR! TOPS IN STARS* AND
SHORTS TOO!!** AND LOOK
WHAT'S COMING!"

BLUE RIBBON VOTE!
M-G-M again is the
winner of the greatest
number of Boxoffice Blue
Ribbon Awards this year!

M-G-M: 4 OUT OF 12
Next Companies 3, 2, 1, 1, 1

ALL-TIME BLUE RIBBON VOTE!
M-G-M: 58
Twice as many as next company's 29

M-G-M FIRST IN STAR-POWER!
M-G-M leads combined Male and Female vote:
*M-G-M: 4 (CLARK GABLE · SPENCER TRACY
GREER GARSON · MARGARET O'BRIEN)
Next: 3, etc.

**M-G-M SHORTS CHAMP! TOPS 10 BEST
Individual Short Subjects with Technicolor Tom & Jerry
"CAT CONCERTO"
"GREEN DOLPHIN STREET" Set new M-G-M opening day record in Criterion, N. Y. World Premiere. Mightiest spectacular drama since "Gone With The Wind." Earthquake, tidal wave, tribal warfare in this gigantic, romantic picturization of M-G-M's Prize Novel that 20 million readers are waiting for. Starring Lana Turner, Van Heflin, Donna Reed, Richard Hart.

EXTRA! "Green Dolphin Street" 1st week's business is biggest M-G-M record in entire history of Loew's Criterion Theatre, N. Y.

"SONG OF LOVE" World Premiere at Radio City Music Hall set all-time M-G-M record for first eight days. Great romantic drama with magnificent music stars Katharine Hepburn, Paul Henreid, Robert Walker. Another masterpiece by the director of "The Yearling." Selected as Picture of the Month by Redbook and Cosmopolitan Magazines.

"CASS TIMBERLANE" World Premiere at Radio City Music Hall follows "Song of Love." Unquestionably will be among the Ten Best of the Year! Spencer Tracy and Lana Turner are a marvelous combination co-starred with Zachary Scott in a big-time production of the best-seller that packs humor and humanity, luxury, love and laughter into a warmly appealing romance. It's got everything for the millions of movie-goers. A honey!

"GOOD NEWS" The third M-G-M picture to get World Premiere at Radio City Music Hall. Selected as New Year's Picture. Packed with Technicolor verve and joy, moves with lightning pace. Peter Lawford, rapidly reaching top box-office draw, is at his romantic best with June Allyson, plus brilliant young Broadway stage stars. Great tunes, excellent dancing, swell fun. Picture runs only an hour and a half which means perfect set-up for big Xmas and New Year's turn-over business everywhere.


"HIGH WALL" Exciting, tense, romantic melodrama, which we predict will be a headline box-office attraction. Not since "Johnny Eager" has Robert Taylor had as powerfully rugged a role and Audrey Totter, continuing to build to stardom, is his excellent romantic partner. Plus Herbert Marshall and big cast. Fresh direction and fast-paced handling make this a really big, important box-office picture.

"THE PIRATE" Teams Judy Garland and Gene Kelly in a rich Technicolor Cole Porter musical extravaganza with provocative love story. Picture fans will royally welcome Judy Garland in an adorable singing role. This picture has genuine novelty of treatment and content and produced on tremendous scale is not only eye-filling but has outstanding musical score and is loaded with comedy and action. A great all-around entertainment.

"ON AN ISLAND WITH YOU" Peter Lawford, new idol of the fans, romantically teamed with Esther Williams plus Ricardo Montalban, Jimmy Durante, Cyd Charisse, Xavier Cugat in a dashing Technicolor picture. The love story has a delightfully different, racy, new twist and the South Sea backgrounds are a perfect setting for Esther Williams' beauty. A big, gorgeous musical for packed houses.

"THE KISSING BANDIT" Frank Sinatra and Kathryn Grayson in a big and gay Technicolor musical with an unusual and intriguing plot and plenty of love songs for the stars to sing. It has a swashbuckling theme of the inaccessible high born girl and the daring kissing bandit, with thrills and excitement galore. Rich, racy, romantic, for sure-fire returns! A gala audience attraction.
The Barometer says with Warner Bros. it's always sunny!!!
ACE OF THE SIERRA MADRE
TURTLE
SURE OF THE VICTOR
WINTER MEETING
TWO GUYS FROM TEXAS
WHIPLASH
WOMAN IN WHITE
SILVER RIVER
WALLFLOWER

ARK PASSAGE
HAGEN ROSE
IRISH GIRL
UNUSPECTED
MICHAEL CURTIZ
TECHNICOLOR
TECHNICOLOR
UNITED STATES
PROD

FATHER
TECHNICOLOR

JACK L. WARNER, Executive Producer
20th Century-Fox, the leading figure in the industry, leads the industry with more "hit pictures" in the Boxoffice Barometer than any other company!

"THE RAZOR'S EDGE"
"MIRACLE ON 34th STREET"
"KISS OF DEATH" • "CENTENNIAL SUMMER"
"I WONDER WHO’S KISSING HER NOW"
"THE SHOCKING MISS PILGRIM" • "MARGIE"
"3 LITTLE GIRLS IN BLUE" • "13 RUE MADELEINE"
"MY DARLING CLEMENTINE" • "BOOMERANG!"
"MOTHER WORE TIGHTS"
**Forecast!**

The biggest figures in the industry will continue to be made by 20th Century-Fox!

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</tr>
</thead>
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<tr>
<td><strong>FOREVER AMBER</strong></td>
<td>Technicolor - Linda Darnell, Cornel Wilde, Richard Greene, George Sanders</td>
</tr>
<tr>
<td><strong>DAISY KENYON</strong></td>
<td>Joan Crawford, Dana Andrews, Henry Fonda</td>
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<tr>
<td><strong>GENTLEMAN'S AGREEMENT</strong></td>
<td>Gregory Peck, Dorothy McGuire, John Garfield</td>
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<tr>
<td><strong>CAPTAIN FROM CASTILE</strong></td>
<td>Technicolor - Tyrone Power, Jean Peters, Cesar Romero</td>
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<td><strong>THUNDER IN THE VALLEY</strong></td>
<td>Technicolor - Lon McCallister, Edmund Gwenn, Peggy Ann Garner</td>
</tr>
<tr>
<td><strong>YOU WERE MEANT FOR ME</strong></td>
<td>Jeanne Crain, Dan Dailey</td>
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<td><strong>THE BALLAD OF FURNACE CREEK</strong></td>
<td>Victor Mature, Coleen Gray, Glenn Langan</td>
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<td><strong>GIVE MY REGARDS TO BROADWAY</strong></td>
<td>Technicolor - Dan Dailey, Charles Winninger, Nancy Guild</td>
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<td><strong>CALL NORTHSIDE 777</strong></td>
<td>James Stewart, Helen Walker, Richard Conte</td>
</tr>
<tr>
<td><strong>WALLS OF JERICHO</strong></td>
<td>Linda Darnell, Cornel Wilde, Anne Baxter</td>
</tr>
<tr>
<td><strong>SITTING PRETTY</strong></td>
<td>Maureen O'Hara, Robert Young, Clifton Webb</td>
</tr>
<tr>
<td><strong>GREEN GRASS OF WYOMING</strong></td>
<td>Technicolor - Peggy Cummins, Charles Coburn, Robert Arthur</td>
</tr>
<tr>
<td><strong>THE SNAKE PIT</strong></td>
<td>Olivia de Havilland also starring Mark Stevens and Leo Genn</td>
</tr>
<tr>
<td><strong>SUMMER LIGHTNING</strong></td>
<td>Technicolor - June Haver, Lon McCallister</td>
</tr>
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<td><strong>THIS IS THE MOMENT</strong></td>
<td>Technicolor - Betty Grable, Douglas Fairbanks, Jr.</td>
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COLUMBIA STUDIOS ARE DELIVERING MORE IMPORTANT PICTURES THAN EVER BEFORE
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322 S. Michigan Ave., Chicago 4, III.
SELZNICK RELEASING ORGANIZATION

IN A TRADITION OF QUALITY

THE SELZNICK STUDIO

NOW DISTRIBUTING: DUEL in the SUN Intermezzo

EDITING: THE PARADINE CASE PORTRAIT of JENNIE
The All-American Favorites of 1947

THE WINNERS
1. Ingrid Bergman
2. Bing Crosby
3. Claudette Colbert
4. Olivia de Havilland
5. Clark Gable
6. Gary Cooper
7. Cary Grant
8. Barbara Stanwyck
9. Joan Crawford
10. Humphrey Bogart
11. Dana Andrews
12. Gregory Peck

Clark Gable is another who has come back into public favor after a period off the screen due to his war service, and he goes from ninth to fifth place on the combined list. His hit this season was "The Hucksters" and then the reissue of "Gone With the Wind" was a big help. While there was much grumbling about his "Adventure" of last season, it did keep him before the public. Gable was high man in 1943 (no combined figures for that year) but this year he is back to second from the top on the male star list. He was ninth there in last year's poll.

Other changes this season on the combined list show Gary Cooper in sixth place instead of seventh. Cary Grant seventh instead of eighth. Barbara Stanwyck eighth when she did not place last time, and Gregory Peck 12th though he was crowded out last season. Humphrey Bogart remained in tenth place, the same as on last year's poll. Margaret O'Brien and Van Johnson disappeared from the combined list of favorites, as did Bette Davis and Greer Garson. In the separate lists these three female stars still placed, but Van Johnson was also crowded out of the male star lineup.

However, it is rather startling to find Greer Garson, who led the combined list on both the 1945 and 1944 polls, down to eighth place among her sister stars; to find Bette Davis, who came second one of those years and third another on the separate lists, down to sixth place; and little Margaret O'Brien in eleventh place. Along with Van Johnson, Walter Pidgeon did not make either list this year, but on the other hand, Fred MacMurray and James Stewart filled in. We can attribute this to the popular appeal of "The Egg and I" and "It's a Wonderful Life." Truly it takes a popular picture to make a star, just as we might say that the other way around.

Last year's winners were equally divided between the two sexes, but this year there are seven male stars on the combined list to five of the ladies. Perhaps this is made up for by the fact that the one at the top is a woman and not among the top four, only one is a man. This latter situation also prevailed last year, but not as to the same stars in third and fourth places. Greer Garson and Bette Davis, the two feminine stars who did not make the combined list this year though scoring high in previous polls, have neither one had a sympathetic role among the recent releases.

The poll is taken by sending questionnaire to representative groups, thus gaining a cross-section opinion as to the relative popularity of film stars:

1. A comprehensive list of newspaper motion picture editors.
2. Independent theatre owners not subject to producer-utilization pressure or influence.
3. National Screen Council members, who each month select the outstanding pictures that are suitable for family entertainment, which then receives the BOXOFFICE Blue Ribbon Award. The Council is composed of newspaper and magazine motion picture editors, radio film commentators, and representatives of better films councils, civic and educational organizations.
BING CROSBY
CLARK GABLE

GARY COOPER

★

★

★
**THE ALL-AMERICAN SCREEN FAVORITES OF 1947**

**THE WINNERS:**
1. **INGRID BERGMAN**
2. **BING CROSBY**
3. **CLAUDETTE COLBERT**
4. **OLIVIA DE HAVILLAND**
5. **CLARK GABLE**
6. **GARY COOPER**
7. **CARY GRANT**
8. **BARBARA STANWYCK**
9. **JOAN CRAWFORD**
10. **HUMPHREY BOGART**
11. **DANA ANDREWS**
12. **GREGORY PECK**

**The Runners-up:**
(Listed in Order of Highest Number of Votes Received)

**MALE**
1. Bing Crosby 7. Gregory Peck
2. Clark Gable 8. Spencer Tracy
5. Humphrey Bogart 11. Fred MacMurray

**FEMALE**
1. Ingrid Bergman 6. Bette Davis
2. Claudette 7. Betty Grable
3. Olivia de 8. Greer Garson
4. Barbara 9. Irene Dunne
5. Myrna Loy 10. Rita Hayworth
6. Norma Shearer 11. Margaret
7. Jennifer Jones 12. Dorothy Lamour
12. Lana Turner 13. Ethel Merman
14. Katharine Hepburn 15. Dorothy McGuire
15. Maureen O’Sullivan 16. Teresa Wright
16. Myrna Loy 17. Lucille Ball
17. Jane Wyman 18. Maureen O’Hara

**The Medalists:**
(Listed in Order Named)

**Males:**
Keenan Wynn
Van Heflin
Dana Andrews
Robert Taylor
Robert Montgomery
Olivia de Havilland
Dennis Morgan
Charley Chase
Barry Fitzgerald
Janet Gaynor
Dana Andrews
Paul Henreid
Keenan Wynn
Van Heflin
Dana Andrews
Robert Taylor
Robert Montgomery
Olivia de Havilland
Dennis Morgan
Charley Chase
Barry Fitzgerald
Janet Gaynor
Dana Andrews
Paul Henreid

**Females:**
Sonja Henie
Ann Sothern
June Allsop
Cass Daley
Elia Batti
Martine Carol
Peggy Cummins
Ruth Hussey
Betsy Field
Peggy Ann Garner
Virginia Mayo
Dinah Shore
Mona Freeman
Angela Lansbury
Vivian Blaine
Lilli Palmer
Donna Reed
Oiga San Juan
Alexis Smith
Veronica Lake
Catherine McLeod
Cyd Charisse
Pheilla Thaxter
Marguerite Chapman
Martha Hunt
Lillian Gish
Wanda Hendrix
Frances Langford

**The Medalists:**

**Male:**
Keenan Wynn
Van Heflin
Dana Andrews
Robert Taylor
Robert Montgomery
Olivia de Havilland
Dennis Morgan
Charley Chase
Barry Fitzgerald
Janet Gaynor
Dana Andrews
Paul Henreid

**Female:**
Sonja Henie
Ann Sothern
June Allsop
Cass Daley
Elia Batti
Martine Carol
Peggy Cummins
Ruth Hussey
Betsy Field
Peggy Ann Garner
Virginia Mayo
Dinah Shore
Mona Freeman
Angela Lansbury
Vivian Blaine
Lilli Palmer
Donna Reed
Oiga San Juan
Alexis Smith
Veronica Lake
Catherine McLeod
Cyd Charisse
Pheilla Thaxter
Marguerite Chapman
Martha Hunt
Lillian Gish
Wanda Hendrix
Frances Langford
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<th>CENTRAL STATES</th>
<th>SOUTHERN STATES</th>
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<tr>
<td><strong>URBAN</strong></td>
<td><strong>MALE</strong></td>
<td><strong>FEMALE</strong></td>
<td><strong>MALE</strong></td>
</tr>
<tr>
<td>1</td>
<td>Ingrid Bergman</td>
<td>Bing Crosby</td>
<td>Ingrid Bergman</td>
</tr>
<tr>
<td>2</td>
<td>Olivia de Havilland</td>
<td>Clark Gable</td>
<td>Olivia de Havilland</td>
</tr>
<tr>
<td>3</td>
<td>Claude Colbert</td>
<td>Dana Andrews</td>
<td>Greer Garson</td>
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<td>4</td>
<td>Joan Crawford</td>
<td>Cary Grant</td>
<td>Joan Crawford</td>
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<tr>
<td>5</td>
<td>Irene Dunne</td>
<td>Humphrey Bogart</td>
<td>Irene Dunne</td>
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<tr>
<td>6</td>
<td>Betty Davis</td>
<td>Gregory Peck</td>
<td>Olivia de Havilland</td>
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<td>7</td>
<td>Barbara Stanwyck</td>
<td>Gary Cooper</td>
<td>Myrna Loy</td>
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<tr>
<td>8</td>
<td>Rita Hayworth</td>
<td>Spencer Tracy</td>
<td>Betty Grable</td>
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<tr>
<td>9</td>
<td>Betty Grable</td>
<td>Lowry Young</td>
<td>Resalind Russell</td>
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<tr>
<td>10</td>
<td>Rosalind Russell</td>
<td>Bob Hope</td>
<td>Joan Fontaine</td>
</tr>
<tr>
<td>11</td>
<td>Margaret O’Brien</td>
<td>Joan Crawford</td>
<td>Rita Hayworth</td>
</tr>
<tr>
<td>12</td>
<td>Greer Garson</td>
<td>Ronald Colman</td>
<td>June Allyson</td>
</tr>
</tbody>
</table>

| **RURAL**      | **MALE**      | **FEMALE**     | **MALE**      | **FEMALE**     | **MALE**      |
| 1              | Ingrid Bergman | Bing Crosby    | Ingrid Bergman | Bing Crosby    | Ingrid Bergman |
| 2              | Olivia de Havilland | Clark Gable | Olivia de Havilland | Cary Grant | Claude Colbert |
| 3              | Margaret O’Brien | Spencer Tracy | Barbara Stanwyck | Clark Gable | Betty Grable |
| 4              | Betty Grable   | Lowry Young    | Greer Garson   | Fred MacMurray | Betty Grable |
| 5              | Rosalind Russell | Bob Hope  | Olivia de Havilland | Wallace Berry | Greer Garson |
| 6              | June Allyson   | Barbara Stanwyck | Van Johnson | Dana Andrews  | June Allyson |
| 7              | Greer Garson   | Paulie塔 Goldard | June Allyson | Bud Abbott and | June Allyson |
| 8              | Rita Hayworth  | Dana Andrews   | Dana Andrews   | June Allyson  | June Allyson |
| 9              | Betty Davis    | Fred MacMurray | Judy Garland   | Esther Williams | Dana Andrews |
| 10             | Loreta Young   | Bud Abbott and | Jeanne Crane   | Lidiard Barrymore | June Allyson |
| 11             | Joan Crawford  | Lidiard Barrymore | Rosalind Russell | Gay Milland | Rita Hayworth |
| 12             | Irene Dunne    | Paulie塔 Goldard | Jack Carson    | Jeanne Crane  | Humphrey Bogart |

**SOUTHERN STATES:** Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas. **EASTERN STATES:** Connecticut, Delaware, Kentucky, Maine, Maryland, Massachusetts, Michigan, New Hampshire, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Vermont, Virginia, West Virginia, **WESTERN STATES:** Arizona, California, Colorado, Idaho, New Mexico, Montana, Nevada, Oregon, Utah, Washington, Wyoming. **CENTRAL STATES:** Illinois, Indiana, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota, Wisconsin.
THE LEADERS

1. Roy Rogers
2. Gene Autry
3. Bill Elliott
4. William Boyd
5. George "Gabby" Hayes
6. Smiley Burnette
7. Johnny Mack Brown
8. Charles Starrett
9. Bob Nolan
10. Bob Steele

FOREIGN films may be invading the domestic film market to the delight of the critics who want art with a broad A on the screen, and foreign studios may even be making some romantic and mystery dramas which are challenging the Hollywood variety, but when it comes to action films, we still have our westerns. There is nothing like them anywhere else and there may be those who will say, "Thank God for that." It won't be smalltown and neighborhood house exhibitors who make this remark, however, for few of them could look their bankers in the face were it not for these so-called "horse operas" which are beloved by children and the young in heart who ride vicariously over the hills and plains with their favorite western star, often a whole posse of villains in a pursuit which lasts a whole reel.

And speaking of favorite western stars, the public really does play favorites with the sagebrush heroes. Not every star who can wear a ten-gallon hat and yodel during a round-up is popular enough to keep bringing the customers back each Friday and Saturday night to see them. But the results of this year's All-American Western Favorites poll show one thing, pardner, and that is that you got to git yourself a guitar if you want to top the list, cause Roy Rogers and Gene Autry are the top players, and they both are guitar-playing cowboys who can make the coyote's howl on the lone prairie sound pretty amateurish. Yes, sirree, the boys can sure pluck a mean string when they're not riding to the rescue of some burnt-out homesteader or even some damsel in sad-
dle pants who still needs a man when in distress.

Let's not give all the credit, either, to the stars and their guitars, for Trigger and Champion come in for their share of public adulation. And since this year the poll was more like a horse race than in previous years, with what might be termed a "photo-finish" when the final ballots were counted leaving Roy the winner by a narrow margin of 24, it was almost as if Trigger and Champion were running a real race with their rider-actors. Autry's splendid showing is somewhat remarkable in view of the fact that he had been away from the screen for several years, except for his re-releases. Rogers still retains his title as "King of the Cowboys," however, a title he has held since the 1944-45 poll. Cinch your saddles tight, boys, for next year's poll!

When George "Gabby" Hayes sees this year's poll results, he's likely to scratch his chin whiskers and wonder what in tarnation is going on that he has slipped from third to fifth place in the popularity lineup. Bill Elliott moves up from fourth to third place and William Boyd from fifth to fourth. Smiley Burnette seems to be in a rut at sixth place as does Johnny Mack Brown in the seventh niche, but Charles Starrett moves up from ninth to eighth place, with Ken Maynard crowded out. Bob Nolan and Bob Steele place for the first time, in ninth and tenth places respectively.

The introduction of color into many westerns does not seem to have made much difference to action fans, who can take their scenery or do without it, but they want plenty of gunplay, hard riding, and a plot that takes them back to the frontier life of America which has always seemed to hold glamour for the boys and girls of a soft-living generation. The Indians may be the vanishing Americans in history books but still come to life on the screen to the delight of those whose great-grandparents did not find them so entertaining, though plenty diverting.

The rash of horse pictures and dog pictures which broke out several years ago in the studios has not materially affected the boxoffice draw of the typical western. Something of the star's personality is lacking in the best of these animal pictures for those fans who go wherever a picture playing contains their favorite western star.
The Marquee-Note
of Quality

"Color by
TECHNICOLOR"

TECHNICOLOR MOTION PICTURE CORP.

Herbert T. Kalmus, President
and General Manager
Old Problems Continue; New Ones Arise

by J. M. JERAULD

THIS industry seems to be faced with one emergency after another. Last year it was the antitrust decree which had all three branches—production, distribution and exhibition—in a state of excitement. This year producers and distributors are worrying about the possible effects of the British 75 per cent and a variety of foreign exchange restrictions; exhibitors are excited about the proposed 300 per cent increase in Aascap fees, the series of advanced priced pictures in prospect, and the general disturbance of clearance schedules.

The antitrust appeal is pending, but it seems to have faded into the background for the time being.

Enter the TOA

A new element has entered into the exhibition situation—the TOA. It has a comprehensive program—the Aascap fee increase, public relations, plans for improving theatre business, legislative representatives in Washington and in state capitals, and other issues. Nothing so elaborate has ever been attempted. Its success will depend upon the financial support forthcoming from regional organizations.

Worrying about the foreign situation is not new. Practically the same fears about export curtailment developed at the start of World War II. An economy wave swept the industry and a few months later business was so good that exhibitors couldn't believe their own boxoffice statements. At that time all governmental leaders felt films were necessary for the maintenance of morale. The new factor in the situation is the theory of Sir Stafford Cripps, British economic dictator, that austerity should be carried into everything, including the exhibitors. If he can implant this theory into the minds of the British theatre-going public, compromise will be forthcoming and the situation may change for the better.

Effects of Foreign Squeeze

Whatever the outcome, it is generally felt that distributors will have to leave part of their funds in foreign areas and invest them there.

In the meantime producers are trying to find out how to produce good pictures for less money, or to get their investments back in a hurry. Cautious bankers who are refusing loans to independent producers have severely restricted this form of production.

The hope of getting quick returns on pictures is the explanation for the rush of big pictures onto the market at $1.20 a week rates. Thousands of exhibitors are protesting that this is no time to increase admissions, because it stirs up protests from the public caught in the middle of an inflation spiral. Those exhibitors who have made money on the big pictures are inclined to take things as they come. One or two big pictures that do not pan out large profits on the advanced admissions will stir up new protests.

Opposition to Hiked Admissions

Exhibitor opposition was especially strong in small towns and rural areas. In mid-October Allied Independent Theatre Owners of Iowa and Nebraska, Inc., started campaigns against advanced prices throughout the two states in which it is active.

After a poll of 160 exhibitors it was reported only 11 had run $1.20 pictures, and ten of the 11 declared they would not do so again, because complaints were pouring in from patrons. Some walked away from the boxoffice; it was reported; some stayed away for two weeks, and in two instances customers stayed away for a month.

Leo F. Wolcott, chairman of the board, declared that the surest way to invite higher license fees, taxes, and increased admission levies would be to take theatres out of “the popular price class.”

Similar opposition was voiced by some heads of medium-sized circuits, but there developed a tendency among some circuit heads who had previously opposed the advances to test the $1.20 rates in their larger houses. S. H. Fabian, one of those who dropped his earlier opposition in order to keep the high-priced, highly-advertised films from going to his competitors. He did this on the theory that after experience with audience reactions he would be in a better position to tell whether the practice could be continued.

Clearances Are Upset

These mass openings have disturbed clearance schedules everywhere. It was expected that competitive bidding also would die out because of event current of events competitive bidding has become a dead issue—or, if not dead, extremely anemic.

Pending the supreme court’s decision in the antitrust case distributors are avoiding doing things which the three-judge court declared direct violations of the Sherman and Clayton laws, but the new code directed by the court for conduct of the business is being overlooked quite generally.

Late in 1947 a new element—the drive-in theatre—began to make itself felt in the exhibition field. Relaxation of controls over building materials and the return of motoring in a big way started a wave of drive-in construction which held the possibilities of an overbuilding epidemic.

A Surge of Drive-Ins

When it became apparent that the overhead was about 25 per cent that of enclosed theatres and that these enterprises could be operated at least six months of the year even in northern areas circuit operators and smalltown exhibitors began studying them closely.

In two spots the operators went after first run product. The drive-in men were smart enough to realize that by admitting children free they could draw the family trade. Entire families piled into cars and get to where they want to go without making an additional move. They combine a ride into the country with film entertainment, avoid parking lot charges, and get home at a reasonable hour.

By the year-end 550 drive-ins will have been built or planned for immediate construction. At the end of 1946 there were hardly 100 in operation. Before the antitrust decree it would have been impossible for them to get anything better than fourth run and releases. Because customers travel so far a new concept of what constitutes competition may have to be introduced into clearance decisions of the arbitration boards, if this system is continued.

Business Change Slight

Distributors and exhibitors profess to be nervous about the business outlook as they continue to believe that the falling off of business has not been alarming. It was generally agreed that at the end of the third quarter of 1947 downtown theatres in large and medium-sized cities had suffered a decline of approximately 10 per cent, but subsequent runs and small town houses which lost business during the early days of the war boom were getting back their old customers.

Some of the warroom cities on the Atlantic and Pacific coasts and in the south have been affected by population shifts since shipbuilding, airplane and other war industries have declined, but in the great agricultural midwest and northwest business is admittedly good due to high prices.

Slowing down of strikes in the coal mining, steel making and automobile manufacturing regions put theatre business back on satisfactory levels.

Exhibitors always prefer to be pessimistic when talking about business, but when film salesmen are out of hearing most of them will admit they’re optimistic for 1948.

Antitrust Decision Delayed

Late in the year it became apparent that the antitrust decision which the supreme court would not come until late in 1948. James F. Byrnes, former secretary of state and former supreme court justice, applied for and received an extension of time for preparation of the defendants’ brief. This was granted by the court with a tentative January hearing set.

Because briefs in the Schine and other cases were being printed and no start had been made on the huge record of the case against the majors the opinion spread that there might be another postponement, and that in the normal course of events the court might spend several months on the case before handing down its decision.
"Autry fans will acclaim THE LAST ROUND-UP as his possible all time best."  BOXOFFICE

"Something wholesome and entertaining to offer every segment of the audience."  INDEPENDENT

"THE LAST ROUND-UP has everything to make it click."  VARIETY

"Engrossing Western which contains all the necessary ingredients."  EXHIBITOR

"THE LAST ROUND-UP is carefully made to please the trade."  M.P. DAILY

"First of the Gene Autry product for Columbia release is just what the public ordered."  SHOWMEN'S TRADE REV.

"THE LAST ROUND-UP is far and away the best Autry picture to date."  M.P. HERALD

"A natural for the box-office."  FILM DAILY

"THE LAST ROUND-UP is a box-office winner."  HOLLYWOOD REPORTER

"Will satisfy old Autry fans and make plenty of new ones."  DAILY VARIETY
THE GREATEST AUTRY PICTURE EVER MADE!

COLUMBIA PICTURES presents
Gene AUTRY
and his famous horse, CHAMPION
THE LAST ROUND-UP

with
JEAN HEATHER · RALPH MORGAN · CAROL THURSTON · MARK DANIELS
and THE TEXAS RANGERS
Screenplay by Jack Townley and Earle Snell
Directed by JOHN ENGLISH · Produced by ARMAND SCHAEFER
A Gene Autry Production
The Ten Best Shorts Series

1—This Is America (RKO) MGM
2—March of Time (20th-Fox) MGM
3—Disney Cartoons (RKO) MGM
4—Tom & Jerry Cartoons (MGM) MGM
5—Featurettes (WB) MGM
6—Grantland Rice Sportlights (Para) MGM
7—Jerry Toons (20th-Fox) MGM
8—Merrie Melodies (WB) MGM
9—Pete Smith Specialties (MGM) MGM
10—Name Band Musicals (U-I) MGM

THE TEN BEST SHORTS

1—Cat Concerto (Tom & Jerry Cartoons) MGM
2—Passage to Nowhere (This Is America) RKO
3—Fashion Means Business (March of Time) 20th-Fox
4—A Boy and His Dog (Two-reel Specials) WB
5—Jasper in a Jam (George Pal Puppets) Para
6—Donald's Dilemma (Disney Cartoons) RKO
7—The Enchanted Square (Noveltoon) Para
8—Overture to William Tell (Lantz Cartoons) U-I
9—Melody of Youth (Melody Makers) WB
10—Traffic With the Devil (Specials) MGM

There will be a good deal of variety in the current season's shorts lineup, with six companies listing new series to add spice to programs. MGM is offering a new series of six Martin Block Musical Merry-Go-Rounds. RKO has scheduled two new series—My Pal, featuring the dog, Flame, and another as yet untitled. Paramount is introducing a new group of eight Screen Songs shorts. Warners has a new group of six Memories of Melody Lane shorts. Columbia will release 12 one-reelers in a new series of Film Novelties. U-I has a new group of musical westerns.

Sales Heads Are Optimistic

Most shorts sales heads are optimistic when it comes to future sales possibilities for short subjects. Some companies report they have been able to secure rental increases in some instances, thereby making up in some measure for increased production costs. (Incidentally, they see little hope for a leveling off of rising prices.)

Oscar Morgan of Paramount predicts an excellent year for sale and exhibition of shorts. He says an increasing number of theatres in double-bill territories are using more shorts than they have for years. The recent run of 140-minute features and promises of more to come are prompting greater use of shorts in many areas.

The executives are almost unanimous on one point—there is a definite need for evaluation of "quality" shorts. It is up to exhibitors to back such product with more showmanlike handling, they say.

Peter Levathes, short subject sales manager for 20th-Fox, warns that "every piece of film that goes on the screen will have to be fully exploited," now that boxoffice returns are tapering off from their high war level. He points out, however, that it also is the producer's responsibility to give exhibitors the kind of shorts that warrant exploitation. When shorts receive more showmanlike handling, he says, it will start the ball rolling, "and short subjects will be on their way to bigger and better things."

"Package" Units for Duals

One of the outstanding developments in the shorts field this past year was the introduction of "package" shorts units by Paramount as replacements for second features. Since last December the company has been providing units of from five to seven subjects, running approximately 65 minutes. These have been backed by exploitation and advertising campaigns similar to those given feature subjects. Two of the earliest experiments with the Paramount "packages" were held in Denver at the Denny Theatre, and in New York at the Brooklyn Paramount.

The idea of combining shorts into a feature-length presentation has gained impetus in recent years, with many circuits featuring all-cartoon shows for children at Saturday matinees.

Several months ago Interstate circuit in Dallas sewed up 11 shorts into a 90-minute feature billed as "The Mirth of a Nation." The idea was suggested by Harvey Smith of George Theatre Co. in Atlanta. The Interstate ad department got out a complete manual on the film containing several selling ideas, mats and trailer copy.

Foresee Successful Shorts Season

by DORIS SULTAN

Distributors are anticipating a successful shorts season, despite the fact that the outlook is somewhat clouded by problems of rising production costs, continuing labor difficulties and to some extent by foreign restrictions.

Four major companies are leading off with big increases in shorts output for 1947-48. Several are introducing new series. Exhibitors are assured of the largest and most varied shorts lineup since before the war.

At least two bright spots have developed in the shorts picture. Many companies report an easing in delivery of Technicolor prints. In addition, both Cinicolor and Technicolor have dropped the price of color prints. This has lightened the burden for shorts producers, despite a recent increase in the price of raw stock.

Outputs Are Increased

Teesing off with the biggest release hikes since the prewar period are MGM, with 54 shorts listed for 1947-48, compared to 30 released the previous year; Columbia, which is boosting its shorts output from 24 two-reelers and 48 one-reelers to 28 double-reel subjects and 94 single-reelers; RKO, with 85 subjects scheduled for 1947-48, compared to 72 last season, and UA, with 16, an increase of 10 over last year.

Many short subjects heads report the color situation is less of a problem than it was nine months ago, when several companies were forced to delay Technicolor releases and in some instances substitute black and white. Some go so far as to predict that color deliveries will return to normal by the end of 1948.

Others frankly admit they are hoping for the best.

In any event, color will play an important part in forthcoming shorts releases. Columbia is picking the number of color subjects by 14. One optimistic note has come from RKO, with the announcement that the company will reissue six Walt Disney cartoons in Technicolor. MGM has listed 30 Technicolor releases for 1947-48. This means more than half its releases will be in color.

Republic Plans Color Series

Republic expects no color difficulties. The company has decided to get on the shorts bandwagon this year with four Technicolor cartoons.

Warners has upped its shorts schedule to 86 films, compared to 84 released last season. Both Paramount and 20th-Fox are maintaining the previous season's output with 64 and 53, respectively. U-I will release 60 shorts, maintaining the '46-'47 level.

26 BAROMETER Section
This name on your screen means Boxoffice Short Subjects

“Unusual Occupations”
Such interesting people doing such fascinating things! A short subject series that is warmly welcomed by exhibitors everywhere.

“Popular Science”
Audience-acclaimed for more than twelve years, this popular shorts series dramatizes the headlines of science in the terms of every-day living.

“Speaking of Animals”
This series of short subjects is more popular than ever. Honored twice with Academy Awards, these films have highlighted with fun and interest every show they've played.

All Short Subject Series Distributed By Paramount

It Also Means The Best In...

“Television Films”
Now mass producing Hollywood's first films written, directed, enacted and photographed exclusively for television. Among the series now in production is “Public Prosecutor,” featuring John Howard, Anne Gwynne, Mary Beth Hughes.

“Commercial Pictures”
Quality sponsored pictures that emphasize entertainment and production excellence are a specialty of Jerry Fairbanks, Inc. Hollywood's leading producer of commercial pictures now has 17 sponsored films before the cameras.

Jerry Fairbanks, Inc.

Hollywood
6052 Sunset Blvd.

Chicago
221 N. La Salle Ave.

Minneapolis
Rand Tower Bldg.

New York
292 Madison Ave.
64 Features in "Hit" Class
Scoring 120% or More

The pendulum took another swing back in the trend of business at the nation's box- offices for the season of 1946-47. And, just as in the two previous seasons, the drop was only seven per cent. Thus the leveling off from the peak of 1943-44 is consistent, at least. And the over-all volume still is well above that of the prewar years. Out of a total output of 313 features, excluding westerns, 176, or 56 per cent scored above the 100 per cent mark. In the hit classification (120 per cent or better), there were 64 pictures, 23 less than in the previous season. In 1944-45 there were 97 hits.

The degree of the drop in the top hit classification is appreciable.

In this category (those scoring 150 per cent or more), there were only nine regular releases against 18 the year before. However, two advanced-scale attractions, not included among regular release calculations, bring the actual total for the closing season to 11.

The two exceptional pictures above referred to made noteworthy records. "The Best Years of Our Lives" came through with the high mark of 272 per cent; "Duel in the Sun" scored with 216 per cent.

With a score of 201 per cent, "Welcome Stranger," starring Bing Crosby, was tops among the season's regular releases. The next high was a healthy 191 per cent for "Blue Skies," another Crosby starrer. In the previous season, "The Bells of St. Mary's" (co-starring Crosby and Ingrid Bergman) had the top mark of 209 per cent.

Of the hits listed in the adjoining columns, 20th Century-Fox has the largest score, 12; Paramount is second with 10; Warner Bros. is third with 9; MGM and Universal-International tie for fourth with 8 each; RKO and United Artists tie for fifth with 6 each; then follows Columbia with 3, and Eagle Lion with 2.

On the ratio of hit pictures against each company's total computed, Warner Bros. has the top ratio of 42.9 per cent, since their score was 9 hits out of 21 pictures tabulated. Paramount is second with 41.6 per cent for 10 hits out of 24 releases. 20th Century-Fox is third with 38.7 per cent for 12 out of 31. U-I is fourth with 8 hits out of 24 for a ratio of 33.3 per cent. UA is fifth with a score of 31.6 per cent for 6 out of 19. MGM is next with 8 out of 26 for a mark of 30.8 per cent. RKO is seventh with 6 out of 30 for a ratio of 20 per cent. Eagle Lion scores a ratio of 9.5 per cent for 2 hits out of 21 releases. And Columbia has a score of 9 per cent, having 3 hits out of 34 releases.
What They Did in the First Runs • Outstanding Hits of ’46-’47

I WONDER WHO’S KISSING HER NOW (20th-Fox). 134
SINGING (U-I) ........................................... 134

KISS OF DEATH (20th-Fox). 133
MIRACLE ON 34th STREET (20th-Fox) .... 133
MY DARLING CLEMENTINE (20th-Fox) .... 133

HOLIDAY IN MEXICO (MGM) .... 132
13 RUE MADELEINE (20th-Fox) .............. 131
CALCUTTA (Para) ...................................... 130
DEAR RUTH (Para) ..................................... 130
SONG OF SCHEHERAZADE (U-I) ............ 130
(These Scored Ratings of 120% or More)

CLOAK AND DAGGER (WB) ............ 128
DECEPTION (WB) .............................. 128
HUMORESQUE (WB) ............ 128
SECRET HEART, THE (MGM) ............ 128
SHOW-OFF, THE (MGM) ............ 128
STRANGE WOMAN, THE (UA) ............. 128
FARMER’S DAUGHTER, THE (RKO) .... 127
SEA OF GRASS, THE (MGM) .......... 126
DESERT FURY (Para) ..................... 125
SHOCKING MISS PILGRIM, THE (20th-Fox) .... 125
ANGEL ON MY SHOULDER (UA) .......... 124
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WICKED LADY, THE (U-I) ............. 124
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RED STALLION (EL) .............. 120

BOXOFFICE

Key Cities From Which Averages Were Computed:

<table>
<thead>
<tr>
<th>Boston</th>
<th>Denver</th>
<th>Los Angeles</th>
<th>Omaha</th>
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<tr>
<td>Buffalo</td>
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<td>Kansas City</td>
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<td>Seattle</td>
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<tr>
<td>Dallas</td>
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</tbody>
</table>

And intermediate cities and typical small town situations.

176* Features Out of 313
Score More Than Average

A

Abie’s Irish Rose (UA) ................. 102
Adventures of Don Coyote (UA) ........ 92
Adventures, The (EL) ................. 118
Affairs of Geraldine (Rep) ............ 99
Alias Mr. Twilight (Col) ............... 96
Angel and the Badman (Rep) .......... 115
Angel on My Shoulder (UA) .......... 124

B

Bachelor’s Daughters, The (UA) ........ 112
Backlash (20th-Fox) ................. 92
Banjo (RKO) .............................. 102
Beast With Five Fingers, The (WB) ...... 116
Beat the Band (RKO) ................. 108
Bedelia (EL) .............................. 113
Beginning or the End, The (MGM) .... 113
Bells of San Fernando (SG) ............ 88
Betty Co-Ed (Col) ................. 98
Big Fix, The (EL) ................. 95
Big Sleep, The (WB) ................. 146
Big Town (Para) ................. 95
Black Beauty (20th-Fox) ............. 109
Black Gold (Mono-AA) ............... 114
Blackmail (Rep) ...................... 98
Blaze of Noon (Para) ................. 99
Blind Spot (Col) ................. 100
Blondie Knows Best (Col) ............ 100
Blondie’s Big Moment (Col) .......... 99
Blondie’s Holiday (Col) .......... 100
Blue Skies (Para) ................. 191
Boomerang (20th-Fox) .............. 121
Born to Kill (RKO) .................. 103
Born to Speed (EL) .................. 97
Boston Blackie and the Law (Col) .... 111
Bowery Buckaroos (Mono) ........... 102
Brasher Doubloon and the Law (Col) .. 111
Buck Privates Come Home (U-I) ...... 103

Editor’s Note: 100% is average or normal business.
*Insufficient reports for computation.
+Westerns not included.
### Picture Grosses

<table>
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<tr>
<th>Title</th>
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<tr>
<td>Buffalo Bill Rides Again (SG)</td>
<td>110</td>
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<tr>
<td>Bulldog Drummond at Bay (Col)</td>
<td>94</td>
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<tr>
<td>Bulldog Drummond Strikes Back (Col)</td>
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<tr>
<td>Bush Pilot (SG)</td>
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<tr>
<td>Caeser and Cleopatra (UA)</td>
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<tr>
<td>Calcutta (Para)</td>
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<tr>
<td>Calendar Girl (Rep)</td>
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<tr>
<td>California (Para)</td>
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<tr>
<td>Captive Heart, The (U-I)</td>
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<td>Carnival (EL)</td>
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<tr>
<td>Carnival in Costa Rica (20th-Fox)</td>
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<tr>
<td>Case of the Baby Sitter (SG)</td>
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<tr>
<td>Centennial Summer (20th-Fox)</td>
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<tr>
<td>Chase, The (UA)</td>
<td>116</td>
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<tr>
<td>Cheyenne (WB)</td>
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<tr>
<td>Child of Divorce (RKO)</td>
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<td>Cigarette Girl (Col)</td>
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<tr>
<td>Claudia and David (20th-Fox)</td>
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<td>Cloak and Dagger (WB)</td>
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<td>Cockeyed Miracle, The (MGM)</td>
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<td>Code of the West (RKO)</td>
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<td>Copacabana (UA)</td>
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<td>Corpse Came C.O.D., The (Col)</td>
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<td>Crime Doctor's Manhunt (Col)</td>
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<td>Criminal Court (RKO)</td>
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<td>Crimson Key, The (20th-Fox)</td>
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<td>Cross My Heart (Para)</td>
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<td>Cry Wolf (WB)</td>
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<td>Cynthia (MGM)</td>
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### E

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<tr>
<td>Easy Come, Easy Go (Para)</td>
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<tr>
<td>Egg and I, The (U-I)</td>
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<tr>
<td>Exposed (Rep)</td>
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### F

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<td>Fabulous Suzanne, The (Rep)</td>
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<td>Falcon's Adventure, The (RKO)</td>
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<td>Fiesta (MGM)</td>
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<td>Flame, The (Rep)</td>
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<td>Flight to Nowhere (SG)</td>
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<td>For the Love of Rusty (Col)</td>
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<td>Fun on a Weekend (UA)</td>
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### G

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<td>Gallant Bess (MGM)</td>
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<td>Gashouse Kids Go West (EL)</td>
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<td>Genius at Work (RKO)</td>
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<td>Gentleman Joe Palooka (Mono.)</td>
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<td>Ghost and Mrs. Muir, The (20th-Fox)</td>
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<td>Ginger (Mono)</td>
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<td>Great Day (RKO)</td>
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<td>Great Expectations (U-I)</td>
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<td>Guilt of Janet Ames, The (Col)</td>
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<td>Guilty, The (Mono)</td>
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<td>Gunfighters (Col)</td>
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### H

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<td>Hard-Boiled Mahoney (Mono)</td>
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<td>Hit Parade of 1947 (Rep)</td>
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<td>Home Sweet Homicide (20th-Fox)</td>
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<td>Homestretch, The (20th-Fox)</td>
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<td>Honeymoon (RKO)</td>
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<td>Hucksters, The (MGM)</td>
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<td>Humoresque (WB)</td>
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<td>Hunted, The (Mono-AA)</td>
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### I

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<tbody>
<tr>
<td>I Cover Big Town (Para)</td>
<td>98</td>
</tr>
</tbody>
</table>

(Continued on page 35)
Universal-International

backs up its belief in

great money-properties

by adding

"HARVEY"

the Pulitzer Prize-winning play
to its impressive list of

Stage and Literary successes...
U-I is preparing for the screen.
...such Broadway stage hits as...

"ALL MY SONS"

"SONG OF NORWAY"

"BLOOMER GIRL"

"PORTRAIT IN BLACK"
...and the BEST in BOOKS....soon to become the BEST in MOTION PICTURES!

GREAT SON by EDNA FERBER
AFTERMATH by HANS HABE
TAP ROOTS by JAMES STREET
THE SAXON CHARM by FREDRIC WAKEMAN
Author of "The Hucksters"
TIN FLUTE by GABRIELLE ROY
PURGATORY STREET by ROMAN McDOUGALD
THE WORLD IN HIS ARMS by REX BEACH
MIDNIGHT LACE by MACKINLAY KANTOR
GUS THE GREAT by THOMAS W. DUNCAN
The GREAT SNOW by HENRY MORTON ROBINSON

...keep your eye on U-I
<table>
<thead>
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<tr>
<td>Michigan Kid (U-I)</td>
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Again a famous annual poll spotlights the leader, and again the voters say:

Paramount is Paramount

Paramount leads with more top '46-'47 pics
Paramount leads with the number 1 and
Paramount leads with more top male stars
Paramount leads with the boxoffice

But you ain't seen nothin' yet! Watch and wait for '48†—

Paramount's Paramount Season

† Release dates subject to change
Three out of nine that hit the top-hit picture classification — "Welcome Stranger" — "Blue Skies" and "Two Years Before the Mast."

"Welcome Stranger" received the highest boxoffice rating of the year, reaching the phenomenal figure of 201% of the national average, and "Blue Skies" was just 10 points back of the leader, averaging 191%.

4 out of the top 12—with Bing Crosby, Gary Cooper, Alan Ladd and Bob Hope.*

For the first time in history a star has led all other male stars in boxoffice popularity for 4 consecutive years. Paramount has that star of stars—Bing Crosby — and Paramount salutes him as a star of the three leading hits of the year—"Welcome Stranger," "Blue Skies" and "Variety Girl."

*Including poll-winners
BING in "Road To Rio" and "Emperor Waltz"
GARY in "Unconquered"
LADD in his first Technicolor Picture
"Whispering Smith," and in "Saigon"
HOPE in your Big Thanksgiving Show,
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Erich Maria Remarque’s impassioned
drama that captures the heart-beat
and conflict of our times...

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World's Newest and Most Up-to-Date Studios
The Trend of Production for 1947-48

by IVAN SPEAR

When the frost is on production
And economy drives prevail,
Then the yearly trend deduction
Is the cause of great travail.

JUST as regularly as Halloween rolls around come annual changes,
swallowing the more-or-less recently announced product announcements of the various major companies, chasing them with a slug of independents' plans (of which there never was a more bountiful supply and digesting therefrom a reasonably convincing prognosis) anent what trends picture-making will pursue during the new releasing season.

Uncertainty Marks Planning

First of all, let it be said that even under the most settled and harmonious of industry conditions, this business of chronicling in advance what is to come is a hazardous undertaking. Within the mind of man there has never been a year wherein unforeseen developments, happenings of national and world-wide interest, problems of financing, distribution and production, and other conditions have not arisen to alter—at least partially—the blueprint set up at the beginning of the season.

This year—because of the unwhole-some economic situation throughout the world, which confronts Hollywood with the virtual loss of most of its foreign markets and the consequent dropping in revenue—the uncertainties of filmmakers' schedules are doubled. Out of it all, however, looms one inescapable and general fact:

Tighter Budgets to Prevail

Motion pictures, unlike automobiles, pork chops and milady's longer gowns, will of necessity be produced for less money than at possibly any other time during the past decade. No all-encompassing answer as to how this is to be accomplished has as yet been forthcoming, but undoubtedly the tightening of purse strings will be expedited through shortened schedules, unless extravagance in the matter of opulent sets and mountings and a determined effort to apply that old saw about a penny saved is a penny earned.

An advance look at the schedules indicates that any—of the celluloid staples—will be abundantly numbered on the 1947-48 slate; however, even early in the season the moguls' of moving pictures will be displaying a tendency to shy away from super-lavish, elaborately-costumed, expensively-cast tune-films because of the staggering cost of the production numbers which are standard of such film fare. Often the budgets set up for such musical spectacles are far out of proportion when compared with the cost of a straight dramatic or comedy offering of the same entertainment worth. Further, it was the considered opinion of many reporters and observers of matters cinematic that year after year the big-bandroll musicals originally set to be filmed in color would probably wind up either being photographed in black-and-white or being shelved entirely. Even those which are destined to appear garbed in tinted celluloid will probably emerge with considerably fewer of those production numbers whose cost have, in the past, been so stratospheric. Such trimming will follow per se if to be taken at face value are the promises of studio leaders that every effort is going to be made to manufacture films at a considerably lower monetary outlay.

Musicals Still Abundant

Lest the foregoing be misinterpreted, however, it must be pointed out that 1947-48 schedules list a still-imposing number of big tunefilms, many of them in color. Already completed by MGM is one Technicolor opus, "The Pirate," while others in preparation by the mighty Leo include "Easter Parade," "Good News" and "Anne Get Your Gun." Paramount's contender is "The Emperor Waltz," while Samuel Goldwyn, with "A Song Is Born" completed, is readying "Billion Dollar Baby." Over at 20th-Fox, where "Mother Wore Tights" teamed Betty Orable and Dan Dailey in a boxoffice success, "Give My Regards to Broadway" is on tap as another starring vehicle for the duo. Deanna Durbin, the Universal-International songbird, is set for a pair—"Up in Central Park" and "Song of Norway"—while the U-S-F will also include tune-packed entries including "Bloomer Girl" and "One Touch of Venus." Warners has completed "My Wild Irish Rose" and "Romance in High C" (the latter from Michael Curtiz Productions) and lists other entries including "Forever and Always" and "April Showers." At Columbia Rita Hayworth will star in "Born Yesterday."}

Uprising of Costume Dramas


Many Topical Subjects

Noteworthy in this troubled era is Hollywood's growing preoccupation with subjects of topical or semidocumentary nature—subjects which carry "message" of one kind or another and which, if properly approached and handled, can offer a logical solution to some of the world's problems. These subjects range in scope from the international drug traffic (in "To The Ends of the Earth," made for Columbia by Sidney Buchman and Jay Richard Kennedy) to erring children (Mono- graph's "Where Are Your Daughters?" and Mark Hellinger's "Knock on Any Door," which he will produce for the Selznick Releasing Organization). The documentaries include studies of post-war Europe, such as Carl Krugers's "The Last Nazi"—the story of a German girl—Warner's "To the Victor" and RKO Radio's "Berlin Express," much of which was filmed in France and Germany. In comedy vein, Paramount offers "A Foreign Affair," which concerns the morale—or lack of it—among American occupation troops in Germany. Our country's law enforcement agencies figure in several films, including Eagle Lion's "T-Man" and two FBI yarns from 20th-Fox—"Call Northside 777" and "The Street With No Name." Europe's displaced children will be the subject matter of "The Children" which will be made for Warner release by Milon Sterling's United States Pictures. Delinquents are involved in Metro's "Born Bad" and Sal Wurtzel's 20th-Fox release, "The Dangerous Years." The drinking problem will be subjected to a cinematic searchlight in the Hal B. Wallis entry for Paramount, "Alcoholics Anonymous."

Big-Budget Westerns

Perhaps as a safeguard against overloading their agenda with too many "problem" pictures, the film-makers are reserving a bumper crop of those reliable escapist attractions, the big-budgeted westerns. The list includes at least one from almost every studio and is probably topped from the monetary standpoint by Paramount's Cecil B. DeMille production, "Unconquered." Also on deck, among others, are "Coroner Creek" from Columbia; "The Kissing Bandit" from Metro; "Station West" from RKO Radio; "The Fabulous Texan" from Republic; "The Ballad of Furnace Creek" from 20th-Fox; "Winchester 73" from the Diana Productions unit at Universal-International; and "The Forty-Niners."
Entertainment in the Goldwyn Manner...

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with his radio pals Charlie McCarthy
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singing and narrating the tuneful
story of Bongo—the circus bear

Released through RKO Radio Pictures

Parade of Hit Songs

"FUN AND FANCY FREE"
"LAZY COUNTRYSIDE"
"TOO GOOD TO BE TRUE"
"SAY IT WITH A SLAP"
and others you'll be humming soon

COLOR BY TECHNICOLOR

©WDP
Irving Reis
Director

"The Bachelor and the Bobby-Soxer"

BOXOFFICE
BLUE RIBBON AWARD WINNER
FOR
SEPTEMBER, 1947
The Trend of Production For 1947-48

(Continued from page 48)

which Michael Curtiz will make for Warners.

Psychologicals Hold Pace
Still occupying an important niche are those subjects which probe into the recesses of the human mind and are heavily overlaid with psychological and psychiatric twists. Columbia has one such in "The Sign of the Ram," while Metro offers "Wanted"—a change of pace, indeed, for the erstwhile boshy-sox idol, Van Johnson. Ronald Colman portrays a tormented soul in Universal-International's "A Double Life" and Claudette Colbert is menaced by a frustrated sadist in "Sleep My Love," made for United Artists by Triangle Productions. Localed in a mental institution is 20th-Fox's "The Snake Pit." The story of a man with a lust for murder will be told in Eagle Lion's "Catch Me Before I Kill!" For Warners Michael Curtiz, who recently made "The Unsuspected," is readying "Shadow of Fear." Others in this category include RKO Radio's "He Ran All the Way" and U-I's "Secret Beyond the Door." Par- enthetically, however, out-and-out horror yarns seem to have taken a terrific nosedive, what with only two such properties scheduled—Monogram's "The Secret of Dr. Parazoides" and, out U-I, way, "The Brain of Frankenstein."

A Boom in Biographies
Biographies, which have had their ups and downs on Hollywood's film schedules during the past several years, seem to be slated for a booming season, proof that the motion picture moguls have not begun to touch bottom in their constant search for suitable personali- ties for celluloid. For 1947-48 season, however, the theme seems to be "There's No Business Like Show Business," since a bumper crop of biographies tracing the careers of some of our film's geniuses and the like is being readied. Among the tinselmints being immortalized in this fashion are "Rodgers and Hart," by Metro; Kalmar and Ruby, in "Three Little Words," at the same studio; Gus Kahn in "Walsh Avenue" at 20th-Fox; Hoagy Carmichael in "Stardust Road," in preparation by Triangle for United Artists; and Chauncey Olcott in Warners' "My Wild Irish Rose." That hardby perennial, "The Life of Valentino," is still being bruited about after all these many years, by Edward Small. Edward Golden is toying with the idea of "The Marx Brothers Story," possibly for United Artists release, and Warners lists "The Story of Eddie Cantor" on its slate. Producers Jesse L. Lasky and Walter MacEwen still have "Caruso Sings To Nicky" on their agenda. Metro's Benston and Benjamin Glazer, producing for Monogram's sister-company, Allied Artists, have completed "Song of My Heart," the life of Tchaikowsky, and are preparing another film based on the careers of Wagner and Liszt. RKO Radio will go historical with "Lewis and Clark," tracing the exploits of that famed team of explorers. "Lucky Baldwin," the film story of the fabulous speculator and adventurer, is on Metro's schedule. The Warners' Seznick is planning "Benedict Arnold."

Boxing Makes Comeback
Noteworthy is the comeback being made by films which have boxing as their subject matter. Not since the old silent-screen days of "The Leather Pushers" have stories of the squared circle enjoyed such a vogue as appears destined for them during the coming season. Paced by "Body and Soul," made by Enterprise for United Artists distribution, the prizefight dramas to come include two from RKO Radio, a picturization of the Budd Schulberg novel, "The Harder They Fall," and "The Set-Up;" a Metro entry, "Killer McCoy," starring Mickey Rooney; Warners' "Whiplash," and "Ringside," to be filmed by Republic for Metro, Monogram will deliver several in its "Joe Palooka" series.

There are evidences, too, of greatly-revived interest in another sports category, football—which at one time was a staple picture of all the merchandisers, but in recent years has dwindled in popularity. Already in release is Film Classics' "The Spirit of West Point," starring Doc Blanchard and Glenn Davis, while RKO Radio has one in preparation called "The Education of the Heart." Since two stories about the same subject customarily form the nucleus of a cycle in Hollywood, the chances are very good that other studios will toss gridiron yarns into the hopper during the year.

Other Sports Subjects
The same reasoning applies to another popular sport—baseball—which in years past has been left rather severely alone as a subject for celluloid fare. For 1947-48 it is slated for screen treatment in at least two subjects—again the makings of a possible cycle. For Allied Artists, Roy Del Ruth is planning "The Life of Babe Ruth," while Hunt Stromberg recently acquired "Twenty-Five Years in Baseball With Judge Landis" and will bring it to the screen.

Horse-racing, one of Hollywood's consummating passions when the bangtails are running at tracks in the vicinity, is to be accorded a lot of recog- nition on upcoming schedules. With Monogram's "Black Gold," now in release, as the forerunner, the sport-of- kings topics include "Tod Sloan," on the Metro schedule as a biography of that famous jockey; "Two from Republic," "The Heart of Virginia" and "The Pride of Kentucky"; a contender from W. R. Frank, veteran independent exhibitor and producer, titled "Dan Patch" and tracing the career of that celebrated pacer; and "The Story of Seabiscuit," which is on the Warner agenda. A glance at past records will demonstrate that animal pictures have consistently proved themselves sure-fire at the boxoffice. Apparently with this well-fixed in their minds, the movie-makers are not neglecting such subjects during the upcoming season. A talking horse, no less, figures prominently in Columbia's "The Return of October," which studio also stars a dog in "The Son of Rusty." On the 20th-Fox slate is "Green Grass of Wyoming," another in its equine series featuring "Ficka," the wild horse. Metro's canine star, "Las- sie," is the pivotal figure in "Hills of Home" and "A Family for Jock." For Eagle Lion releases "The Return of Rin Tin Tin," while down Monogram way Roddy Mc- Dowall, adolescent actor, turned producer along with Lindsey Parsons to ship out another animal-drama, "Rocky." Producers Pine and Thomas, the Paramount sharecroppers, manufactured "Shaggy," another dog story, and out at Republic the story of wild horse, "Red Pony," has been captured on celluloid.

Controversial Topics to Fore
Of considerable encouragement, fur- thermore, to those critics of the screen who believe films should be condemned to "escapist" entertainment, but should be used as a force for good in the fight against bigotry and intolerance, is the fact that several such sub- jects, concerning themselves with controversial topics, are in the lineup. Early entries in the category include RKO Radio's "Crossfire," a preaching against anti-Semitism, and Screen Guild's indictment of the Ku Klux Klan, "The Burning Cross." Several others will be berated in 20th-Fox's "Gentleman's Agreement," a picturization of Laura Z. Hobson's novel, while Samuel Goldwyn's schedule includes "Earth and High Heaven," the story of a young couple who marry despite differences in religious beliefs and over the objections of their friends and relatives. For Mono- gram, Producers Maurice and Frank Fink are readying their indictment of anti-Semitism, adapted from the novel by Arthur Miller.

Bumper Crop of Comedies
No year would be complete without a bumper crop of comedies, of both the slapstick and sophisticated varieties, and the 1947-48 season is no exception. At least two each can be expected from such buffoons as Abbott and Costella (one will be "The Noose Hangs High," to be made for Eagle Lion), Bob Hope (Paramount's "The Paleface" and "Sor- rowful Jones" and Red Skelton (Colum- bia's "The Fuller Brush Man" and Metro's "The Spy"). Super-sophistica- tion will be the hallmark of Columbia's "It Had To Be You," with Ginger Rogers; Samuel Goldwyn's "The Bishop's Wife," co-starring Cary Grant and David Niven; Warners' "One Last Fling" and the Screenplays, Inc.—Enter- prise venture for United Artists, "So This Is New York," starring the radio comic, Henry Morgan. Then, of course, there are the perennial "I love Lucy," still coming off the Columbia assembly line

(Continued on page 223)
Edward Small Productions, Inc.

"Lorna Doone"
From the facile pen of R. D. Blackmore came this widely read and gripping novel of England in the days when men fought for their lives...and their love.

"Valentino"
No motion picture subject has ever aroused more international interest or created a greater demand for production.

"The Black Arrow"
Robert Louis Stevenson's
An Edward Small Production
Starring Louis Hayward and Janet Blair
For Columbia Release

"Cagliostro"
NOW BEING FILMED IN ROME
WITH
A SUPERB HOLLYWOOD CAST

The Story of Alexandre Dumas' Most Fabulous Character.
Directed by Gregory Ratoff

"The Notorious Nancy Grey"
The richly nostalgic story of America's most colorful period—the turn of the century.
The Story by Howard Emmett Rogers
and James Edward Grant
Screenplay by Howard Emmett Rogers

RED SKELETON
Starring in
"The Fuller Brush Man"
S. Sylvan Simon Production
For Columbia Release
Edgar G. Ulmer
director

Recently completed:
Producing Artists' "Prelude to Night"

In release:
"Carnegie Hall"

Under contract to Producing Artists

Personal management: Dan M. Winkler
Donald O'Connor

Universal-International
DON HARTMAN
Producer - Director
CARL KRUEGER PRODUCTIONS

Announces

Current Release:

"THE LAST NAZI"
Starring Marta Mitrovich


In Preparation:

"THE LONG FLIGHT"
Story of a Combat Pilot in World War II

"FEUD"
Melodrama of a Girl in Danger

Original screenplays and direction by
Richard G. Hubler
BOXOFFICE BAROMETER AWARD

FOR THE
GREATEST BOXOFFICE PICTURE
OF THE YEAR
Season 1946-47

Presented to
SAMUEL GOLDWYN
FOR
"THE BEST YEARS OF OUR LIVES"

Principal Characters

Milly Stephenson..................Myrna Loy
Al Stephenson....................Fredric March
Fred Derry.........................Dana Andrews
Peggy Stephenson................Teresa Wright
Marie Derry.........................Virginia Mayo
Wilma Cameron....................Cathy O'Donnell
Butch Engle.......................Hoagy Carmichael
Homer Parrish.....................Harold Russell
Hortense Derry....................Gladys George
Pat Derry.........................Roman Bohnen
Mr. Milton.........................Ray Collins
Mrs. Parrish......................Minnia Gombe
Mr. Parrish.......................Walter Baldwin
Cliff...............................Steve Cochran

Production Staff

Producer.........................Samuel Goldwyn
Director.........................William Wyler
Screenplay......................Robert E. Sherwood
Original Story..................MacKinlay Kantor
Art Direction....................Perry Ferguson
Associate.........................George Jenkins
Film Editor......................Daniel Mandell
Costume Designer................Sharaff
Set Decorations..................Julia Heron
Makeup............................Robert Stephanoff
Hair Stylist.......................Marie Clarke
Sound Recorder..................Richard De Weese
Music..............................Hugo Friedhofer
Musical Direction...............Emil Newman

Released Through RKO Radio Pictures

Editor's Note: Inasmuch as "The Best Years of Our Lives" was not on the regular RKO Radio schedule for 1946-47, but made roadshow playings at advanced prices only, as well as because of its exceptional merit, it is given this special treatment and set apart from the regular releases. Consequently, the 272 per cent record it scored was not given consideration in establishing the average ratings of those connected with its making, which appear in their respective departments in this edition.
THIS INSIGNE OF OUTSTANDING MERIT is awarded each month by the National Screen Council to the picture which, in the opinion of its members, combines both outstanding merit as a motion picture and wholesome entertainment for the entire family. The National Screen Council, now in its sixteenth year, is comprised of motion picture editors, radio film commentators and representatives of better films councils and civic and educational organizations.
September...Caesar and Cleopatra..........................United Artists

October.....Three Wise Fools................................Metro-Goldwyn-Mayer

November...Sister Kenny....................................RKO Radio

December..Blue Skies........................................Paramount

January...The Jolson Story..................................Columbia

February...Song of the South..............................RKO Radio

March........The Beginning or the End......................Metro-Goldwyn-Mayer

April.........It Happened in Brooklyn......................Metro-Goldwyn-Mayer

May..........The Farmer's Daughter.........................RKO Radio

June.........The Yearling....................................Metro-Goldwyn-Mayer

July..........Miracle on 34th Street.........................20th Century-Fox

August.....Welcome Stranger..............................Paramount
The Cast

Julius Caesar..................CLAUDE RAINS
Cleopatra..................VIVIEN LEIGH
Apolodorus..................STEWART GRANGER
King Ptolemy..................ANTHONY HARVEY
Flatateeta..................FLORA ROBSON
Iras..................RENEE ASHERON

Pothinus..................FRANCIS L. SULLIVAN
Rufio..................BASIL SYDNEY
Britannus..................CECIL PARKER
Lucius Septembris..................RAYMOND LOVELL
Theodotus..................ERNEST THESIGER
Achillas..................ANTHONY EUSTRAL

*By arrangement with David O. Selznick

Production Staff

Producer and Director........GABRIEL PASCAL
Original story by...........GEORGE BERNARD SHAW

Scenario and dialog by........GEORGE BERNARD SHAW
Technicolor by................G.C.F.

Caesar and Cleopatra A United Artists Production

SEPTEMBER WINNER
Three Wise Fools
A Metro-Goldwyn-Mayer Production

OCTOBER WINNER

The Cast

Sheila O'Monahan............MARGARET O'BRIEN
Dr. Richard Gaunt...........LIONEL BARRYMORE
Judge James Trumbell........LEWIS STONE
Theodore Findley.............EDWARD ARNOLD
Terence Alpinus O'Davers........THOMAS MITCHELL
Judge Watson.................RAY COLLINS

Sister Mary Brigid.............JANE DARWELL
Paul Badger..................CHARLES DINGLE
The Ancient....................HARRY DAVENPORT
Horace Appleby..............HENRY O'NEILL
Rena Fairchild................Cyd Charisse
The O'Monahan................WARNER ANDERSON
Dugan..........................BILLY CURTIS

Production Staff

Executive Producer...........LOUIS B. MAYER
Producer........................WILLIAM H. WRIGHT
Directed by...................EDWARD BUZZELL
Screenplay by..................JOHN MCDERMOTT
James O'Hanlon
Story by........................JOHN MCDERMOTT
Based upon the play by......AUSTIN STRONG
Staged by.........................WINCHELL SMITH
Presented by......................JOHN GOLDEN
Director of Photography.....HAROLD ROSSON, A.S.C.

Film Editor......................GENE RUGGIERO
Musical Score by..............BRONISLAU KAPER
Recording Director............DOUGLAS SHEARER
Art Direction by.................CECIL GIBBONS
Edward Imazu
Set Decorations by..............EDWIN B. WILLIS
Associate.........................HUGH HUNT
Costume Supervision...........IRENE
Costumes Designed by..........VALLES
Makeup created by.............JACK DAWN
The Cast

Elizabeth Kenny .............. Rosalind Russell
Dr. McDonnell ................ Alexander Knox
Kevin Connors ............... Dean Jagger
Dr. Brack .................... Philip Merivale
Mary Kenny ................... Beulah Bondi
Michael Kenny ................ Charles Dingle

Medical Director ............ John Litel
Dorrie ........................ Doreen McCann
Mrs. McIntyre ................ Fay Helm
Mr. McIntyre ................ Charles Kemper
Agnes ........................ Dorothy Peterson

Production Staff

Producer and Director ........ Dudley Nichols
Associate Producer .......... Edward Donahue
Screenplay by ................ Dudley Nichols
Alexander Knox
Mary McCarthy
Based on "And They Shall Walk"
By Elizabeth Kenny in collaboration
with Martha Ostenso
Director of Photography ......... George Barnes, A.S.C.
Set Decorations ................ Darrell Silvera
Harley Miller
Sound by ..................... Earl A. Wolcott
Clem Portman
Edited by .................... Ronald Gross
Alexandre Tansman
Musical Director ............. C. Bakaleinikoff
Miss Russell's Costumes by .. Travis Banton
Assistant Director .......... Harry D'Arcy
Dialog Director ............... Jack Gage

Sister Kenny
An RKO Radio Production

NOVEMBER WINNER
Blue Skies  A Paramount Production

The Cast

Johnny Adams  Bing Crosby
Jed Potter  Fred Astaire
Mary O'Hara  Joan Caulfield
Tony  Billy De Wolfe
Nita Nova  Olga San Juan
Mack  Frank Faylen
Martha—Nurse  Victoria Horne
Mary Elizabeth  Karolyn Grimes

Production Staff

Producer  Sol C. Siegel
Director  Stuart Heisler
Screenplay  Arthur Sheekman
Adaptation by  Allan Scott
Original Idea by  Irving Berlin
Lyrics and Music by  Irving Berlin
Music Direction by  Robert Emmett Dolan
Vocal Arrangements  Joseph J. Lilley
Music Associate  Troy Sanders
Dances Staged by  Hermes Pan
Directors of Photography  Charles Lang, Jr., A.S.C.,
William Snyder, A.S.C.
Technicolor Director  Natalie Kalmus
Associate  Robert Brower

Art Direction  Hans Drier
Gowns  Edith Head
Costumes Designed by  Waldo Angelo
Costumes Executed by  Mme. Karinska
Set Decorations  Sam Comer
Maurice Goodman
Edited by  LeRoy Stone
Special Photographic Effects  Gordon Jennings, A.S.C.
Paul K. LePae, A.S.C.
Process Photography  Parciot Edouart, A.S.C.
Makeup Supervision  Wally Westmore
Sound Recording  Hugo Greenbarch
John Cope
The Cast

Al Jolson: Larry Parks
Julie Benson: Evelyn Keyes
Steve Martin: William Demarest
Tom Baron: Bill Goodwin
Cantor Yoelson: Ludwig Donath
Mrs. Yoelson: Tamara Shayne
Lew Dockstader: John Alexander
Ann Murray: Jo-Carroll Dennison
Father McGee: Ernest Cossart
Al Jolson (as a boy): Scotty Beckett
Dick Glenn: William Forrest
Ann Murray (as a girl): Ann Todd
Oscar Hammerstein: Edwin Maxwell
Jorsey: Emmett Vogan and the Mitchell "Boychoir"

Production Staff

Executive Producer: Harry Cohn
Producer: Sidney Skolsky
Associate Producer: Gordon Griffith
Director: Alfred E. Green
Screenplay by: Stephen Longstreet
Adaptation by: Harry Chandler
Assistant Director: Wilbur McGaugh
Dances Staged by: Jack Cole
Production Numbers Directed by: Joseph H. Lewis
Musical Director: M. W. Stoloff
Director of Photography: Joseph Walker, A.S.C.
Technicolor Color Director: Natalie Kalmus
Associate: Morgan Padelford
Film Editor: William Lyon
Art Direction: Stephen Goosson
Walter Holscher
Sound Recording by: Hugh McDowell

The Jolson Story
A Columbia Production
JANUARY WINNER
The Cast

John, Crusading Atlanta Editor...Eric Rolf
Sally, Wife of the Editor......Ruth Warrick
Johnny, Young Son of John and Sally.................Bobby Driscoll
Uncle Remus, the Plantation Sage......JAMES BASKETT
Ginny, Poor White Neighbor Child.........LUCILE WATSON
Ginny's Brothers, Bad Boys Both..........GEORGE NOYES, GENE HOLLAND

Mrs. Favors, Mother of Ginny......MARY FIELD
Toby, Johnny's Plantation Playmate..........................GLENN LEEDY
Tempy, Cook at Grandmother's........HAUTIE MCDANIEL
“Miss Doshy,” Johnny's Grandmother..........................LUCILE WATSON
Voices: Br'er Fox, James Baskett; Br'er
Bear, “Nicodemus” Stewart; Br'er
Rabbit, Johnny Lee

Production Staff

Producer..........................WALT DISNEY
Associate Producer..............THEO PARCE
Cartoon Director.................WILFRED JACKSON
Screenplay by....................DALTON REYMOND
Maurice Raff
Morton Grant
Original Story by................DALTON REYMOND
(Adapting the Joel Chandler Harris tales
of “Uncle Remus”)
Cartoon Story by..................WILLIAM PEEB
RALPH WRIGHT
GEORGE STALLINGS

Photoplay Director..................HARVE FOSTER
Photographed by..................GREGG TOLAND
Art Director.....................PERRY PEARCE
Film Editor........................WILLIAM M. MORGAN
Costume Designer...............MARY WILLS
Special Processes...............UB IWEKS
Sound Director..................C. O. SLYFIELD
Technicolor Color Director......NATALIE KALMUS
Music Director.................CHARLES WOOLCOTT
The Cast

Maj. Gen. Leslie R. Groves
Col. Jeff Nizon
Matt Cochran
Anne Cochran
Jean O'Leary
Dr. J. Robert Oppenheimer....Hume Cronyn
Dr. John Wyatt
Dr. Enrico Fermi
President Roosevelt
Gen. Thomas F. Farrell
Henry O'Neill
Capt. William S. Parsons, U.S.N.
Col. Paul Tibbets, Jr.
Barry Nelson
President Truman
Dr. Albert Einstein
Dr. Harold C. Urey
Dr. James B. Conant
Dr. E. P. Wigner
Dr. Leo Szilard
Grace Tully
Nella Walker
Dr. Charles G. Ross
Dr. Arthur H. Compton
Dr. Trogalski
Norman Lloyd
Pilot at Tinian
Jim Davis
Walter S. Carpenter, Jr.

Dr. W. H. Zinn
Gen. Breton Sommerville
Henry Hall
Lient. Gen. W. D. Styer
Paul Harvey
Quaker Scientist
Larry Johns
Dr. Rand
Robert Emmett Keane
Dr. Ernest O. Lawrence
James Bush
Clinic Doctor
Trevor Bardette
Col. John Lansdale
William Weight
C. D. Howe

The Beginning or the End

A Metro-Goldwyn-Mayer Production

MARCH WINNER
**It Happened in Brooklyn**

A Metro-Goldwyn-Mayer Production

APRIL WINNER

The Cast

- Danny Webson Miller
- Anne Fielding
- Jamie Shellgrove
- Nick Lombardi
- Nurse
- Rae Jakobi
- Digby John
- Mrs. Kardos
- Leo Kardos
- Nurse
- Digby John
- Mrs. Kardos
- Leo Kardos
- Nurse
- Rae Jakobi
- Digby John
- Mrs. Kardos
- Leo Kardos
- Nurse
- Rae Jakobi
- Digby John
- Mrs. Kardos
- Leo Kardos
- Nurse
- Rae Jakobi

Production Staff

- Executive Producer: Louis B. Mayer
- Producer: Jack Cummings
- Director: Richard Whorf
- Screenplay: Isobel Lennart
- Based on Original Story by John McGowan
- Musical Supervision, Direction and Incidental Score: Johnny Green
- Orchestrations: Ted Duncan
- Frank Sinatra's Vocal Orchestations: Axel Stordahl
- Piano Solos Played by: Andre Previn
- Musical Numbers Staged and Directed by: Jack Donohue
- Songs by: Sammy Cahn and Julie Styne
- Director of Photography: Robert Planck, A.S.C.
- Art Direction: Cedric Gibbons
- Film Editor: Blanche Sewell
- Recording Director: Douglas Shearer
- Set Decorations: Edwin E. Willis
- Associate: Alfred E. Spencer
- Makeup Created by: Jack Dawn
The Cast

Katrin Holstrom ........................................ Loretta Young
Glenn Morley ............................................ Joseph Cotten
Mrs. Morley ............................................. Ethel Barrymore
Clancy ..................................................... Charles Bickford
Virginia .................................................... Rose Hobart
Nordick ..................................................... Tom Powers
Adolph ....................................................... Rhys Williams
Sutten ....................................................... Harry Davenport
Ward Hughes ............................................ William Harrigan
Sven .......................................................... Lex Barker
Holstrom .................................................... Harry Shannon

Olaf ......................................................... Keith Andes
Johnson .................................................... Thurston Hall
Fisley ....................................................... Art Baker
Einar ........................................................... Don Beddoes
Peter ............................................................. James Aubrey
Mrs. Holstrom ...................................... Anna Q. Nilsson
Van ............................................................... John Gallaudet
Eckers ...................................................... William B. Davidson
Sweeney ..................................................... Cy Kendall
Mattsan ..................................................... Frank Ferguson
Window ..................................................... William Bakewell
Jackson ..................................................... Charles Lane

Production Staff

Producer ...................................................... Dore Schary
Director .................................................... H. C. Potter
Suggested from a Play by .................................. John Tervataa
Screenplay .................................................. Allen Rivkin
Assistant to the Producer ................................... Laura Kerr
Decorations by ............................................ Darrell Silvera
MONTAGE by .................................................. Harold Palmer
Makeup Supervision ....................................... Gordon Bau
Musical Director .......................................... C. Bakaleinikoff
Film Editor ..................................................... Harry Marker
Special Effects by ......................................... Russell A. Cully, A. S. C.
Orchestral Arrangements ................................... Gil Grau
Miss Loretta Young's Costumes Designed by .......... Edith Head
Assistant Director ........................................... James Casey

The Farmer's Daughter

An RKO Radio Production

MAY WINNER
The Cast

Penny Baxter.................................Gregory Peck  
Ma Baxter.........................................Jane Wyman  
Jody..................................................Claude Jarman Jr.  
Buck Forrester....................................Chill Wills  
Pa Forrester.................................Clem Bevans  
Ma Forrester..................................Margaret Wycherly  
Mr. Boyles.................................Henry Travers  
Lem Forrester.............................Forrest Tucker  
Fodderwing....................................Donn Gift

Production Staff

Executive Producer........................Louis B. Mayer  
Producer........................................Sidney Franklin  
Director........................................Clarence Brown  
Screenplay by.................................Paul Osborn  
Based on Pulitzer Prize novel by............Marjorie Kinnan Rawlings  
Musical Score by..............................Herbert Stothart  
(Cconducting the MGM Symphony Orchestra)  
Utilizing themes from Frederick Delius  
Directors of Photography........................Charles Rosher, A.S.C,  
Leonard Smith, A.S.C,  
Arthur Arling, A.S.C,  
Technicolor Color Director..........................Natalie Kalmus  
Associate........................................Henri Jaffa  
Second Unit Directed by........................Chester M. Franklin  
Film Editor....................................Harold F. Kress  
Recording Director.........................Douglas Shearer  
Art Direction.................................Cedric Gibbons  
Paul Groesse  
Set Decorations...............................Edwin B. Willis  
Special Effects...............................Warren Newcombe  
Costume Supervision............................Irene  
Costumes by.....................................Valles  
Makeup Created by...............................Jack Dawn
The Cast

Doris Walker .......................... Maureen O'Hara
Fred Gailey ............................. John Payne
Kris Kringle ............................. Edmund Gwenn
Judge Henry X. Harper .......................... Gene Lockhart
Susan ................................. Natalie Wood
Mr. Sawyer ................................. Porter Hall
Charles Halloran .......................... William Frawley
Thomas Mara .............................. Jerome Cowan
Mr. Shellhammer ............................ Philip Tonge
Dr. Pierce ................................. James Seay
Mr. Macy ............................... Harry Antrim
Mothers .................................. Thelma Ritter, Mary Field
Cleo ................................. Theresa Harris
Albert ............................ Alvin Greenman
Mrs. Mara ............................... Anne Staunton
Thomas Mara, Jr ............................ Robert Hyatt
Reporters ................................ Richard Irving, Jeff Corey
Secretary ................................. Anne O'Neal
Mrs. Shellhammer ............................. Lela Bliss
Peter .................................. Anthony Sykes
Dr. Rogers ............................. William Forrest
Mara's Assistant ............................. Alvin Hammer
Bailiff ............................... Joseph McInerney
Drum Majorette ............................. Ida McGuire
Santa Claus .............................. Percy Helton
Mrs. Harper ............................... Jane Green
Salesman .............................. Loren Baker
Dutch Girl .............................. Marlene Lyden

Production Staff

Executive Producer .......................... Darryl F. Zanuck
Producer .................................. William Perlberg
Director .................................. George Seaton
Story by .................................. Valentine Davies
Directors of Photography
Charles Clarke, A.S.C. .......................... Lloyd Ahern, A.S.C.
Art Direction ................................ Richard Day
Wardrobe Direction ............................. Charles Le Maire
Musical Direction ............................. Alfred Newman
Music .................................. Cyril Mockridge
Orchestral Arrangements Edward Powell
Set Decorations ............................. Thomas Little
Film Editor ................................ Robert Simpson
Wardrobe Designer ............................. Charles Le Maire
Costumes Designed by ............................. Kay Nelson
Makeup Artist .............................. Ben Nye
Special Photographic Effects ............................. Fred Sersen
Sound .................................. Arthur L. Kibbach
Roger Heman

Miracle on 34th Street  A 20th Century-Fox Production  JULY WINNER
Welcome Stranger

A Paramount Production

The Cast

Jim Pearson..................BING CROSBY
Trudy..........................JOAN CAULFIELD
Dr. Joseph McRory.........BARRY FITZGERALD
Emily.........................WANDA HENDRIX
Bill Walters..................FRANK FAYLEN
Mrs. Gilley..................ELIZABETH PATTERSON
Roy Chesley................ROBERT SHAYNE
Dr. Ronnie Jenks............LARRY YOUNG
Nat Dorkas..................PERCY KILBRIDE
C. J. Chesley.................CHARLES DINGLE
Mort Elkins..................DON BEDDOE

Production Staff

Producer......................SOL C. SIEGEL
Director......................ELLIOTT NUGENT
Screenplay...................ARTHUR SHEERMAN
Adaptation...................ARTHUR SHEERMAN
                        ..........N. RICHARD NASH
Story..........................FRANK BUTLER
Director of Photography....LIONEL LINDON, A.S.C.
Costumes......................EDITH HEAD
Art Direction................HANS DRIER
                        ..........FRANZ BACHELIN
Editorial Supervision......LEROY STONE
Process Photography........FARCIOT EDOUART, A.S.C.
Set Decorations...............SAM COMER
                        ..........JOHN MACNEIL
Technical Adviser............DR. BENJAMIN SACKS
Songs...........................LYRICS BY JOHNNY BURKE
Music by JAMES VAN HEUSEN
Music Score....................ROBERT ERNEST DOLAN
Vocal Arrangements..........JOSEPH J. LILLEY
Dances staged by.............BILLY DANIELS
Editor........................EVERETT DOUGLAS
Makeup Supervision..........WALLY WESTMORE
Sound Recording.............STANLEY COOLEY
                        ..........JOEL MOSS
Blue Ribbon Winners in Past Years

(In seasonal order, from September through August)

1932
(Inaugurated March 1922, Therefore Only 6 Awards This Season)

Business and Pleasure.............Fox Tarzan. The Ape Man..............MGM No Greater Love.................Columbia The Del Scolastion..............Universal Rebecca of Sunnybrook Farm.....Fox Bring 'Em Back Alive...........RKO Radio

1932 - 33

1933 - 34
One Man's Journey................RKO Radio The Bowsery....................20th Century-UA Only Yesterday.................Universal Little Women.................RKO Radio Roman Scandal................United Artists The Cat and the Fiddle.......MGM David Harum.......................Fox Tarzan and His Mate...........MGM Viva Villa.......................MGM Little Miss Marker..............Paramount Here Comes the Navy...........Warner Bros. Treasure Island...............MGM

1934 - 35

1935 - 36

1936 - 37

1937 - 38
Lost Horizon......................Columbia The Life of Emile Zola.........Warner Bros. The Firefly...............MGM Sweetchoir.................MGM Tomáchach.....................RKO Radio Wells Fargo.....................Paramount Snow White and Seven Dwarfs...RKO Radio Rebecca of Sunnybrook Farm...Paramount In Old Chicago..................20th-Fox Adventures of Robin Hood.......Warner Bros. Holiday Love Finds Andy Hardy.....MGM Alexander's Ragtime Band......20th-Fox

1938 - 39
Boys Town.......................MGM You Can't Take It With You.....Columbia The Citadel.....................MGM A Christmas Carol..............MGM Sweethearts....................MGM Guasco Din.......................RKO Radio Pygmalion......................RKO Radio Wuthering Heights............United Artists Union Pacific..............Paramount Young Mr. Lincoln.............20th-Fox On Borrowed Time..............MGM Stanley and Livingstone.......20th-Fox

1939 - 40
The Wizard of Oz................MGM Mr. Smith Goes to Washington..Columbia Drums Along the Mohawk.......20th-Fox Gulliver's Travels..............RKO Radio The Great Victor Herbert....Paramount Pinocchio.........................RKO Radio Young Tom Edison............MGM Rebecca.........................United Artists Edison, the Man............MGM The Mortal Storm...............MGM All This, and Heaven Too.....Warner Bros. Pride and Prejudice............MGM

1940 - 41

1941 - 42
Citizen Kane.....................RKO Radio Sergeant York.................Warner Bros. One Foot in Heaven.............Warner Bros. H. M. Pulham, Esq............MGM How Green Was My Valley.........20th-Fox Woman of the Year...............MGM To Be or Not to Be..............United Artists Fantasia.....................RKO Radio Tortilla Flat......................MGM They All Kissed the Bride......Columbia This Above All................20th-Fox The Pied Piper...............20th-Fox

1942 - 43
Mrs. Miniver.....................MGM The Major and the Minor........Paramount Tales of Manhattan...........20th-Fox George Washington Slept Here...WB Yankee Doodle Dandy.............Warner Bros. Star Spangled Rhythm...........Paramount Pride of the Yankees............RKO Radio Random Harvest.................MGM The More the Merrier..........Columbia Stage Door Canteen...........United Artists The Human Comedy............MGM This Is the Army...............Warner Bros.

1943 - 44

1944 - 45
The Seventh Cross..............MGM Arsenic and Old Lace...........Warner Bros. Since You Went Away............United Artists Mrs. Parkington.................MGM Thirty Seconds Over Tokyo.....MGM The Keys of the Kingdom........20th-Fox A Tree Grows in Brooklyn.......20th-Fox National Velvet.....................MGM The Enchanted Cottage.........RKO Radio The Clock......................MGM Valley of Decision............MGM Wilson.........................20th-Fox

1945 - 46
Story of G.I. Joe.................United Artists Our Vines Have Tender Grapes...MGM The Hunchback on 2nd Street....20th-Fox Spellbound......................United Artists The Bells of St. Mary's.........RKO Radio The Lost Weekend..............Paramount Tomorrow Is Forever...........RKO Radio Saratoga Trunk...............Warner Bros. Dragonwyck.....................20th-Fox Two Sisters from Boston.......20th-Fox The Green Years................MGM Anna and the King of Siam.......20th-Fox
Blue Ribbon Honor Roll Call

Recipients of Two or More Awards From March 1932, Through August 1947. Are Herein Cited

Producers

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Current Productions:
"They Won't Believe Me"
"Crossfire"
RKO Radio

Soon to be Released
"Relentless"
(A Cavalier Production)
Color by Technicolor
Columbia

In Preparation
"Sitting Pretty"
20th Century-Fox
MOTION PICTURE EDITORS

FELICITY HARTNAGEL, Huron (S.D.) EveningBulletin
PHILIP T. HARTING, Commonwealth, New York
HERBERT H. HAYES, Time-Life Studios
ARNOLD PEDERMAN, Jackson (Miss.) Daily Clarion
ALAIN T. HENNITZ, Stanford University Daily
W. C. HERSHENG, Paterson News
BERNIE HERSON, Minneapolis Star
IDA BELL HICKS, Fort Worth Star-Telegram
MRS. L. A. HILL, Piqua Daily Call
L. H. RUPPEL, Freie Presse, Berlin
PAUL HOCHUL, Houston Post
MRS. L. M. HOPKINS, Students' Journal
HEFFY HOPPER, Columbus Courier
PAUL B. HOWLAND, Providence Sunday Journal
GERTRUDE I. HUEY, Louisiana Mercury, New York
ELMIRA HUGHES, Boston Herald
THELMA D. HUGHES, Wheeling News-Register
ROY C. HURST, Portland (Or.) Journal
HERBERT J. HUTCHINSON, Evening Star
E. C. INGALLS, Corvallis (Or.) Gazette-Times
HARRIET D. JAMIESON, Portland Argus
ELMA J. JEREMY, Thessaloniki (G.) Daily Times-Enterprise
ETTORE JONES, Almaty (Kab.) Times-Star
FRANCES JOHNSON, Salt Lake City Telegram
PAUL JONES, Atlanta Constitution
GILBERT KANOUR, Baltimore Evening Sun
A. S. KANTROWITZ, New York Daily News
JEANETTE KEYSER, Mobile Press Register
JOHN X. KING, Phoenix Gazette
LEWIS KNOWLES, Stanton Evening Leader
MILDRED REINES KOSCHMANN, Indianapolis Times
RUBERT R. KOSHELM, Lancaster New Era
KARL KURG, Pittsburgh Sun-Telegraph
CLAUDE A. LALIBELLE, San Francisco News
VIRGIL D. LANGDON, Tacoma News Tribune
R. K. T. LARSON, Portland Oregonian
GEORGE J. LATKA, Chadsford High School, Idaho
ERIC L. LEWIS, Grand Island (Neb.) News
LEWIS LYMEN, Miami Daily News
JEFFERY MENDENHAM, Richmond Times-Dispatch
JUDITH MENDELSOHN, New York
WILLIAM KING LYTHGOE, Lafayette Republican, Indiana
LOUISE MACY, Springfield (Mass.) Republican
GEORGE W. JACKSON, Oceanic Herald (N.J.)
ARTHUR D. MACKIE, Jersey Journal
THOMAS M. NELSON, Harrisburg Patriot
ALFRED MARCELLO, Westward Telegram
W. WARD MASON, Cleveland Plain Dealer
ANN MARTH, Chicago Evening Commercial
HERBERT H. MARTIN, Memphis Commercial Appeal
MILDRED MARTIN, Philadelphia Inquirer
HELEN MATHEWS, Wisconsin State Journal, Madison
RALPH S. MATZ, Matz Feature Syndicate, Reading, Pa.
E. L. LAWSON MAY, Hutchinson Herald
JEFFREY MAX, Times-Telegram, Jacksonville
CAMILLE UTTEN MERO, Mitchell (Ia.) Tribune
LOUISE MUIR, Chattanooga Times
F. R. MILLER, Plainview (Tex.) Evening Herald
LYNN & MILLER, Royal (Okla.) Daily Tribune
MARGARET MILLED, Berkeley (Cal.) Times-Union
MADGE A. MILLIKEN, Adrian (Mich.) Daily Telegram
JEFFREY MILLER, New York Times
GERTRUDE MINSKIN, New York Evening World
KARL MOWRAN, New York News
FRED D. MOON, Atlantic Journal
RESTORATION MORTON, Omaha (Neb.) Daily Journal
HUNTON MURDOCK, Chicago Sun
LUCY M. MYERS, San Francisco Examiner
CALVIN D. MYERS, Newburgh (N.Y.) News
EDMUND MYERS, Burlington, Vt.
MARTHA McCARTHY, Indianapolis News
ANNA MCCARTHY, Los Angeles Times
JOHN T. MCMANUS, New York
C. H. McMIKEL, Rochester (N.Y.) Morning Star
SARAH NEWTON, Chicago (N.Y.) Daily Star
WALTER H. NELSON, Hartford Times
IM C. O'CONNOR, New York Journal-American
MICHAELA O'Hara, Arizona Daily Star, Tucson
ROY E. O'NEAL, News Service, Huntsville, Ala.
ANN O'NEILL, Staton Island Advance
P. C. O'CONNOR, Aberdeen (S.D.) American News
DOMINIC O'NEIL, Watertown (N.Y.) Daily Times
RUBY O'NEIL, Points Beach Daily News
DICK PITTS, Charlotte Observer
MRS. DANIEL A. POLING, Christian Herald, New York
L. JOHN PUCK, Mattoon (Ill.) Union Leader
E. E. PUCKERIDGE, Chattanooga
MILTON RANDOLPH, Nashville Banner
OMAR RAYNER, Portland Oregonian
C. W. RATTJULFF, Lubbock (Tex.) Avalanche-Journal
J. RICHARD RAYTH, Hagerstown Daily Mail
DOROTHY RAYMOND, Chicago Daily News
LLOWELL E. REIDELING, Honolulu, Hawaiian Citizen
L. LOWRYS TAYLOR, State (Colo.) Centre Daily Times
JULIA RAY, Topeka (Kans.) Valley Daily News
CHAS. E. ROPERS, Chillicothe
ZACK ROBERTS, Concord (N.C.) Tribune
LEW SAMPSON, Tampa Saturday Evening Times
JIMMY ROBINSON, Albany (Ga.) Herald
ALVIN R. ROGERS, Reno (Nev.) Appeal
ROY ROBENS, Indianapolis (Ind.) Daily News
MIHAIL ROSENBOUHM, Chattanooga News-Free Press
HUBERT ROUSSEL, Houston Post
W. HARLEY RUDIN, Springfield (Mass.) Daily News
FRED H. RUSSELL, Bridgeport Post & Telegram
JOHN W. SARGENT, Lorain (Ohio) Journal
J. WILLIS SAYLE, Seattle Daily Times
LEW SCHMIDT, Minneapolis (Minn.) Daily Inquirer
MRS. THOLO TARO SCHMIDT, Seattle Times-Observer
MARQUETTE SCHROER, Rochester (Minn.) Post-Bulletin
KURT SCHROEDER, Des Moines Register and Tribune
HOWARD B. SCHREUSSER, Rome (Ga.) News-Tribune
PAUL AND RUTH SEITZ, Dunkirk (N.Y.) Evening Observer
WILLIAM E. SEITZ, Huntington (S.W.) Journal
RICHARD F. SHAPPEL, Times (Kan.)
R. M. SHEPHARD, Union (Iowa) Journal-Transcript
LAURENCE SIEGEL, Los Angeles Times
WILLIAM KING LYTTLATE, Lafayette Republican, Indiana
LOUIS M. SMITH, Kansas City (Mo.) Times
MILDRED SMITH, Montgomery Advertiser
WILLIAM M. SMITH, Midland (Texas) Daily News
LAWRENCE P. STANTON, Beverly (Mass.) Evening Times
JIMMY STARR, Los Angeles Herald and Express
MARY STREICH, Wichita Daily Eagle
MILDRED STOCKARD, Des Moines Citizen
NADINE BURCH, Cedar Rapids Gazette
MAY W. SULLIVAN, Boston Sunday Advertiser
BRADFORD F. RYAN, Providence Journal
CARRIE LOUIE TAYLOR, Goose Creek (Tex.) Daily Sun
JOHN W. TEBBE, Logan Daily News
JOHN W. TOMPSON, Torrington Register
R. E. TRICKER, Savannah (Ga.) Sentinel
MERRY TOWNSEND, Austin (Tex.) American Statesman
MAURICE C. TULL, Kokomo (Ind.) Tribune Dispatch
SEYMOUR TAPP, Washington Times-Herald
STAN WALDO, San Jose News
W. J. WARD, San Francisco Bulletin
MAY W. WARD, author, Wellington, N.Z.
DEAN G. WARD, The South Bend Tribune
W. J. WARD, Cleveland Press
W. W. WATERS, Philadelphia Gazette Democrat
HELEN WATERS, Long Island Daily Advocate
WILLIAM WOLL, Brooklyn (N.Y.) Daily News
GENEVIEVE WATT, Marion Star
BERT H. WATSON, Eugene Daily World
WILLIAM WATSON, Spokane Daily Chronicle
T. H. WENNING, Newsweek, New York
ERNEST WEBER, New York Sun
ALICE PARKER WEST, Ogden Standard-Examiner
HERBERT WETZEL, Milwaukee Sentinel
ALFRED WIGHTMAN, New York Sun
ALTON WILLS, Richmond News Leader
ALFRED WINSLOW, Daily News
EMERY WITHERS, Charlotte News
DOROTHY WITTY, Atlanta City Police Union
ALVIN C. ZURCHER, Chillicothe News Advertiser

ROSTER OF THE National Screen Council WHICH SELECTS THE Blue Ribbon Winners

Members of the National Screen Council select the picture each month to receive the BOXOFFICE Blue Ribbon Award. This list of presenters is a matter of public interest, and the members release these names to the Award, and Honorable Mention is given those that so impressed the Members that they receive a sizable number of votes. A space on the ballot for comment has resulted in an interesting exchange of opinion on a page devoted to the Council's appraisal of pictures.
EAGLE-LION STUDIOS...

have completed and will release during the next few months the following productions:

"LOVE FROM A STRANGER"
John Hodiak, Sylvia Sidney, Ann Richards
John Howard, Isobel Elsom

"OUT of the BLUE"
George Brent, Virginia Mayo, Turhan Bey
Ann Dvorak, Carole Landis, Elizabeth Patterson
Julia Dean, Richard Lane, Charlie Smith
Flame, the dog

"T-MEN"
Dennis O'Keefe, Alfred Ryder, Mary Meade
June Lockhart, Wally Ford

"ADVENTURES OF CASANOVA"
Arturo de Cordova, Lucille Bremer, Turhan Bey
John Sutton, George Tobias, Noreen Nash

"The MAN from TEXAS"
James Craig, Lynn Bari, Johnnie Johnston
Sara Allgood, Harry Davenport, Una Merkel
Wally Ford, Victor Cutler

"NORTHWEST STAMPEDE"
Joan Leslie, James Craig
Jack Oakie, Chill Wills
In the tradition of fine artistry and Box-office potential

WALTER WANGER announces completion of his latest production...

Walter Wanger presents

ROBERT CUMMINGS • SUSAN HAYWARD
in

The LOST MOMENT

with AGNES MOOREHEAD

JOAN LORRING • JOHN ARCHER • FRANK PUGLIA • EDUARDO CIANNELLI
Screenplay by LEONARDO BERCOVICI • Based on the novel, "The Aspern Papers" by Henry James
Director of Photography: Hal Mohr, A. S. C. • Directed by MARTIN GABEL
Produced by WALTER WANGER PICTURES, INC. • A UNIVERSAL-INTERNATIONAL RELEASE
in the Best Tradition

of adventure!...romance!...quality!

The Fairbanks Co., Inc.
presents

The Exile
A Universal-International Release

Douglas Fairbanks Jr.
"The O'Flynn"
an Illogical Romance

for 1948

Milton Caniff's great adventure story...

"Terry and the Pirates"

for 1949

Douglas Fairbanks Jr.
Adventures of
"Sir Launcelot" *
and the Knights of the Round Table
in Technicolor!

* in association with J. Arthur Rank
OLIVIA De HAVILLAND

Starring in

"THE SNAKE PIT"

for

20th CENTURY-FOX
The Power Behind the Scenes

PRODUCERS

They Co-ordinate the Showmanship Ingredients

9 Make 21 of Season’s Big Films

It is the gambling element in every business which keeps men so interested in it, they say, and certainly show business can be no exception. However, it is just as much of a science as other businesses, and years of experience take much of the gamble out of it for producers. The unpredictable part left in producing hit pictures doubtless adds zest, but the know-how does show up year after year by the number of hits which come along regularly from experienced planners. There is always room for new blood but the tried-and-true ones retain much of the prestige for 1946-47 releases. Of the 64 hits reported this year, nine of them were made by three producers (three hits each), 12 of them by six producers (two hits each) and 43 of them by those who had only one hit each.

Looking at last year’s BAROMETER reports, we find there were 87 films then which attained a boxoffice rating of more than 120 per cent, whereas this year the number is 23 less. General business conditions must be taken into consideration before the decision can be reached that fewer good pictures were produced. One producer had four winners last year—Hal B. Wallis—and came up with only one this year; but then Mark Hellinger and Sol C. Siegel, who had only one each last year, had three this year. Only one producer last season was listed with three winners and that was Paul Jones, but this year Jones chalked up only one.

Of those who produced two hits this year, Benedict Bogeaus, Daniel Dare and Jerry Wald each had the same number of hits last year; but Pandro S. Berman and Milton Sperling had no hits last year and William Perlberg had one.

The highest ratings shown this year from the boxoffice reports averaged go to “Welcome Stranger” and “Blue Skies,” both by the same producer, Sol C. Siegel, and both with the same star, Bing Crosby. The next highest is Alfred Hitchcock’s “Notorious,” with Ingrid Bergman as the star. Since Bergman and Crosby lead the screen popu-

larity poll this year, that would seem to have a bearing on the boxoffice rating their pictures obtained.

“Two Years Before the Mast” is also near the top, and it is a Seton I. Miller success. Speaking again of new blood, Miller also produced “Calcutta” and “California” for Paramount this year but was completely out of last year’s lineup of hit producers. To jump from that into the three-hit class this year is quite a production feat.

Comedies and musicals were well-sprinkled through the mystery and other heavy dramas this year. Something light in the way of entertainment seemed to be what a large part of the public wanted, if one judges by the films it paid to see. The producers who can anticipate the public taste year after year—even the changes in taste that occur—are the ones who keep in the top hit brackets. War pictures were as passe this last season as the short, tight skirt is becoming in shop windows, while comedies, musicals and a few super-westerns had long runs and long lines before the ticket-windows. The ratio was two-to-one among the very top hits for the lighter pictures in competition with heavy dramas.

Hit films which were also winners of the BOXOFFICE Blue Ribbon Award, honoring them as good family entertainment, were: “Welcome Stranger,” “Blue Skies,” and “The Jolson Story,” all scoring more than 150 per cent at the boxoffice; “Song of the South,” “The Yearling,” scoring 140 per cent or more; and “Caesar and Cleopatra” and “The Farmer’s Daughter” drawing down 120 per cent or more.

Hit producers of the past season, with the number of hits produced and their titles, were these:

THREE WINNERS

MARK HELLINGER:
Brute Force (U-I)
Swell Guy (U-I)
Two Mrs. Carrolls, The (WB)

SETON I. MILLER:
Calcutta (Para)
California (Para)
Two Years Before the Mast (Para)

SOL C. SIEGEL:
Blue Skies (Para)
Perils of Pauline, The (Para)
Welcome Stranger (Para)

TWO WINNERS

PANDRO S. BERMAN:
Sea of Grass, The (MGM)
Undercurrent (MGM)

BENEDICT BOGEAUS:
Macabber Affair, The (UA)
Mr. Ace (UA)

DANIEL DARE:
My Favorite Brunette (Para)
Variety Girl (Para)

WILLIAM PERLBERG:
Miracle on 34th Street (20th-Fox)
Shocking Miss Pilgrim, The (20th-Fox)

MILTON SPERLING:
Cock and Dagger (WB)
Pursued (WB)

JERRY WALD:
Humoresque (WB)
Possessed (WB)

ONE WINNER

STEPHEN AMES:
Sinbad the Sailor (RKO)
SIDNEY BIDDLE:
Dead Reckoning (Col)
HENRY BLanke:
Deception (WB)
JERRY BRESLER:
Singapore (U-I)
ROBERT BUCKNER:
Cheyenne (WB)
FRANK CAPRA:
It’s a Wonderful Life (RKO)

GEORGE DANCHEs:
Untamed Fury (EL)

WALT DISNEY:
Song of the South (RKO)

SAM ENGEL:
My Darling Clementine (20th-Fox)

CHESTER ERSKINE:
Egg and I, The (U-I)

FRED F. FINKLHOFFE:
Egg and I, The (U-I)

SIDNEY FRANKLIN:
Yearling, The (MGM)

ARTHUR FREED:
Till the Clouds Roll By (MGM)

MACK GORDON:
Three Little Girls In Blue (20th-Fox)
ALEX GOTTLIEB:
Time, the Place and the Girl, The (WB)

HOWARD HAWKS:
Big Sleep, The (WB)

ALFRED HITCHCOCK:
Notorious (RKO)

ARTHUR HORNBLOW JR.:
Hucksters, The (MGM)

GEORGE JESSEL:
I Wonder Who’s Kissing Her Now (20th-Fox)

NUNNALLY JOHNSON:
Dark Mirror, The (U-I)

PAUL JONES:
Dear Ruth (Para)

EDWARD KAUFMAN:
Song of Scheherazade (U-I)

EDWIN KNOPF:
Secret Heart, The (MGM)

FRED KOLLMAR:
Kiss of Death (20th-Fox)

SOL LESSER:
Red House, The (UA)

ALBERT LEWIS:
Show-Off, The (MGM)

R. J. MINNEY:
Wicked Lady, The (U-I)

MARTIN MOONEY:
San Quentin (RKO)

WALTER MOROSCO:
Margie (20th-Fox)

EDWARD G. NEALIS:
Johnny O’Clock (Col)

GABRIEL PASCAL:
Caesar and Cleopatra (UA)

JOE PASTERNAK:
Holiday in Mexico (MGM)

OTTO PREMINGER:
Centennial Summer (20th-Fox)

LOUIS de ROCHEMONT:
Boomerang (20th-Fox)

CHARLES R. ROGERS:
Angel on My Shoulder (UA)

DORE SCHARY:
Farmer’s Daughter, The (RKO)

AUBREY SCHENCK:
Red Stallion (EL)

SIDNEY SKOLSKY:
Jolson Story, The (Col)

HUNT STROMBERG:
Strange Woman, The (UA)

LAMAR TROTTI:
Mother Wore Tights (20th-Fox)

HAL WALLIS:
Desert Fury (Para)

WALTER WANGER:
Smash-Up (U-I)

DARRYL F. ZANUCK:
Razor’s Edge, The (20th-Fox)
William A. Bacher
Producer

1946
"Leave Her to Heaven"

1947
"The Foxes of Harrow"
INSURE YOUR BOXOFFICE RESULTS IN 1947-48

Ready For Release:

"ROSES ARE RED" . . . DON CASTLE, PEGGY KNUDSEN, PATRICIA KNIGHT
(Mrs. Cornel Wilde) . . .
... Dirty politics get a vigorous airing and two beautiful women
clash for a man’s love.

"DANGEROUS YEARS" . . . WILLIAM HALOP, ANNE TODD, JEROME COWAN
ANABEL SHAW, RICHARD GAINES,
SCOTTY BECKETT . . .
... A hard hitting juvenile delinquency story boasting a cast of
the best young actors and actresses in the industry.

Preparing for 1948 Release:

"HALF PAST MIDNIGHT" . . . KENT TAYLOR, PEGGY KNUDSEN . . .
... A smashing comedy-drama with a Los Angeles background.

"ARTHUR TAKES OVER" . . . (NOT YET CAST)
... A charming domestic comedy about a little man with big ideas.

"TUCSON" . . . (NOT YET CAST)
... A modern Western to be shot in documentary fashion in and
around this historic city.

"TICKET TO NOWHERE" . . . (NOT YET CAST)
... A powerful and dramatic story of a man’s regeneration.

DISTRIBUTED BY 20th CENTURY-FOX
IT pictures can hardly be said to have "dug growed," like Topsy.

From the casting to the final shooting of scenes to be welded together in a well-blended whole, the "man with the power" is the man with the megaphone. It would seem that it is easier to produce a hit picture than to direct one, for three producers had three hits each this past season and only one director, John Farrow, can lay claim to that distinction. This is all the more to his credit when it is noted that no hits were run up by him last year—but, then, the director with three hits in last year's BAROMETER reports, Hal Walker, has none chalked up to his credit this time.

There were, however, eight directors who had two hits each this year as compared to six producers with two hits each. Thus nine producers were responsible for 21 of the top hits and nine directors were responsible for 19, so it looks as if the directors had the slightly harder job. Only one hit each is credited to 45 directors, but among those single hits are such high-scoring films as "The Yearling," which Clarence Brown meged for Metro; "Notorious," Alfred Hitchcock's contribution to RKO's release list; "The Razor's Edge" (20th Century-Fox) by Edmund Goulding; and Alfred E. Green's outstanding "The Jolson Story" for Columbia.

Of the directors whose efforts resulted in two hits each, Curtis Bernhardt and George Marshall had the same number last year; Henry Hathaway and Stuart Heisler directed only one hit last year; but four had no hits recorded for them in the 1945-46 lineup. Those four are Elia Kazan, Elliott Nugent, George Seaton, and Raoul Walsh. The top box-office hits of the year, "Welcome Stranger" and "Blue Skies" were made by Nugent and Heisler respectively.

Since it is always interesting to see newcomers in the hit class, especially when these pictures score more than 140 per cent at the boxoffice, it will be noted that in this group for the season just closed, there is Jack Conway with "The Hucksters" (MGM) in addition to those already mentioned, Chester Erskine with "The Egg and I" (U-I), Howard Hawks with "The Big Sleep" (WB), and Walter Lang with "Mother Wore Tights" (20th-Fox). There are 33 directors this year with films which became hits who were not up for megging honors last year.

Those directors who made pictures this year which were voted the BOX-OFFICE Blue Ribbon Award by the National Screen Council, and which were also hit pictures from the box-office standpoint, included: Stuart Heisler for "Blue Skies," Elliott Nugent for "Welcome Stranger," George Seaton for "Miracle on 34th Street," Clarence Brown for "The Yearling," Walt Disney for "Song of the South," Alfred E. Green for "The Jolson Story," Gabriel Pascal for "Caesar and Cleopatra," and H. C. Potter for "The Farmer's Daughter.

One of the new companies, Eagle Lion, is represented with two hit pictures, the directors of which did not make the hit class last year. Ewing Scott directed "Untamed Fury" and Lesley Selander directed "The Red Stallion." One British-made picture is on the hit list, a Gabriel Pascal production and also directed by him, but released through United Artists—"Caesar and Cleopatra." Next year may tell a different story since more British pictures have been released in the U.S. the past six months than ever before in cinema history.

The following director is credited with three hit films:

JOHN FARROW: Calcutta (Para), California (Para), Two Years Before the Mast (Para).

The following directors are credited with two hit films each:

CURTIS BERNHARDT: Deception (WB), Possessed (WB).
HENRY HATHAWAY: Kiss of Death (20th-Fox), 13 Rue Madeleine (20th-Fox).
STUART HEISLER: Blue Skies (Para), Smash-Up (U-I).

ELLA KAZAN: Boomerang (20th-Fox), Sea of Grass, The (MGM).
GEORGE MARSHALL: Perils of Pauline (Para), Variety Girl (Para).
ELLIOTT NUGENT: My Favorite Brunette (Para), Welcome Stranger (Para).
GEORGE SEATON: Miracle on 34th Street, The (20th-Fox), Shocking Miss Pilgrim, The (20th-Fox).
RAOUL WALSH: Cheyenne (WB), Pursued (WB).
The following directors are credited with one film hit each:
LEWIS ALLEN: Desert Fury (Para).
LESLIE ARLISS: Wicked Lady, The (U-I).
LOYD BACON: I Wonder Who's Kissing Her Now (20th-Fox).
HARRY BEAUMONT: Show-Off, The (MGM).
JOHN BRAHM: Singapore (U-I).
CLARENCE BROWN: Yearling, The (MGM).
DAVID BUTLER: Time, the Place and the Girl, The (WB).
FRANK CAPRA: It's a Wonderful Life (RKO).
JACK CONWAY: Hucksters, The (MGM).
JOHN CROMWELL: Dead Reckoning (Col).
JULES DASSIN: Brute Force (U-I).
DELMER DAVES: Red House, The (UA).
WALT DISNEY: Song of the South (RKO).
GORDON DOUGLAS: San Quentin (RKO).
CHESTER ERSKINE: Egg and I, The (U-I).
JOHN FORD: My Darling Clementine (20th-Fox).
PETER GODFREY: Two Mrs. Carrolls, The (WB).
EDMUND GOULDING: Razor's Edge, The (20th-Fox).
ALFRED E. GREEN: Jolson Story, The (Col).
HOWARD HAWKS: Big Sleep, The (WB).
ALFRED HITCHCOCK: Notorious (RKO).
BRUCE HUMBERSTONE: Three Little Girls in Blue (20th-Fox).
HENRY KING: Margie (20th-Fox).
ZOLTAN KORDA: Macomber Affair, The (UA).
Fritz Lang: Cloak and Dagger (WB).
WALTER LANG: Mother Wore Tights (20th-Fox).
EDWIN L. MARIN: Mr. Ace (UA).
ARCHIE MAYO: Angel on My Shoulder (UA).
VINCENTE MINNELLI: Undercurrent (MGM).
JEAN NEGULESCO: Humoresque (WB).
GABRIEL PASCAL: Caesar and Cleopatra (UA).
OTTO PREMINGER: Centennial Summer (20th-Fox).
WALTER REISCH: Song of Scheherazade (U-I).
ROBERT ROSEN: Johnny O'Clock (Col).
WILLIAM RUSSELL: Dear Ruth (Para).
EWING SCOTT: Untamed Fury (EL).
LESLEY SELANDER: Red Stallion, The (EL).
GEORGE SIDNEY: Holiday in Mexico (MGM).
ROBERT SIODMAK: Dark Mirror, The (U-I).
FRANK TUTTLE: Swell Guy (U-I).
EDGAR ULMER: Strange Woman, The (UA).
RICHARD WALLACE: Sinbad the Sailor (RKO).
RICHARD WHORF: Till the Clouds Roll By (MGM).
Barry Fitzgerald
SHOWMEN AGREE! NO SEASON!

GOOD PICTURES, KNOW WHEN TO MARKET THEM... Fall, Winter, Spring and Summer, they can depend on SCREEN GUILD for variety product to solve their booking problems.

The following is a list of shows currently available for re-release:

- "12 HOPALONG CASSIDY" (Shot & Kill) - Second Group of Bells of San Fernando
- "RENEGADE GIRL" - Bush Pilot
- "SCARED TO DEATH" - In color
- "BUFFALO BILL RIDES AGAIN" - Scared to Death in color
- "RTECTED BY SCREEN GUILD PRODUCTIONS INC.

- "THE KILLER" - "KILLER DILL"
- "THE BOX OF THE BABY SITTER" - "THE CASE OF THE BABY SITTER"
COLUMBIA

Adventures of Silverado

A drama of California in the days of 1849 and the gold rush, this outdoor opus is adapted from a story by Robert Louis Stevenson, celebrated author of "Treasure Island" and other adventure classics.

The Ancient Mariner

Based on the classic poem by Samuel Taylor Coleridge, this tells the story of the seagoing man who brought disaster upon himself and his mates by violating a maritime superstition and killing an albatross. It is one of two famed poems which the studio plans to produce, the other being "The Rime of the Ancient Mariner." Longfellow's "Wreck of the Hesperus."

The Big Sombrero

Filmed in Cinecolor, this finds Gene Autry involved with Stephen Dunne, a villainous character who is managing a large ranch in Mexico for Elaine Morton. Autry discovers that Dunne is evading the rancher's legally so that he can gain control of the property. Autry survives an attack on his life and, while running a herd of cattle to market, also escapes a landlady in the employ of Dunne, who is caught and imprisoned. Elaine and Gene decide to run the ranch on a partnership basis.

The Black Arrow

In 18th century England, after the devastating War of the Roses, Sir Richard Sheldon (Louis Hayward) comes home to find his father has been murdered and his estate in the hands of his uncle, Sir Daniel Brackley (George Morandy). Positively that Sir Daniel killed his father, Sir Richard becomes an outlaw and embarks on a campaign of revenge. Captured by Sir Daniel, Brackley accuses him publicly of murdering his father. In a furious battle, Sir Daniel is killed and Sir Richard recovers his estate.

Blazing Across the Pecos

Charles Starrett essays a dual role as the stalwart Durango Kid and as a mysterious masked rider in another opus of the sagebrush wherein he and his sidekick, Smiley Burnette, protect law and order to a wild frontier community.

COLUMBIA

Looking Ahead

Synopsis, Cast and Other Information on Scheduled Releasing

Blondie in the Dough

When Dagwood (Arthur Lake) is fired for a business blunder, Blondie (Penny Singleton) goes into the business of cookymaking. She does so well that Llewellyn Simmons (Hugh Herbert), head of a big biscuit company, begs her for the formula. Blondie refuses to sell until Dagwood has been given back his job. After various deceptions, Simmons manages to have Dagwood rehired by his old boss and Blondie parts with the formula.

Blondie's Anniversary

Dagwood gets into marital and business troubles when, on his wedding anniversary, Blondie opens a gift which she thinks he has bought her—but which is an expensive wrist watch which Dagwood is to deliver the next morning to the secretary of the president of the local bank. It is a bribe from Dagwood's boss, who hopes to get a lucrative building contract. Dagwood loses his job, but Blondie swings into action, gets the contract for Dagwood's ex-boss, and Dagwood goes back to his former position.

Blondie's Night Out

Another in the comic series relating the adventures of Blondie and Dagwood, this is the 23rd vehicle to be based upon the comic strip characters created by Chic Young.

Born Yesterday

Romantic comedy drama, adapted from the Broadway hit play, this is listed as a starring vehicle for Rita Hayworth.

Buckaroo From Powder River

Charles Starrett, the Durango Kid, poses as a professional killer to join a gang of bank robbers headed by Forrest Taylor. He learns the gang's plans and intercepts a scheme to float a lot of counterfeit territorial bonds. Starrett, in a gun fight, disposes of Taylor, thus finishing off the gang, and with his sidekick Smiley Burnette rides off in search of new adventure.

Buddies Drummond Strikes Back

Two girls claim to be Ellen Curtiss, each insisting she is the rightful heiress to the rich Cosgrove estate. When a Scotland Yard investigator is murdered, Bulldog Drummond (Ron Randell) steps into the case. He traps Cedric Mason (Willow Crait), an attorney, into confessing the murder. But Mason is presumed to have featured Ellen Curtiss (Gloria Henry) claim the estate, which rightfully belongs to the true Ellen (Anabel Shaw).

Call of the Prairie

Still another adventure in the sagebrush saga of the Durango Kid, self-appointed purveyor of justice, this Bulldog Drummond (Ron Randell) steps into the case. He traps Cedric Mason (Willow Crait), an attorney, into confessing the murder. But Mason is presumed to have featured Ellen Curtiss (Gloria Henry) claim the estate, which rightfully belongs to the true Ellen (Anabel Shaw).

Coroner Creek

Filmed in Cinemor, this outdoor adventure is adapted from a Saturday Evening Post serial by Luke Short. It is a story of goldrush days in California during the 1849 period and is the second film venture to be undertaken in which actor Randolph Scott and Harry Joe Brown are associated as co-producers. For this company's 1944-47 slate, they turned out "Gunfighters."

The Corsair
rative poem of the same title by Lord Byron, English romantic poet.

The Crime Doctor's Gamble


Another in the Crime Doctor detective series, this finds Warner Baxter, the Crime Doctor, on a vacation and lecture tour on the Continent. He is asked to help solve a murder case involving Roger Danin, who is accused of slaying his father, Baxter, studying the case, sets a trap which is sprung by a lawyer who murdered Danin's father when caught in the act of stealing a priceless painting.

Cross Country


Romantic comedy, this revolves around the cross-country flight of a beautiful girl to escape the attentions of a man she does not love; he learns to discover that she is fond of him after all.

The Devil Is Living


This crime melodrama is a story of hijacking on a grand scale on the nation's highways, this crime is committed by high-powered, high-speed diesel trucks for their black golds.

Devil Ship


Richard Lane is captain of a vessel which carries criminals to Alcatraz. He loses his contract when a gang leader smugly sobs aboard in an effort to free some of the convicts. Lane returns to his old trade, deep-sea fishing, and discovers on a cruise to Panama that two criminals have been smuggled aboard in an effort to escape Alcatraz. Battling them during a violent storm, Lane sinks them, but his ship goes down. Lane manages to get ashore in a lifeboat, is exonerated by prison authorities and receives a new boat.

Down to Earth


Indignant because Marc Platt, a Broadway producer, is rehearsing a jazzed-up version of the Ancient Nine Muses, Rita Hayworth, the Goddess Terpsichore of Ancient Greece, comes back to earth and persuades him to make the show "classical.” It flops; Platt jazzes the piece and turns it into a success. Rita goes back to Mount Parnassus to wait for the time when Platt will come to her for all eternity.

An Enemy of the People


The story of a courageous doctor who holds his social and professional responsibility above everything else, this will have Alexander Knox cast as Dr. Thomas Stockmann and will be directed and produced by Norway in the 1880s. Incidentally, it is the first Bech dall drama to be filmed in Hollywood since the advent of sound pictures.

Eternal Melody


When hindered in Rome, Italy, this musical is a modern adaptation of Puccini's opera, "La Boheme.”

The Fuller Brush Man


Comic star Red Skelton will glorify the most famous door-to-door salesmen of all time, the Fuller Brush men, in this farce. Producer Don McGuire, after securing approval of the Fuller Brush company in the making of the picture and Skelton is starring as an outside commitment, away from his MGM contract.

The Gallant Blade


Costume drama, its period France in the early 17th century, this is an adventure story based upon "War of Women,” a novel by Alexandre Dumas, author of "The Three Musketeers” and other thrillers.

Glamour Girl


Virginia Grey, talent scout for a recording company, discovers a sensational singer, Jack Leonard, and not only books him to a contract but marries him. However, their marriage ends in divorce. In a difference of opinion with her employer, Virginia is fired, but secures backing to open her own recording firm. The business is about to fail when her ex-husband comes to her in a strange situation—and they decide they're still in love.

Her Husband’s Affairs


It's a situation of missing Tone, an advertising executive, attempts to market "Off-Again,” a miracle cream designed to remove whiskers. Instead, the cream has unpredictable qualities and causes men to grow hair instead. Through a series of incidents, Bill is involved in a false murder charge; his wife leaves him when she finds him and asks him to acquit only when his wife, at the last minute, brings to court the man whom Bill is accused of killing.

Hidesaway


Planned for filming in Clincorders, this is another in the outdoor series starring Gene Autry, and co-produced by him and Armand Schaefer.

I Love Trouble


First productional venture to be undertaken by Franchot Tone, this detective drama finds its protagonist a private investigator hired by Ralph Johnston (Tom Powers) to prove the unknown past of John Armitage (Lynnlyn). Tone iseneg wounded, beaten and kidnapped, uncovers two murders and is almost killed himself before learning that Johnston himself is the guilty man—having hired Tone to established his wife's sordid past and frighten her leaving him.

It Had to Be You


Thrice engaged, wealthy Ginger Rogers can't make up her mind whether to marry socially correct Ron Randell. In a dream, she encounters a handsome Indian, Cor- nel Wilde, and when she awakes, Ginger finds she in some supernatural way has created a real live Indian. This character explains that he will not go away until Ginger has met and married his physical counterpart (also played by Cornel Wilde), who as a firesnake, Ginger does meet, and fall in love with the fireman—and as she does so, her dream Indian disintegrates, his task completed.

Key Witness


In this costume melodrama, relating an adventure in the days of King Arthur, Producer Sam Katman is combining the story lines of the two classic tales—Tenny- son’s "Idylls of the King” and Sir Thomas Malory’s "D'arte of Arthu.

The Lady From Shanghai


Orson Welles, a philosophic trump,正好 Rita Hayworth from a trio of attackers and learns she is the wife of Millionaire Everett Sloane. Rita talks him into accepting a $5,000,000, and his husband's yacht, and, obviously, is failing in love with him. Welles becomes involved in a murder plot during the cruise, discovers Rita is the mistress of the man who tried to frame him, and confronts her with the evidence. Furious, Rita shoots her husband, tries to kill Welles, and is slain by her firing mate.

Last Days of Boot Hill


Charles Starrett, the Durango Kid, and Smiley Burnette are trying to locate $100,000 in gold coins which was stolen from the government and hidden by a rancher, now out to get his hands on the money. His daughter, claims his estate, but her claim is disputed by the widow, her stepmother. Starrett finds the gold; the stepmother recovers a long lost horse, and Virginia and Welles in her rightful property.

The Last Round-Up

Cost: Gene Autry, Champion Jr., Leon Heathan, Ralph Morgan, Carol Danil

BAROMETER Section

Rancher Gene Autry protests violently when Mesa City financiers including Charlie Mason (Ralph Morgan) announce plans to tear down the lone aqueduct from the reservation. Autry knows the aqueduct will ruin his land as well as the reservation. However, Mason frames him for a murder. In a running fight, Autry captures the real slayer—Mason himself—and brings him to justice. The product is discredited and Autry is hailed as a hero by his Indian friends.

Let's Fall in Love


A musical, this concerns a talented girl, Janet Blair, who is rescued from a lowly carnival job by a motion picture director, Jeffrey Lynn, who sees in her a new find which will bolster his waning Hollywood career.

The Lone Wolf in London


The Lone Wolf (Gerald Mohr) is suspected and later murdered by a wealthy Englishman who is killed and his valuable jewel collection is taken. The Lone Wolf, to clear himself, investigates and discovers the jewels have been taken by the dead man’s wife, Evelyn Ankers, who is out to run away with her lover. She is tried for murder and con-fesses, thus clearing the Lone Wolf, who establishes that, for once, he is on the right side of the law.

Lulu Belle


Romantic comedy to star Dorothy Lamour and produced by Benedict Bogeaus.

The Man from Colorado


Filmed in Technicolor, this is a story of the Colorado mining country immediately after the Civil War. Glenn Ford and William Holden portray two former soldiers, both in love with Ellen Drew. Ford has become a sadistic killer and, when appointed a federal judge, exerts his power on behalf of vested interests. He marries Ellen but mistreats her. Meantime Holden is hounded into becoming an outlaw. In a pitched battle the outraged miners kill Ford and Ellen promises to become Holden’s wife.

Mary Lou


A musical comedy, this toplines T pianist Frankie Carle and his orchestra in a vehicle that exhibits his dexterity at the keyboard. It has a broadcasting and recording-studio background and reunites the comedy team of a decade ago, Glenda Farrell and Frank Jenks.

The Martyr of Millville


Evelyn Keyes, dowdy executive of a swank department store, tries desperately to snag a husband—not for romance, but because she needs some family ties in order to adopt a foundling child whom she is crazy about. The only man in whom she can arouse interest is Ford, a high-minded bus driver, but he backs away from marital ties until he, too, falls for the foundling. Ford finds she is really in love with Glen; he returns the feeling; they marry and adopt the child.

Pacific Adventure


Filmed in Australia, this aviation drama is the biography of the noted Australian aviator, the late Sir Charles Kingsford Smith, who was the first man to make a solo flight from San Francisco to that continent. The picture was produced with the cooperation of the Royal Australian air force and its star, Ron Randell, was brought from Australia to Hollywood to take the lead. Randell is stated to appear in a number of pictures for the company.

Phantom Valley


Charles Starrett, as the Durango Kid, attempts to bring peace and justice in the Paradise City, where war has broken out between the ranchers and homesteaders. Starrett is fought bitterly by Mike Con- rad, head of the Durango Kid’s thoroughbred detective work. Starrett discovers the real ringleader of the trouble is Virginia Hunter, the second wife of a leading lawyer. She is killed accidentally while Starrett is trying to capture her, and peace comes to Paradise City.

Port Said


This is a story of adventure, romance and intrigue, its locale the Egyptian port city situated at the northern end of the Suez canal.

Prince of the Stallions


The American army’s fight against ma- rauding Indians in the western territory during the 1860s forms the background for this outdoor adventure yarn, in which a wild stallion, tamed and presented to a U.S. cavalry officer by a peaceful Indian, plays a key role.

The Prince of Thieves


Filmed in Technicolor, this is another chapter in the saga of Robin Hood (portrayed in this episode by Jon Hall). This time Robin assumes the name of Not- tingham Castle to rescue Lady Marian (Patricia Morison), who is being held against her will by the wicked Lord Fitz-Autin (Orson Welles). Fitz-Autin tries to force her into an unwelcome marriage with one of his villainous nobles, but Robin and his men rescue her just in time.

Relentless


When a pair of old desert prospectors who have just made a big strike are murdered, suspicion falls on Nick Buckley (Robert Young), a wandering cowboy. Nick is suspected of murder and, in an effort to clear his name, he teams up with the real killers are Jim Rupple (Frank Penion) and Tex Brandaw (Barton Mac Lane), who have stolen the prospectors’ mine. Nick trails them to a ghost town to kidnap them in a gun fight, and clears his own name.

The Return of October


Described as a whimsical fantasy, this is the story of a racehorse and is to be filmed largely on location in the bluegrass coun- try of Kentucky. It marks the first pro- ductional assignment for Rude Mate, former cameraman.

Return of the Whistler


A psychological crime drama, this is about the venerable series based upon the Whistler radio program. The years starred Richard Dix in the film versions. The new season’s series will have another actor in the title role.

Riders of the Lone Star


Charles Starrett, as the Durango Kid, is a Texas Ranger. He and his pal, Smiley Burnette, are investigating the supposed presence of a notorious outlaw, believed to be leading a gang of holdup men terrorizing farmers at the Golden Rock mine. Starrett discovers that the outlaw has been dead for many years, and that the gang is led by George Chesbrough, supposedly the town drunk. Chesbrough is captured and the terrorism comes to an end.

Rose of Santa Rosa


This is another in this company’s series of musical westerns. The Hooper Hot- shots, popular radio band, this time under- takes, supply the musical background and comedy, with Patricia White cast in the title role, the daughter of an old and wealthy California family who turns night club singer.

Royal Mail


This historical drama will relate the circumstances leading to the establish- ment, by Great Britain in the 1840s, of the world’s first system of postal delivery on a legitimate basis through the purchase and use of stamped letters.

The Sign of the Ram


First vehicle to be filmed by the rear- cropping unit here, this is the story of Leah St. Aubyn (Susan Peters), an invalid confined to a wheelchair as a child who was incurably wounded when she rescued two of her stepchildren from drowning. Unknown to

BOXXOFFICE
herself or her family. Leah has become a benevolent tyrant. Subtile she tries to wrench the lives of those around her, going through various on her chair over the edge of a cliff into the sea.

**Six-Gun Law**

Space Charles Starrett, Emilly Burnette, Nancy Saunders, Paul Campbell, Ruth Terry, Billy Billson, Virginia Hunter, Producer: Colton Clark, Director: Derwin Abrom, Original Screenplay: Barry Shipman.

Another Western in the series starring Charles Starrett as the Durango Kid, this finds Starrett tricked by Decko, boss of a western town, into killing the sheriff. Starrett signs a confession but, tipped off that Decko is about to rob the town bank, trims him and through a subsequent chase tries to make confession of his crimes, including his plot to frame Starrett for a murder he did not commit.

**Smoky River Serenade**


The Hoosier Hotshots, anxious to raise money for their old friend Paul Burns, so he will not have to sell his Smoky River Ranch, organize a Western show. An agent tries to bribe them to "throw" the beauty contest which is part of the show. The Hotshots discover whom the agent wants to win the contest: the show is a success, and with the money raised through staging it, the Hotshots pay off the mortgage on the Burns ranch.

**The Son of Rusty**


Ted Donaldson, training his dog Rusty to be a top Western movie star, is forced to go into the private life of Stephen Dunne, an ex-GI, and spreads gossip about Stephen being a con man. Stephen accidently injures Rusty and the townpeople, aroused, have him brought to trial, where the truth about him is revealed—that he was a flyer during the war and staked a commission officer. He forgives Ted and presents him with a new puppy—the son of Rusty and Stephen's dog, Barbi.

**The Strawberry Roan**


Gene Autry, foreman of the Bar-B ranch, captures a wild stallion (Champion). Jack Holt, the ranch owner, allows his teen-age son to ride Champion, but the horse throws the boy and injures him seriously. Holt orders the horse destroyed, but Autry hides the animal and trains him. Gene becomes involved in a rustling scheme, but until Champion has been gentled. Then he brings the horse back, allows the boy to ride him again, and earns Holt’s forgiveness.

**Sweet Genevieve**


Racketeers, planning a big haul, try to force a top Alice day player on Frank- lin High’s basketball team. They hope that by getting her out of the way, Franklin will be beaten by Center City High. However, the head coach appears having accepted a bribe to "throw" the game, clears her name at the last minute. resumes her place on the team and wins the game for Franklin. The gamblers are caught in their own net and lose heavily.

**The Swordsman**


Photographed in Technicolor, this is a costume drama with the wild northern section of Scottish highlanders as its locale. Larry Parks and Ellen Drew portray members of two families which have feuded for centuries. They fall in love and Parks manages to persuade both families to make peace, but certain diehards refuse to give in. Parks duels the family'sINGLE leader in the feud and the feud is ended for all time.

**To the Ends of the Earth**


After seeing the captain of a Jap tramp steamer burned to death by hundreds of Chinese slaves off the San Francisco harbor, U.S. Treasury Agent Dick Powell, attached to the bureau of narcotics, begins a fantastic chase of the warlord of a syndicate of smugglers dealing in drugs, the world’s most shocking and richest contraband. In a high-speed-packed chase, Powell rounds up the criminals and presents the United Nations with invaluable information concerning the underground operation of this and similar gangs.

**Two Biondes and a Redhead**


Jean Porter, a redheaded socialite, secretly joins the chorus of a Broadway show and when the show closes, she returns to her stuffy home town with two charmed pals, Judy Clark and June Preisser. Jean is in love with Jimmy Lloyd, wealthy playboy, but their romance is thwarted when a blackmailer threatens to expose the fact that Jean was once a chorus girl. However, this thoughtless Jimmy insists he doesn’t care, and they plan an immediate marriage.

**When a Girl’s Beautiful**


Stephen Dunne, the "Perfume King," is seeking a new model to advertise Tempta- tion perfume. Marc Platt, young advertising executive, prepares a composite photograph combining the best features of six beautiful models. Dunne likes the picture and wants one to meet the original—not knowing that no such girl exists. To protect her job, Platt has his own girl friend undergo some makeup magic. She becomes the Temptation Girl; the campaign is a success, and Platt and his girl plan marriage.

**Whirlwind Raiders**


Another in the series of outdoor adventure films starring Charles Starrett as the Durango Kid, this again has Smiley Burnette as one of his friends and traveling companion, with the romantic interest supplied by Nancy Saun- ders.

**Wings Westward**


This sagebrusher, to be filmed in Cine- color, is slated for Gene Autry’s fifth star- ring western for the company, to be made under the banner of Gene Autry Productions.

**The Woman From Tangier**


This adventure melodrama has the exotic city of Tangier as its locale and relates the intrigu- ing episode in which Adele Jergens, a glamorous dancer from America, becomes involved when she arrives there to undertake a dancing engagement.

**Stay Down**


A stirring novel story cast as an ad- venturous young American who solves a series of murders which occur in the North African port.

**The Wreck of the Hesperus**


An Maritime drama, based upon the classic poem by Henry Wadsworth Longfellow, this has been considerably modernized. In it, Captain Parker portrays a hero’s part cast as an ad- venturous captain whose nautical specialty is the salvaging of wrecked vessels.

**Beggars’ Choice**


Comedy drama concerning an author whose first novel involves an un- considerable trouble with the Boston censors.

**Black Hills**


Eddie Dean and his pal Roscoe Ates ride into a maelstrom of trouble on Steve Drake’s ranch. The spot, where he can pay off his mortgage through the discovery of gold on his land, is killed by Trevor Frost and Eddie Dean. But in the plot of the murderers’ efforts to keep the gold strike secret until the rancher’s heirs, Steve Drake and Shirley Patterson, lose the property, But Dean and Ates apprehend the crooks, and with everything under control at the ranch, ride on.

**Blonde Savage**


A South Africa romantic adventure set for this adventure tale. Aviator Leif Erickson and his partner, Frank Jenks, are hired by a wealthy wine owner, Douglas Dummarble, to locate a native vil-lage whose warriors are harassing mine operations. The natives, it turns out, are led by a white girl, Gallo Barmkow, the daughter of one of Dummarble’s partners whom he murdered years before. Erickson exposes his employer, and having fallen in love with the blonde savage, takes her back to civilization.

**Bury Me Dead**

Cast: Cathy O’Donnell, June Lockhart, Hugh Beaumont, Mark Daniels, Greg McClure, Milton
mountain valley. Their idyllic existence is interrupted when Alan Curtis, Anne Gwynne and Joseph Devlin, on the lam after a holdup, come to their cabin. The robbers undergo a change of character and when Grapevin dies they feel responsible for the boy. When the police arrive and the law promises to see that the youngster is taken care of.

The Fighting Vigilantes


Lash La Rue and Fuzzy St. John, hired by frontier storekeeper George Chesbro to guard his produce wagons, are robbed while riding along a wagon. They track down the masked bandits in the act of distributing the provisions to ranchers. Lash captures and jails the leader, Steve Clark.

Prison soars in Chesbro's store, and Clark's daughter, Jennifer Holt, tells Lash her father and his band were out to break Chesbro's monopoly. Clark is killed in breaking jail, but Lash exposes Chesbro as the villain.

Gangway for Murder


Robert Lowery, ace reporter, tries to persuade his editor, Frank Ferguson, to investigate a convict dealing in the local veterans' housing bureau. When Ferguson refuses, Lowery quits his job. The suicide of the head of the bureau moves Ferguson to send reporter Lowery to persuade Lowery to undertake the investigation. The trail leads to Anabel's wealthy father, who is embezzling veterans funds. When Evans is killed, Anabel herself writes the exposé.

The Gas House Kids in Hollywood


The Gas House Kids, sent to Hollywood by a Michael Whalen Club, become the guests of an eccentric producer trying to establish contact with the spirit of an old miner who died in the professor's haunted house. When a corpse appears in the swimming pool, the Gas House Kids turn detectives, find the cash and bring in the swami's movie hero, Michael Whalen, to justice.

Ghost Town Renegades


When gold is discovered in Waterhole, Jack Ingram, the heavy, sends for the hero to the mine and insistently tries to buy him off. Clark, while en route, is assaulted by Ingram's henchman and left for dead. Lash La Rue, sent to curb lawlessness in Waterhole, persuades Clark's daughter, Jennifer Holt, to kill the man and fail attempts on her life. When Clark turns in the murderer he is blamed and Lash Rue, but Lash proves his innocence and brings Ingram and his gang to justice.

Girls' Camp


Locate of this romantic drama, as the title implies, is a summer resort for adolescent girls.
Mickey
A story of adolescence, this casts 15-year-old Mickey as a plucky, mixed-up boy in a small Indiana town. It is adapted from a novel by Peggy Goodwin, the first humorous volume ever to win the Avery Hopwood fiction award.

Mr. Bowling Buys a Newspaper
From the novel of the same title, this concerns Mr. Bowling, an Englishman with a split personality, who has an uncontrollable urge to murder. He does so with consummate skill, and thereafter, after each killing, purchases the following morning's newspaper so that he can read about the crime. Eventually, however, he makes a fatal error and falls into the hands of the police.

The Noose Hangs High
Face correspondence starring Bud Abbott and Lou Costello, this is the one picture the boys made to make annually as a commitment outside their Universal-International contract.

Northwest Stampede
Much of this outdoor action drama, based on a Saturday Evening Post story by Jean Muir, was filmed on location in Calgary, Canada, where concerns the rounding-up of wild horses.

Open Secret
When Charles Landis, private wife of George Brent, leaves him for a weekend visit to her sister in the country, her loads him down with meticulous directions as to how to conduct himself during her absence. Brent promptly becomes involved in a Greenwich Village cafe with Ann Dowd, an irresponsible girl who drinks copious quantities of brandy, allegedly for her weak heart. During the hectic week-end, Brent and Landis murder a man and gets himself into a number of embarrassing situations before everything straightens out.

Pioneer Justice
When Jennifer Holt's brother is killed in a card game in lawless Buffalo Gap, ostensibly kind-hearted William Fawcett offers to help her. Lash, La Ru and Fuzzy St. John, sent to Buffalo Gap by the United States marshal to investigate the exploits of a band of outlaws under the leadership of a fiendishly unmask Fawcett as the criminal sought.

Prelude to Night
This dramatizes the life story of one of America's richest and most influential men, from his boyhood in Boston to his death—reputedly by suicide. It is a picture of the man who was 17 killing, and 19 stealing. And doing from the early 1900s up to the time of the second world war.

Railroaded
Ed Kelly is falsely held for murder in a hovel by the vengeful dying statement of one of the actual murderers. His sister, Sheila Ryan, convinced he is innocent, becomes involved with a gangster, John Ireland, in a desperate attempt to uncover evidence which will free her brother. Hugh Beaumont, detective, in love with Sheila, surmises Ireland is a madman, but Mr. Kelly, the gangster boss and takes Sheila hostage. Beaumont rescues Sheila and turns in evidence which frees her brother and convicts Ireland.

Range Beyond the Blue
Eddie Dean and Roscoe Ates come to the rescue of Helen Mowry when bandits are found troising her ranch in an effort to remove a gold shipment. Dean and Ates stop a few more robberies planned by the same group of outlaws before discovering that one of the bandits is desperate to find the private papers of Banker Bob Duncan, that Duncan has been offered a fabulous sum of money by Mowry's coach line and therefore is trying to drive her into bankruptcy. Dean and Ates round up the gang and Miss Mowry sells the business.

The Return of Rint-Tin-Tin
Offspring of the great dog star of silent screen days, Rint-Tin-Tin, is the stellar personality in this action drama, which was filmed in the Hollywood process.

Return of the Lash
Top trouble shooters for the U.S. marshal's office, Lash La Ru and Fuzzy St. John ride out on another dangerous assignment in the campaign to bring law and order to the Wild West. They are successful in rounding up a gang of dangerous outlaws and they restore peace to a troubled community.

Shadow Valley
After Jennifer Holt's father and uncle are both murdered, she becomes sole owner of a ranch on which gold has been discovered. George Cheesboro, a shady lawyer, tries to persuade her to sell the ranch to his client, Eddie Parker. Eddie Dean and Roscoe Ates, who are trailing her as a mugger, discover that she is the train robber, call on Cheesboro and see him light with his left hand. From this clue they infiltrate Cheesboro for the real train robber and murderer of the former ranch owners.

Stage to Mesa City
Steve Clark, owner of the mortgaged Mesa City, is badly wounded by two unknown gunmen as he is about to receive money from his son and daughter, which will save the ranch from being lost. U.S. Deputies Lash La Rue and Fuzzy St. John find him dying and go on to meet his children, Jennifer Holt and Brad Slaven. Against constant opposition, Jennifer and Brad operate the stage line while Lash and Fuzzy discover the leader of the gang operating Steve's farm and the postmaster, George Cheesboro, assisted by Steve's lawyer, Marshall Reed.

Street Adores
A musical, its title suggested by the old-time, New York street adores, it is the story of the mob's clsoe background. The time is the turn of the century.

T-Man
A womaned man, clashing part of a baggage check in his hand, drops dead in Detective Hugh Beaumont's office. Various crooks try to obtain the torn check from Beaumont, including Gavin Gordon, posing as an FBI investigator and claiming the check is a clue to plans for a newly developed secret weapon; but Beaumont eventually discovers his portion of the check is wanted by robbers holding the two other pieces, in a nationwide counterfeit and dope-smuggling ring.

Three on a Ticket
A wounded man, clashing part of a baggage check in his hand, drops dead in Detective Hugh Beaumont's office. Various crooks try to obtain the torn check from Beaumont, including Gavin Gordon, posing as an FBI investigator and claiming the check is a clue to plans for a newly developed secret weapon; but Beaumont eventually discovers his portion of the check is wanted by robbers holding the two other pieces, in a nationwide counterfeit and dope-smuggling ring.

Tornado Range
A band of outlaws attempts to widen the breach of difference between homesteaders, coming to lay claim to government-leased property, and the cattle range, who cooperate in the fraud. The outlaws steal cattle while the range warfare is being waged. Eddie Dean, leader of the homesteaders, sees through the plan

BAROMETER Section
and fights with the ranchers to defeat the outlaws. The ranchers and the home- steaders then come to terms.

Wild Country
Cash: Eddie Dean, Flash, Roscoe Arbuckle, Peggy Stewart, Robert Warwick, J. Merton Ford, Frank Reicher, Robert Frazer, Louis King.

Eddie Dean, his horse Flash, and his pal公路d to the rescue of Silver Springs, a cattle town where Stan Jolley, an escaped convict, has intimidated, after murdering the sheriff of the town, who set him up. After freeing Silver Springs from the bandit's evil sway, and restoring the sheriff's orphan daughter, Peggy Wynne, to her domain, Eddie and Soapy ride on to more adventures.

Ada

This is a fictionalized biography of Ada Menken, famous U.S. actress who was at her peak in the 1890s. It is scheduled for production by Screenplays, Inc., which has the backing of Rockwell Productions. No release has been set, although McCarey's last two, "Good Sam" and "The Bells of St. Mary's," were distributed by RKO Radio.

Appointment in Samarra

From the novel by John O'Hara, this is the story of Julian English, a successful young businessman in Pennsylvania mining town. In a drunken impulse he insults the man who supplies his financial backing. This leads to separation from Julian is deeply in love, and his ultimate suicide in the depths of despair and financial ruin.

The Best Things in Life

Farce comedy, this makes the production debut of John Sherman, former actor.

Caglialoro

Being filmed in Rome, this casts Orson Welles in the role of the Sicilian impostor, Cagliostro, who is known in history as the first man to discover the uses of hypnotic powers and who had all Europe in a turmoil before his career ended. He lived from 1743 to 1795 and was the subject of a famous story by Alexandre Dumas, on which this film is based.

Carmen of the West

Sagebrush version of the classic opera, "Carmen." Peerce, Metropolitan Opera star, will portray an effete easterner who falls in love with a beautiful cigarette girl in a rough western saloon.

Carmus Sings Tonight

Film biography of Enrico Caruso, hailed by most music lovers as the greatest tenor who ever lived, with preparation for some years by the Independent; producing unit headed by Jesse J. Lasky and Walter MacEwen.

Dan Patch

A sequel to "The Iron Horse," produced by the veteran film maker and exhibitor, W. R. Frank. This will be filmed largely on location in Minnesota. A record established by Dan Patch in 1906 has never since been officially equaled.

Delusion

Romantic drama, this is based on "The Master of Delusion," a novel by Carl Zuckmayer, famed German dramatist, and anti-Nazi. The story concerns a British card sharp, his young French wife, and her lover.

The Desert Padre

Adapted from a story by Irving Stone, this relates the efforts of a Catholic priest to bring some measure of comfort and hope to the barren lives of those who wrest their living from the desert.

Doctor Jim

Stuart Erwin has the title role, that of a small-town doctor, in the first feature-length film to be turned out by Jerry Fairbanks, producer of short subjects and commercial films.

Draw Sabers!

Historical western, a tale of the U.S. cavalry during the Indian wars of the 1870s, this marks the first teaming of Dennis O'Keefe and Randolph Scott as producers and stars.

Follow the Girls

One of a group of films to be produced by American Eagle, independent unit recently set up by Leo I. McCarthy, this is a musical comedy, based on the stage play of the same title.

The Glass Heart

Mystery drama, the first scheduled offering of the new company headed by Leo I. McCarthy, producers Philip Yordan and Producer Frenke.

The Last Nazi

Story of a German girl in the postwar European world. It is being produced by Carl Krueger, who last made "Thunderbolt," documentary released by Monzon.

Martha

One of a group of films produced for distribution by the recently-organized American Eagle company, headed by Leo J. McCarthy; this is based on the opera of the same name.

The Marx Brothers Story

Those buffoons of stage and screen, the Marx Brothers, are to be given the glorification treatment in this projected film which will be a career in the entertainment world.

Mayerling

Remake of a European film, this relates the true story of the tragic romance between Prince Rudolph of Austria and Marie Vetsera.

The Moll

The story of a woman made friend shot down by gangsters. To gain revenge and also to uncover subversive elements within the ranks of the racketeers, she poses as a criminal, joins the gang and attains her objective. The film is one of several planned by Leo J. McCarthy's American Eagle production unit.

Rain Before Seven

A comedy drama, this is the first picture scheduled for making by an independent unit headed by Harry Joe Brown and Casey Robinson. Brown is also associated with another independent firm with Actor Randolph Scott.

Red Badge of Courage

Historical drama, laid in the Civil War period, this is adapted from the widely-read book by Stephen Crane. Michel Kralik, associated with Monte Brite in the venture, was formerly an RKO Radio producer.

Shed No Tears

First film venture for Robert Furst, former Texas oil man, this comedy drama stars Virginia Patton, who had the female lead in Screen Guild's "The Burning Cross."

The Spirit of West Point

A semi-documentary, this combines fact and fiction in tracing the gridiron careers of two West Point football greats, Felix "Doc" Blanchard and Glenn Davis, who portrayed themselves in the film blends clips of newsreel footage concerning West Point and some of its football games with staged footage telling the story of Blan...
chard and Davis. Bill Stern, ace sports broadcaster, does the narration.

The World and Little Willie

Described as a whimsical comedy, this concerns itself with small-town life and is a change of pace for John Garfield from his role in "Body and Soul." The opus was made for Enterprise and United Artists release, but no distribution arrangements have been announced for this vehicle.

METRO

Alias a Gentleman
Cost: Wallace Beery, Tom Drake, Dorothy Pat-


Finishing a long prison stretch, Wallace Beery has been devoting his time to learning how to become a gentleman. He decides to go straight upon his release, but his former partner-in-crime frames an actress, Dorothy Patrick, to pose as Beery's wife. When Beery discovers the hoax but, having grown fond of the girl, spends his life's savings and risks his life to save her, he is kidnapped by his former henchman, who had tried to force her to take part in a bank robbery.

Alice From Brooklyn

A musical comedy, this is adapted from the stage production, "Cabot, Kings and Kings," written by the radio and concert pianist, Alec Templeton.

Annie Get Your Gun
Cost: Judy Garland is cast as Annie Oakley, famous gunwoman of frontier days, in this Technicolor version of the Broadway stage success, for which Irving Berlin wrote the musical score.

B. F.'s Daughter

Along with her father's huge fortune, Barbara Stanwyck inherits a dominating, forceful personality which she fails to recognize as the source of many of her problems. She spurns the love of Richard Hart because she feels that his character is as strong as her own and marries Van Heflin, an impractical political scientist. Their marriage fails when an important war assignment in Washington causes Heflin to lose his dependence on Barbara. In parting, Heflin succeeds in making Barbara aware of the truth about herself.

Bedeviled

This suspense drama is another contribution to the list of psychological mysteries. With Robert Taylor in the starring role, it is adapted from the novel of the same title by Libby Block.

Before the Sun Goes Down

A story of life in a small Pennsylvania town, this is based on a book by Elizabeth Metzer Howard which won the second prize in Metro's annual best novel contest for 1946.

The Big City

Margaret O'Brien, an orphan, is brought up in New York's East Side by three bachelors, a Protestant minister, an Irish policeman and a Jewish cantor, with the aid of the latter's mother. When the policeman marries Beery and Missi, singer in a bar, a court battle ensues over the custody of the child, and the judge rules that Margaret must be sent to a children's home. Instead the judge takes her to his home. She is reunited with her "family" after each member calls on the judge individually with special pleas and concessions for her return.

The Birds and the Bees

Jane Powell, who made her debut in this company's "Holiday in Mexico" last season, is cast as a precocious adolescent in this story of a girl who is kidnapped by her for-
giving parents, Jeanette MacDonald portrays Jane's understanding mother and musical interludes are supplied by Pianist Jose Iturbi.

The Brides

Romantic drama, this concerns an embittered young composer of symphonic music who is assisted in the fulfillment of his great promise by a mischievous child angel from heaven who has been granted temporary corporeal being to perform the one good deed.

The Brothers Karamazov

Considered one of the literary classics of all time is fated Russian Author Dosto- efsky's story of life in that nation under the rule of the czar. The three brothers whose lives are influenced by the plot will be portrayed by Robert Taylor, Van Heflin and Spencer Tracy.

The Burning Secret

This romantic drama, based on a novel by Stefan Zweig, has the Austrian Alps as its locale.

Casablanca

Based on Sinclair Lewis' widely-read novel, this is the love story of a judge, Robert Taylor, who enters into love with and marries Casablanca, a girl from "the other side of the tracks." When their baby is stillborn, Lorna becomes restless and engages in flirtations with Tracy's best friend. Tracy and Miss Turner quarrel; she falls ill, but her recovery is speeded when she is told that Taylor is a patient and a fair man in his beliefs. In her turn realizes that his wife understands the true meaning of love.

Coquette

This romantic comedy is a remake of an early talking picture in which Mary Pickford had a starring role, now to be undertaken by Lana Turner.

A Date with Judy

Film version of the popular radio show, this relates the escapades of a group of typical teen-agers. Judy, the ringleader of the crowd, is处在 hot water with her family and her boy friends. It is to be filmed in Technicolor.

The Day Before Yesterday
Cost: Not set. Producers: Sam Zimbalist. Di-


This fantasy, adapted from a book by the English novelist, Edward Hopek, tells the story of a man who is suddenly gifted with the power to turn time back-ward.

Desire Me

Greer Garson, a war widow, falls in love with Richard Hart, who was his husband's best friend. Richard, Robert Mitchum, returns, Greer learns that Hart knew his husband was alive, but was afraid to tell her because he knew it would destroy her love for him. After the two men engage in a terrific fight. Greer returns to her husband.

Easter Parade

This Technicolor musical is woven around the title of one of Irving Berlin's most popular compositions. In addition to the singing of Judy Garland and Frank Sinatra, the opus will feature the dancing talents of Gene Kelly, as well as a number of new and old songs from Berlin's pen.

A Family for Jock

Another stellar vehicle for Claude Jarman Jr., who had one of the top slots in last season's "The Yearling," this story is by the author of that film. Young Jarman's co-star will be Lassie, the Thespie collie.

The Forsyte Saga

Film version of the several novels by the eminent British author, John Gals-worthy, devoted to the lives, loves and careers of a typical upper-bracket Eng-lish clan.

The Fortunes of Richard Mahony

Against a dramatic background, this traces the development of Australia, showing the "land down under" to the rest of the world could be based on a trilogy comprising "Australia Felix," "The Way
Home" and "Ultima Thule" by Henry Handel Richardson.

**Gentlemen's Gentleman**


This satirical comedy concerns the romantic adventures of a valet.

**The Girl From Rector's**


Musical comedy, this will have for its background the famous New York landmark of another era, Rector's restaurant.

**Good News**


This musical extravaganza, remake of an early daytime talking film, is based upon the Broadway stage success of some years ago and has a collegiate background.

**Good Old Summertime**


A hit title taken from the song that was popular back in the 90's, this is the story of baseball in that era.

**Green Dolphin Street**


Screen version of a prize-winning novel by Elizabeth Goudge, this is the story of a little girl in her early days. Heflin is in love with one of two sisters. He goes to the land down under and sends for the girl he loves—but the other one (Linda Christian) who is desperately in love with him, goes instead. The climax finds Heflin discovering he is really in love with Miss Turner.

**Green Mansions**


Based on the widely-read story of life and romance in South America, the tale of a man who sought and found happiness in the lush jungles of that continent.

**The High Wall**


This Robert Taylor starrer is another contribution to the list of psychological, pschased thrillers and mystery melodramas.

**The Hills of Home**


Milton, a Scottish farmer in the hills of Glen Urchik, after mistreating Lassie, trades her to Dr. MacClure, the only doctor in the Glen. Milton's son Tammas, meanwhile, against his father's wishes that he become a farmer, secretly studies medicine with Dr. MacClure. Tammas becomes ill and after an experimental operation is done on Lassie, Milton, in sympathy to a similar one on Tammas, who then recovers. The bill which Dr. MacClure presents to Milton is four years of Tammas' time to study medicine in Edinburgh. Upon MacClure's death Tammas takes his place.

**His Only Son**


Joe Hulb portrays a pianist whose genius and passion for greatness make him a slave to his piano and his public, and blind him to the importance of living. Both his son and the woman who loves him are only satellites to his genius. Their rebellion finally proves to the pianist that there is more to life than music.

**The History of Rome Hanks**


It deals with Rome Hanks, an idealistic young man who is drawn, against his will, into the Civil War and tells of Hank's mental and physical struggles as a soldier on the side of the Union.

**Homecoming**


A historical drama, this is adapted from the novel by Joseph Stanley Penndel. It deals with Rome Hanks, an idealistic young man who is drawn, against his will, into the Civil War and tells of Hank's mental and physical struggles as a soldier on the side of the Union.

**Il Winter Comes**


In this romantic drama, Clark Gable is cast as a surgeon who returns to his home town, a religious community, to resume his civilian practice after serving overseas with a medical unit as a major during World War II. The plot concerns his efforts to adjust himself to the demands of his civilian patients.

**Jenny War Lady**


A romance with music, concerning a newspaperwoman at the turn of the century.

**Killer McCoy**


Mickey Rooney breaks away from his "Andy Hardy" roles in this drama of the prize-ring, in which he is cast as a hard-hitting boxer who eventually cracks the big time by an appearance at Madison Square Garden.

**King Solomon's Mines**


Film version of one of the most widely-read adventure tales from the pen of H. Rider Haggard, the story of a fabulous lost treasure in the jungles of Africa, and of how two men set out to find the hidden wealth.

**The Kissing Bandit**


A Technicolor musical, this has the rugged and lawless era of early California as its background. Crooner Frank Sinatra has the title role as a romantic desperado.

**Lucky Baldwin**


Film biography of one of the west's most colorful figures, Lucky Baldwin. The story will be based on the Baldwin family and incidents in the life of the fabulous horse breeder, gambler and plunder in mining ventures, who became fabulously wealthy and powerful in California in the 1870's to shortly before the first world war.

**Luxury Liner**


Technicolor musical extravaganzas, this has, as the title implies, a luxurious post-war ocean liner as the locale. Jane Powell and George Brent supply the romance and Xavier Cugat's orchestra provides the music.

**Madame Bovary**


The story of a ruthless, scheming, devastingly beautiful woman, this created a literary sensation when it was first published in the 19th century. It was written by the French novelist, Gustave Flaubert.

**Mation of the Movies**


Red Skelton portrays Merton Gill, a callow youth from the Midwest, who in the early 1920's is bitten with an unquenchable ambition to become a movie star and become a top western star. Although he does not know it, Merton has a flair for slapstick comedy and is framed into appearing as a buffoon—in which he scores an outstanding success.

**Mississippi**


A musical, this is a remake of "Huckleberry Finn," the juvenile classic by Mark Twain, and which had Mickey Rooney in the top role in the first talking version.

**Now That April's Here**


Elizabeth Taylor has the starring role in this story of a young English girl's adjustment to her old home after spending the war years in the U.S.

**Olympic Queen**


This musical extravaganza will tie in with the forthcoming Olympic games, which will be held in London, and will portray Esther Williams (an Olympic swimming champion, by the way) in her real-life role.

**On an Island With You**


This musical extravaganza, filmed in Technicolor, concerns a troupe of actors who are shipwrecked on an uncharted island, and relates how the show folk react to the hardships encountered.
**The Pirate**


A Technicolor musical, with a score by Cole Porter. Its locale is a tiny island in the Caribbean in the 19th century. Judy Garland, just betrothed to the bad, bald mayor of the community, falls hopelessly in love with gang leader Kelly, a dancing actor. Kelly finally establishes that his respectable mayor was once a cutthroat; the engagement is broken off; and Judy and Gene are free to marry.

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**The Red Mill**


Designed as a co-starring vehicle for Red Skelton and Keenan Wynn, this is a film version of one of the most celebrated operettas to come from the prolific pen of Victor Herbert.

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**The Saintly Miss Peters**


The musical biography of Clara and Robert Schumann and of the latter’s struggle to achieve recognition for his work. Katharine Hepburn portrays Clara, brilliant pianist, who gives up her concert career to promote the composing genius of her husband, played by Paul Henreid. The story begins and ends on the tonic theme of Hepburn’s playing of Schumann’s first composition, “Traumerei. Music of the Schumann contemporaries, Liszt and Brahms, is also heard.

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**Speak to Me of Love**


Greer Garson, a hodyen marries into an aristocratic British family and leaves her infant daughter with her grandparents when her husband dies. Twenty years later, Greer falls in love with Walter Pidgeon, also a blue-blood. Greer’s daughter seeks her help in overcoming family objections to her marriage to a carefree fellow, much like Greer herself. Greer, too, objects; but the only way she can break off the marriage is by giving up Pidgeon, which she does. Her daughter seeks solace in welfare work, but Pidgeon pursues and captures Greer.

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**The Spy**


A burlesque version of the usual Civil War story, this caste Red Skelton as a not-too-brilliant young man who finds himself holding down the job of spy for both the Union and Confederate forces, to his great embarrassment.

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**State of the Union**


Spencer Tracy, airplane manufacturer, is persuaded by a woman newspaper publisher, who is in love with him, to become a presidential candidate. Compelled by his wife, Claudette Colbert, he makes a campaign tour which is successful because of his fearless blastings at big business, union and other threats to their country’s future. His party backers and his ladyfriend become worried and lure him back to the normal lines. Until Claudette, at a dinner, makes a speech which restores Tracy to his original beliefs.

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**Summer Holiday**


Remake of Eugene O’Neill’s play concern- ing American family life at the turn of the century, “A, Wilderness.” Mickey Rooney, adolescent member of a typical conservative family thinks he is violently in love with winsome Gloria De Haven, daughter of the town’s leading merchant. When he is caught kissing her, Richard is locked in the house by his father, but finally the family recognizes the harmless- ness of the love affair and the two are reunited.

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**This Time for Keeps**


Esther Williams, star of the aqua- cate show, thinks Singer Johnny Johnston is broke, so she helps him get a job with the show. She does not know that he is the son of Leon. As an Metropolitan Opera star. They fall in love but the marriage is opposed by Melchior, who re- gardes Esther as a mere “show girl.” Finally, however, Melchior and the two are reunited.

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**The Three Musketeers**


The classic adventure tale by Alexandre Dumas will be given a comedy treatment in this newest version. The story has been filmed several times previously and at one time served as a starring vehicle for the late Douglas Fairbanks sr.

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**Tod Sloan**


A drama of horse racing, this is a film biography of Tod Sloan, famous jockey, as based on his life story. Sloan collaborated on the original with Fred Palmer and Sloan has been tentatively set to portray Sloan on the screen.

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**Virtuous**


June Allyson, a prim young illustrator, is assigned to do the drawings for a new book of children’s stories authorized by “Uncle Bumption,” who in reality is a bit of a tinker. To keep her from spilling the beans about Johnson’s habits, the publisher arranges to “borrow” orphan Butch Jenkins, who must find a home to pose as Johnson’s son, with John- son to appear as a widower. June and Van Johnson discover the deception, she refuses to marry him until Butch brings them together through a ruse, and Van promises to reform.

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**Viva Zapata**


Based on “Zapata, The Unco- querable,” this is a fictional biography of Emilio Zapata, Mexican revolutionist who was at the peak of his career just before his death. Much of the film is to be made in Mexico. It will be something of a sequel to “Viva Villa,” made by the company some years ago.

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**Wanted**


With his story of a jockey who has been dis- couraged by his wife, and who in the end is treated for amnesia, to search for Ava Gardner, with whom he has become acquainted through an erroneous telephone number. En route to a rendezvous with Ava, Van slugs a plain- clothes man who attempts to hold him. Ava and Van meet, fall immediately in love and flee together when they discover that the detective was killed in his fall from the roof. A radio broadcast re- stores Van’s memory and he returns to give himself up, but is exonerated.

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**MONOGRAM**

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**Advice for Counsel**


As its title indicates, this is the story of a defense attorney. The lead will be enacted by Roland Winters, stage actor, who also portrays Charlie Chan in this company’s series of detective films based on the adventures of that oriental sleuth.

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**Backfire**


Mistaken for a notorious two-gun killer named Bresco, who has been hired by the mayor of Gunsight to run a gang of gam- bers out of town, Johnny Mack Brown accepts the job of sheriff—even though Reno Blanc, pretty rancher, refuses to have anything more to do with Johnny because she believes the mayor is as crooked as the gamblers. Johnny, learning the mayor really is crooked, runs him out of town: eludes a trap set by the gamblers and captures them; and Reno persuades the sheriff to stick around, instead of heding for the trail again.

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**The Big Flight**


A semidocumentary feature, containing footage shots of the great air battles of World War II, this interweaves a fictional plot presenting those real combat flyers in their present civilian activities.

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**Black Gold**


Anthony Quinn and Katherine DeMille, an oil man married to oil, own oil lands in Oklahoma and a racehorse, Black Hope. They adopt Ducky Louis, an orphan Chinese boy. Quinn leases his land to raise money to breed Black Hope with the famed Kentucky race horse Black Tobey. The oil, named Black Gold, is trained by Anthony Quinn and Katherine DeMille, an oil man married to oil, own oil lands in Oklahoma and a racehorse, Black Hope. They adopt Ducky Louis, an orphan Chinese boy. Quinn leases his land to raise money to breed Black Hope with the famed Kentucky race horse Black Tobey.
JACK WRATHER
Productions

In Release

"The Guilty"
for
Monogram

In Release

"High Tide"
for
Monogram

Ready for Release

"The Quest of Willie Hunter"
for
Monogram

In Preparation

"Follow Me Quietly"
for
Allied Artists
JAN GRIPPO
Producer

Starring Leo Gorcey and Huntz Hall

BOWERY BOYS SERIES

Current Release:
"BOWERY BUCKAROOS"

LINDSLEY PARSONS
Producer

"Louisiana"
Starring
Governor Jimmie Davis
of Louisiana

Just Completed
"Rocky"
Starring
Roddy McDowall
JAMES S. BURKETT
Producer

CHARLIE CHAN SERIES
Starring Roland Winters
as "Charlie Chan"

Recently Completed
"THE CHINESE RING"

JOHN CHAMPION
and
BLAKE EDWARDS
Producers
"PANHANDLE"
IRVING ALLEN

Producer-Director

"HIGH CONQUEST"

"SIXTEEN FATHOMS DEEP"***
in Ansco Color

*Director-Coproducer
KING BROS.
Maurice-Franklin
Producers
"THE GANGSTER"

In Preparation:
"THE TENDERFOOT"

Starring
Eddie Albert - Gale Storm

JEFFREY BERNERD
Producer
"BLACK GOLD"
ROY 'DEL RUTH
PRODUCTIONS, Inc.

JOSEPH KAUFMAN, Associate Producer

Current Release:
"It Happened on Fifth Avenue"

In Preparation:
"Red Light"
"The Life of Babe Ruth"

HAL E. CHESTER
Producer

"SMART WOMAN"

Starring
BRIAN AHERNE - CONSTANCE BENNETT - BARRY SULLIVAN
PHIL KARLSON

Directed

"BLACK GOLD"

NAT FINSTON
TED REED
BARNEY GLAZER

made

"SONG OF MY HEART"
AN ANNIVERSARY -- AND AN ACHIEVEMENT

It's just one year since we announced the formation of Allied Artists, a company organized for the exclusive production of high budget attractions.

We're very happy to present the record of these first twelve months:

"It Happened on Fifth Avenue," our first release, has been acclaimed from coast to coast as one of the top pictures of 1947, and is well on the way to a record number of playdates for any new company.

"Black Gold," currently in release, ranks among the finest of all color productions and is receiving a terrific response from press, public and exhibitors.

"The Gangster" soon will be presented for the intense satisfaction of the vast audience that enjoys top calibre melodrama.

"Song of My Heart," based on the music and life of Tchaikovsky, and "The Hunted," a powerful suspense story, are completed and awaiting release.

"Smart Woman" is currently before the cameras with Brian Aherne, Constance Bennett, Barry Sullivan and Michael O'Shea heading a truly great cast.

We believe that these six pictures present a year of achievement that is unique in Hollywood annals. Our sincerest thanks to all those who made it possible.

Steve Broidy
President
Quinn and Ducky Louie for the Derby—the winning of which is Quinn’s dream. But Quinn, injured in an accident, dies before the race is run. Black Gold wins, and Quinn and Katherine promptly receive the trophy in Quinn’s name.

Bowery Buckaroos

Charlie Chan in New Orleans

Charlie Chan, the shrewd Chinese detective who has figured in dozens of film mysteries, swings into action again—this time ending the vendetta of the Marli Gras. Roland Winters, former actor, is the title role.

The Chinese Ring

Crime Crushers

Charlie Chan, the Chinese detective who has figured in many previous film adventures, swings into action again, in the person of Roland Winters, to solve another crime which has baffled the police.

Flashlighters

Through a ruse, Banker James Logan forces the signatures of Raymond Hatton, owner of a ranch on which Logan holds the mortgage, to predated papers giving Logan possession of the property. Then Hatton is found dead on a murder charge, through the connivance of a crooked judge, Frank LaRue, and ordered to get out of town. But Johnny Mack Brown, discovering that Logan is after valuable oil on Hatton’s ranch, unmasks the plot, traps the criminals and restores the property to its rightful owner.

Follow Me Quietly

Don Castle, an honest police officer, is baffled by a series of mysterious crimes before he uncovers the killer who calls himself “The Judge.” Collecting evidence left by the criminal at the scenes of his various crimes, Castle discovers the murderer’s identity and captures him after a dangerous chase.

The Gangster

The fact that he came out of the gutter motivates the life of Racketeer Barry Sullivan, who needs good clothes, plenty of money and a beautiful girl. Belita. His partner in the racket is Akim Tamiroff, who is rubbed out by a rival mob. Believing that Tamiroff, Sullivan’s own mob takes revenge. His twisted life comes to an end, the target of gangland bullets—and only 24 hours before the police capture Tamiroff’s real killer.

The Gay Deceiver

A family of cheaters, who live by their wits and are broke, fall in with a little old woman. They take advantage of her hospitality and decide to make themselves seem respectable and, even go to work—and in the process a reform action results.

Gun Crazy

Story of an old-middle western badman and the psychological processes which made him a killer.

Gun Talk

When Christine McIntyre’s sister Genya Gray unexpectedly visits her in a small western town, the former attempts to conceal her connections with a gambling saloon operated by Douglas Evans, member of a gang of outlaws responsible for a number of crimes. All goes planned until Evans forces his attentions upon Genya. Christine then goes to Marshal Johnny Mack Brown with evidence against the gang, who is in the gutter head for Havana. Christine returns east with Eva.

High Tide

When the weather is midafternoon, suspicion points to Reporter Don Castle: the publisher’s wife, Julie Bishop, who was once Castle’s sweetheart; Anselmo Shaw, the publisher’s secretary; and a hobster. Just before he dies in an automobile accident, however, Tracy, editor of the paper, confesses to the murder, committed by him that he might gain control of the publication.

The Highwayman

Enlisting the classic poem by Alfred Noyes, about a rebel in the American Revolution, and the beautiful daughter of a landowner who sacrificed her life, in vain, to save him from King George’s redcoats.

The Hunter

Preston Foster, a policeman who believes duty comes before love, is convinced that his sweetheart, Belita, paroled after imprisonment on a jewel-theft charge, is guilty. But when her attorney is shot and Belita is accused of murder, Foster revives his former love to help the woman. Through adroit sleuthing he discovers the attorney had been killed by one of a gang of jewel thieves, and the lawyer had been the “brain” of the gang—and Belita’s innocence is established.

I Wouldn’t Be in Your Shoes

An out-of-work vaudeville dancer becomes implicated in a murder through a chain of circumstances, evidence, and is tried and convicted. His wife, partly responsible for his conviction repents an is instrumental in clearing him on the brink of his execution.

Jiggs and Maggie in Society

A confidence man tells Maggie he can put her into the Social Register if she will teach her uncouth vaudeville acquaintance, Jiggs, some etiquette. Dale Carnegie is hired to teach him how to win friends, while Arthur Murray and his band of music students instructs. Jiggs rebels, however, and at a big society ball manages to convince Maggie that she has been victimized by crooks.

King of the Bandits

Gilbert Roland, the Cisco Kid, is investigating stagecoach holdups for which he is being blamed. He rescues Angela Greene and her mother, Louisiana Treadwell, from a runaway coach following a bandit raid, in which Angela’s brother James had been posing as the Cisco Kid. Roland retrieves Angela’s stolen jewels from Wardle and brings the bandit back to the government who, where Wardle is convicted. Wardle is the man that have been blamed on the Cisco Kid. The Kid reluctantly leaves Angela behind and rides away to further adventures.

Life of Babe Ruth

One of the all-time greats of baseball, America’s national sport, Babe Ruth’s career is to be traced on film for the first time in this Allied Artists production. It is based on “King of Swat,” a biography of Babe by Bob Considine, sports writer and baseball authority.

Louisiana

In Louisiana, enacts the title role in this film version of his life as a musician, composer and politician. Once a college professor, Davis became interested in folk music and wrote several famed western ballads, “You Are My Sunshine,” “I Ain’t Got No Difference Now “and others. He literally sang his way into public office and was elected governor by an over-
whelming majority in 1944. This is his first screen role.

**Mysterious Island**

This Roddy McDowall starrer is based on a novel from the pen of the imagina-
tive Frenchman, Jules Verne. Laid in the 1860s, it is the story of a group of cast-
aways on an uncharted Pacific island, who by their wit and intelligence create a
comfortable home for themselves.

**North to Nome**

To be made for the Allied Artists label, this is a story of Alaska in the days of the
gold rush. From a tale by Jack Lon-
don, it concerns the men who fought for
riches and the women who battled for their
love.

**The Old Grey Mayor**
Cost: Freddie Stevenson, June Preisser, Noel Neill, Gene Krupa and Orchestra, Donald Mc-
Brine, Frances Fox. Producer-Director: Lee

The Teen-Agers, led by Freddie Stewart and June Preisser, want to erect a war
memorial, but the crotchety mayor re-
fuses to allow them to turn a dilapidated
warehouse into a center, which the
Teen-Agers think would be a living
moral. They learn that the mayor intends to
sell the property and poach the pro-
ceeds; his plan is exposed and the mayor is
forced to give up the property for their
youth center.

**Onward**

The production is called for release by Allied Artists, con-
cerns the story of Arthur Sullivan, an
obsessive British schoolteacher, who wrote the
renowned hymn, "Onward, Christian Soldiers."

**A Palooka Named Joe**
Cost: Leon Errol. Joe Kirkwood, Myke Knox, Pat Dane, Frank Reicher, Virginia Belmont. Pro-
ducer-Director: Reginald Le

In this entry in the series based on
Ham Fisher’s comic strip, Joe Kirkwood
inherited his opium nerve in defending his
title, almost goes blind and is ordered not
to go into the ring for 10 years. Meantime his manager, Leon Errol, signs another
team to be run by racketeers. Joe risks his eyesight to go
up against the crooked fighter, knocking him out to save Errol from scandal.

**Panamint City**

Outdoor yarn, to be filmed in Cinecolor for
Allied Artists, this traces the history of
Panamint City, a silver-mining com-
munity in Nevada, at the turn of the century.

**Panhandle**
Cost: Red Cameron, Jack Carson, Dona Downe, Anne Gwynne, Reed Hadley, Blake Edwards, John Ch.
ries, C. H. Landis, Billie Kirman, Claire
Edwards (Champion Productions). Director: 
Leslie S. H seeing. Original: Screenplay: John C. 
Champions, Blake Edwards.

Shortly after the Civil War, Rod
Cameron returns to his native state, Texas,
from Mexico to avenge the murder of his
brother. Cameron discovers the com-
munity is being terrorized by outlaws.
In his search for the killer, Cameron
meets and falls in love with Cathy Downs
and ultimately is successful in clearing the
Panhandle of the desperadoes.

**The Quest of Willie Hunter**
Cost: Don Castle, Audrey Long, Peggy Knud-
sen, Edward Keane, Gloria Holden. Producers:
Ray Hair, Jack Weather. Director: Jack Bernhard. Original: 

Romantic mystery, this concerns a
wealthy yachtsman who takes his wife, his secretary and his partner on a
troubling cruise. A former sailor, a former swimmer, is a former sailor. This story about a
former sailor, who seeks revenge against
the trader on a tropical island who was
responsible for his brother, a marine, during the war. Castle’s campaign ultimately has everybody aboard the yacht.

**Ravage Trail**

Another in the sagebrush series co-

**Red Light**
Cost: Roddy McDowall, "Bugs" Edgar Bar-
ton, Nina Mae McKinney, Robert Lowery, 
Helen Twelvetrees, Johnnie Davis, 

Mystery drama concerning the affairs of a trucking tycoon whose brother, a
former cop, is found entangled
murdered. The suspects include several
employees of the business executive who have sworn revenge for alleged mistreat-
ment, and the case is solved by means of the dead man’s Bible.

**Rocky**
Cost: Roddy McDowall, "Bugs," Edgar Bar-
ton, Nina Mae McKinney, Robert Lowery, 
Helen Twelvetrees, Johnnie Davis, 

Two punks, the fiendish leader of a sheep-

**The Secret of Dr. Parasoides**
Cost: Arthur Kober, Edward Nassour. Producer:
Edward Nansour. Director: Not set. Original: 

A scientist invents a formula which causes human beings to grow to enormous
size. The formula is accidentally fed to
an ape in the laboratory, which breaks out of its bounds. Attaining the height of a
tower-story building, the giant runs riot through the city before it is destroyed.

**Sixteen Fathoms Deep**
Cost: Arthur Kober, Edward Nassour. Prod-
cast: C. Hayden Chamber, John Quaid, Shelden Leonard. Producers:
Ivan Allen, David Goldstory, 
Warren Williams. Director: 
Irvin Allen. Original: 

First feature to be filmed in the new
Anso color process, this is based on a
story in the Saturday Evening Post magazine by Bustace L. Adams about deep-sea sponge-
divers. It is to be filmed largely on location
in and around Terpon Springs, 
Florida, where members of that profession abound.

**Smart Woman**
Cost: Constance Bennett, Brian Aherne, Barry Sullivan, Michael O'Shea. Producers: Hal 
Sherman, Constance Bennett (Allied Artists). 
Director: Edward A. Blatt. Original: Eddie West-
more, Leon Tolansky. Original: John Col-
lyman. 

Constance Bennett portrays a brilliant, successful criminal lawyer whose ex-hus-
band is a racketeer. She falls in love with the special prosecutor appointed by the
government to investigate her political cor-
ruption, and the romance is jeopardized
when her former husband is involved in
the probe. In the courtroom fight Miss Bennett is forced to choose between love
and justice, or defending her undoubtedly guilty client.

**Song of My Heart**
Cost: Frank Sugasawa, Audrey Long, Gale 
Eisenberg, Mr. R. D. Alexander, Ralph Raum-
sey, George Krayzar. Producers: Benjamin 
Glasier, Maxwell Anderson. Director: 
Benjamin Glaser. Original Screenplay: 
Benjamin Glaser.

Frank Sugasawa portrays Peter Tschak-
owsky in this film version of the cele-
brated composer's life, romances and
many musical career, which the author
affair with a Russian princess who finan-
ationally assisted him in publishing his music. The musical score contains excerpts
from eight of Tschakowsky's most popular
works, including the "Swan Lake Ballet,"
the "1812 Overture" and the modernized
version of his "None But the Lonely
Heart."

**The Tenderfoot**
Cost: Eddie Albert, Gage Storm, Lee Bonnell, 
Gale Storm, Olga-Allen, Hal De Wall. Producers: 

Eddie Albert, a good fellow who grows west in the 1880s and unwittingly outsmarts all the renowned
bad men. In the process he defeats Gil-
bert Roland and steals Roland's girl, Gale 
Storm.

**Turning Point**
Cost: Don Castle (incomplete). Producer: Jack 
Weather. Director: Not set. Original: 

Action drama, this has the east Texas oil field's as its locale.

**Untitled**
Cost: Jacky Cooper, Jackie Coogan. (incom-
plete). Producer: Sid Luft. Director: Phil Kor-
son. Original Screenplay: George Callahan.

Another in the Kllory series being pro-
duced by Sid Luft with those erstwhile
juvenile stars, Jackie Cooper and Jackie 
Coogan, in the leads.

**PARAMOUNT**

**Adventure Island**
Cost: Rory Calhoun, Rhonda Fleming, Paul 
Kelly, John Abbott, Alan Napier. Producer:
William Pine, William Thomas. Director: 
Screenplay: Maxwell Shane.

Adapted from Robert Louis Stevenson's "Ebb Tide"—filmed under that title some years ago—this is photographed in color. It concerns two beachcombers, Paul Kelly and John Abbott, who team up with a
victim of circumstances, Rory Calhoun, 
with help of their ship, and its cargo. They become entangled in adventure on an In-
land ruled by a madman, John Napier, and romance is supplied when Calhoun falls in love with the ship owner, Rhonda Fleming.

**Albuquerque**
Cost: Randolph Scott, Barbara Britton, George "Gabby" Hayes, Russell Hayden, Catherine Craig, Lon Chaney, George Cleveland. Producers: 
William Pine, William Thomas. Director: 
Ralph Sander. Original: Lake Shore. Screenplay: 
Gene Lewis.

Randolph Scott arrives in Albuquerque in 1850 to find his uncle, who runs an ore 
freight line, a crook who has robbed Catherine Craig of money with plans to start a rival freight line. 
Barbara Britton is imported by the uncle to sway Scott's loyalty from Catherine, after
SKIRBALL-MANNING PRODUCTIONS

(JACK H. SKIRBALL – BRUCE MANNING)

SAMUEL GOLDWYN STUDIO

In Preparation:
John O'Hara's Best Seller
"APPOINTMENT IN SAMARRA"

Oscar Hammerstein-Sigmund Romberg's
"SUNNY RIVER"

Irving Stone's
"DESERT PADRE"
Scott John Catherine and her brother in setting up the business. However, Bar-
bara has a change of heart and helps Catherine, her brother and Scott to out-
support the uncle and start the new freight line.

Alcoholics Anonymous
Ca. Not set. Producer Hal B. Wallis. Di-

The activities of Alcoholics Anonymous, famed nationwide group which has had remarkable success in aiding recovery and rehabilitation of alcoholics, is the subject of this feature. Material included in the screenplay will be verified for accuracy by AA's board of trustees.

Alice
Cast: Not set. Producers Charles Brackett. Di-

Alice is the wife of a colonel in the British army stationed in India. They have moved to a new posting and the colonel, who is a gypsy, is investigating prohibition. Alice is sure that in India she had been a great belle among the young of-
icers, her status in England has changed to that of a matron.

The Big Clock
Cast: Ray Milland, Maureen O'Sullivan, Charles laugh, George Macready, Rita John-

On the eve of a seven-year-delayed honeymoon, Ray Milland, editor of a magazine in the Janoth (Charles Laugh-
ton) group, has one too many drinks with Rita Johnson, girl friend of Laugh-
ton, who应聘s to go to India with him. Milland is leaving and kills her. Laugh-
ton does not identify Milland, and so puts him in charge of a manhunt to find the man who was with Rita, and whom he intends to have killed. Milland finds a way to pin the murder on which belongs, and is aided by his wife, Maureen O'Sullivan.

Big Town After Dark

Hillary Brooke decides to leave her post as police reporter on the Illustrated Press, as Philip Reed, the managing editor, hires her to join the staff of the publisher, to fill the vacancy. Anne becomes involved in gangster activities and plots a $50,000 swindle against her uncle. The plot is uncovered and Reed and Miss Brooke see that justice is done after tangling with the hoodlums involved with Anne.

Caged Fury

An entry from the Pine-Thomas independent unit, this melodrama has a cir-
cus background in which Sheila Ryan portrays a woman who is menace when fire breaks out and the wild animals escape.
PRODUCTIONS, Inc.

ANNOUNCES A FORTHCOMING CINEMA EVENT IN

"GOOD SAM"

Now Before the Cameras Under the Production
and Direction of

LEO MCCAREY

Co-Starring

GARY COOPER and ANN SHERIDAN

A Story as Big, as Human, and as Glory-Bound as McCarey's
"The Bells of St. Mary's" and "Going My Way"

In Preparation

"ADAM AND EVE"
days, has frozen him out of the prosperous Regent night club and is discarding the club’s singer, Elizabeth Scott, for a more profitable alliance with a rich divorcee, Rosalind Russell. Douglas tries to pin the framed-up murder of a bookkeeper on him, Lancaster and Miss Scott join hands to bring the double-crosser to justice.

The Long Gray Line


A Technicolor travesty on the western epic, this aims to show that even in those days, things were not all hardship and pioneering. The story, laid around 1870, has Bob Hope as the representative of a school dentist who is chased out of town. He becomes embroiled with Calmity Jane (Jane Russell), a two-gun gal working for the government to uncover and erase a gang of renegades smuggling guns to the Indians, and becomes the police bufalo called to bring the bad men out shooting.

The President of the World

Cost: Robert Young, Dorothy Lamour, Gale Sondergaard, Betty Field, George Meeker, the Andrews Sisters, Douglas Dumbrille,负

Based on a novel by Richard Tregaskis, noted war correspondent, this tells of the regeneration of an American army officer—a strong, forceful figure who fought with the famous First Division in Europe during World War II. Self-centered and pleasure-loving when he entered into a plot, the man emerges from the conflict with a realization of true values and the knowledge that this is, in fact, one world.

Road to Rio

Cost: Bing Crosby, Bob Hope, Dorothy Lamour, Gale Sondergaard, Betty Field, George Meeker, the Andrews Sisters, Douglas Dumbrille,负

Bing Crosby and Bob Hope portray a couple of military men whose luck reduces them to carnival shows in tank towns. To escape one carnival owner, they stow away on a truck bound for Rio, but end up as members of the ship’s orchestra through Dorothy Lamour’s help. They form their own orchestra in Rio, become embroiled in a plot to marry Dorothy off to a worthless cousin, and wind up with Crosby marrying himself.

Night Has a Thousand Eyes


A young member of the Women’s A.T.S. in London fixes up her widower father with a blind date in the hope it will take his mind off his son, reported missing in action. A romance blossoms. The son returns, and the father begins to think that he is losing his new-found girl to his embittered son. Eventually, every one is happy, but not before father and son have had some emotional crises.

Several Sisters


Romantic comedy, this is the story of two sisters who won an inheritance, and escape to a small New England town with their loot. In the process of hiding out, they become so attached to the community that they devote the rest of their lives to becoming good citizens and using their ill-gotten wealth for charitable purposes.

Samson and Delilah


Cecil B. DeMille’s, whose past screen successes have included such Biblical tales as “Ten Commandments,” now turns his attention to the story of the Biblical strong man, Samson, and Delilah, the woman who brought about his downfall.

The Sealed Verdict

Cost: John Miljan, Millicent Jordan, Nancy Carroll, Robert Emmett, William Farnum, “The King of Kings,” now turns his attention to the story of the Biblical strong man, Samson, and Delilah, the woman who brought about his downfall.

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Saigon


Adventure tale with a Far East background, reminiscent of the lives of the three flyer pals, all from the China war zone, who as their first civilian task upon being honorably discharged from the service, set up a private mission to Saigon from Shanghai. With them in the excitement is a young woman (Veronica Lake), not informative about herself or her past.

So Evil My Love


Filmed in England, this is the story of Ann Todd, widow of a missionary, who comes under the evil spell of Ray Milland, murderer and larcenist. Under his influence, Ann becomes involved in a blackmail plot and is held for the murder of her best friend’s husband. When she...
EUGENE O’NEILL’S

"MOURNING BECOMES ELECTRA"

Directed and Produced by

DUDLEY NICHOLS

In Association with the Theatre Guild, Inc.

for

RKO RADIO
learn the truth about Milland, she arranges a rendezvous, kills him and gives herself up to the police.

Sorrowful Jones

This case bases upon a scenario created by Damon Runyon, this will help Bob Hope cast as "Sorrowful Jones," hard-boiled Bob does a little world with a soft heart. The character first appeared in films in "Little Miss Marker," which brought fame to Shirley Temple.

Speed to Spare

Action melodrama, its chief characters the men who drive the giant, speedy Diesel-engined trucks across the nation's highways.

Streets of Laredo

Historical western, with Texas as its locale, this uses as its title the name of the classic folk song, a famous piece of cowboy music.

Unconquered

Historical drama in Technicolor, this schema a story of the sweeping force of man's fight with the wilderness and Indian savagery. The era is 1763 and the heroine in that—then, a hero fortress bearing the criminal citizens civilization to move west. Romance is supplied in the love of Gary Cooper, hardy frontierman, for a tempestuous slave girl, Paulette Goddard.

Web of Days

Romantic drama, a story of the post-war world and of a girl who tries to meet its challenges.

Where There's Life

When Barovia's king is downed by an assassin's bullet, the search for the rightful successor to the throne leads to America and Bob Hope. But the dread Mori, a group comprised of Fascist roundupers, is at work attempting to keep the Barovians and Hope apart. Hope is a considerably baffled young man who has neither character nor charm, but he has the once-in-a-lifetime opportunity to exist to the heretic routine of dire plots, dead bodies, chases and the determination of a handsome and patriotic woman soldier to make him hers.

Whispering Smith

Filmed in Technicolor, this outdoor drama tells the story of Whispering Smith, a wild west detective for an 1899 railroad in the western mountains, who is confronted with a romantic triangle when he falls in love with Brenda Marshall, wife of his one-time friend, Robert Preston, a railroad turner outlaw. Ladd makes a desperate but futile attempt to redeem his friend—Bob—forced to shoot it out with him and kill him.

Wild Harvest

Saga of the last harvest from Texas to Canada, this melodrama finds Alan Ladd, leader of a combine crew, constantly clashing with pleasure-seeking Robert Preston, a long-time friend and co-worker. They meet ruthless and ambitious Dorothy Lamar, who falls in love with Ladd but cannot have him. At the climax, the combine crew is chased by irate farmers: Ladd and Preston fight to a showdown; and Miss Lamar loses both men.

RKO RADIO

Alice in Wonderland

Another feature-length film from Walt Disney combining cartoon characters with live action, this is a film version of the Lewis Carroll classic, a little girl who falls down a rabbit hole and emerges in a wonderful fairyland.

Bed of Roses

With a Los Angeles locale, this tells the story of a selfish, egotistical woman who wrecks the lives of people about her. Eventually she falls in love with her gardener, who reforms her.

Berlin Express

A suspense drama, this is the first U.S. picture to film the famous European department store since the end of World War II. It concerns an American espionage route to the embattled capital, a governmental mission. While a passenger on the Berlin Express he becomes involved in an adventure of international intrigue. Most of the film was shot in Germany, the remainder in Hollywood.

Beyond the Tonto Rim

This Tom Holt starer is another in the sagas series based on the widely-recognized novels of the west by the late Zane Grey.

Billion Dollar Baby

Musical comedy to be photographed in Technicolor, this will topline Vera-Ellen, one of the most promising stars of a Broadway stage success by George Abbott.

The Bishop's Wife

A comedy fantasy, this is the story of a romantic triangle involving a cleric, his spouse and an interloping angel.

Bodyguard

A murder mystery, this has a Kansas City background and is designed as another starring vehicle for Lawrence Tierney, screen tough guy.

The Boy With Green Hair

Described as a whimsical fantasy, this is based on a magazine story. It marks the Hollywood debut of Richard, the World-way player, in the role of a former circus performer from Ireland, working in America as a singing waiter.

The Captain Was a Lady

Based on a Collier's magazine story by Neil Patterson, "Portrait of My Grandmother," this is the story of a girl from Scotland who becomes a captain of a British clipper, and of her romance with a Yankee skipper.

Christabel Caine

Joan Fontaine portrays a beautiful, brilliant and sinister woman who tries to bamboozle everyone in her circle under her influence. She nearly succeeds, but when her romance goes haywire her fiancée reveals her true character.

Dick Tracy vs. the Gruesome Gang

Dick Tracy (Ralph Byrd) gets on the trail of a gang headed by Gruesome (Boris Karloff), which has been dabbling with a new and very potent type of poison gas. The Gruesome Gang uses the gas in robbery bank, to avoid police and kidnap the heart (Anne Gwynne). Tracy’s girl friend, is a witness. Tracy tries to contact a specialist in poison gas, learns the specialist is missing, and the expert has been captured by Gruesome. At the climax Gruesome and his cohorts are captured and the gas expert is saved.

 Fighting Father Dunne

Laid in the early 1900s, this is the story of a Catholic priest in St. Louis who is distressed at the conditions under which newsboys live. With little money but pluck and faith, he sets out to help them and his kindness and understanding bring some elements of humanity and decency into the lives of urchins who previously had cared little for cruelty and violence.

The Fugitive

First film venture to be made under the Argus label, this was photographed in Mexico. It casts Henry Fonda as a man who is being hunted down for his political beliefs, who is given asylum only by one person—a woman who is also an out-
BENEDICT BOGEAUS Productions presents its current program of pictures...

GEORGE RAFT • GEORGE BRENT
RANDOLPH SCOTT • JOAN BLONDELL
Virginia Field • Dolores Moran • Ann Harding

in
"CHRISTMAS EVE"
Produced by BENEDICT BOGEAUS • Directed by EDWIN L. MARIN
UA Release

PAULETTE GODDARD • JAMES STEWART
HENRY FONDA • FRED MacMURRAY
DOROTHY LAMOUR • BURGESS MEREDITH
VICTOR MOORE • HARRY JAMES Guest Star

in
"A MIRACLE CAN HAPPEN"
Produced by BENEDICT BOGEAUS and BURGESS MEREDITH
Directed by KING Vidor and LESLIE FENTON
UA Release

DOROTHY LAMOUR

in
"LULU BELLE"
Produced by BENEDICT BOGEAUS
Directed by LESLIE FENTON
Columbia Release
a handful of silver.

**Fun and Fancy Free**

**CaSt:** Edgar Bergen, Dinah Shore, Luang Pu-Tung, Benjamin Grant, Jimmy Durante, Red Skelton, Roy Atwell, Mickey Mouse. **Producer:** Walt Disney. **Screenplay:** Robert Lewis, William Laskie, William Messenheimer. **Original Screenplay:** Hubbard-Thomas, Peck, spinach. **Director:** Fred MacMurray. **Screenplay:** Ben Hecht, Quentin Reynolds.

**Miracle of the Bells**

**CaSt:** Fred MacMurray, Frank Sinatra, Vallery, Lee J. Cobb, Dorothy Lamour, Philip Ahn. **Producers:** Jesse L. Lasky, Walter MacEwen. **Director:** Fred MacMurray. **Screenplay:** Ben Hecht, Quentin Reynolds.

**Mournning Becomes Electra**

**CaSt:** Rosalind Russell (incomplete). **Producers:** Keenan Wynn, Kurt Douglas, Katina Paxinou, Henry Hall, Sara Allgood, Leo Gorcey. **Producer-Director:** Dudley Nichols. **Originals:** Eugene O'Neill. **Screenplay:** Dudley Nichols.

**Mystery in Mexico**

**CaSt:** William Lundigan, Jacqueline White, Beulah Bondi, Joseph Cotten. **Producer:** Joseph Norgaard. **Director:** Not set. **Screenplays:** Harry Kurnitz.

**New Model**

**CaSt:** Rosalind Russell (incomplete). **Producer:** Frederick Brisson. **Independent Artists.** **Directors:** Not set. **Producer:** Harry Kurnitz. **Screenplays:** Harry Kurnitz. **Romantic comedy, slated as the second starring vehicle for Rosalind Russell under the banner of Independent Artists, sharing billing in which she is associated with her husband, Frederick Brisson, and writer-Director Dudley Nichols.**

**Night Song**

**CaSt:** Merle Oberon, Michael Ansara, Ethel Barrymore, Hoagy Carmichael, Jacqueline White, Walter Reed. **Producer:** Harry Kurnitz. **Director:** John Cromwell. **Originals:** Richard Hyland. **Screenplays:** Frank Fenton.

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A musical fantasy in Technicolor, this Walt Disney production blends live action with animated cartoons and combines two stories—"Bongo," a circus bear who longs for normal life in the outdoors, and "Beanstalk," in which Mickey Mouse, Donald Duck and Dopey climb up the stalk to Willie the Giant's castle to rescue a damsel in distress. Edgar Bergen contributes the narration and Dinah Shore sings the musical interludes.

**Give Us This Night**

**CaSt:** Not set. **Producer:** George Stevens. **Director:** Not set. **Original:** Charles Belden. **Screenplay:** Not set.

Story of a young man who goes to a Pacific coast port to meet the boat bearing his bride. The boat is delayed over night and, while waiting, he becomes involved in a series of events which almost prevent the reunion.

**Good Sam**

**CaSt:** Gary Cooper, Ann Sheridan, Edmund Lowe, Joseph Calleia, Loring, Louisa, Ruth Roman, Lee Moore. **Producer-Director:** Leo McCarey. **Original:** Leo Mcarey. **Screenplay:** Not set.

Another entry from Leo McCarey's Independent unit, Rainbow Productions, this casts Gary Cooper in a comedy role as a department store employe in a small city who decides he wants to be a Good Sam, and involves many adventures which Cooper encounters when he attempts to put his ideal into practice make up the plot.

**The Great Man's Whiskers**

**CaSt:** Not set. **Producers:** Adrian Scott, John Paxton. **Director:** Adrian Scott. **Original:** Adrian Scott. **Screenplay:** John Paxton.

A comedy drama, this is a story of home life in upper New York state during the time of Abraham Lincoln. The central character is an 8-year-old girl and Lincoln appears in the film only in one scene.

**The Harder They Fall**

**CaSt:** Robert Mitchum, Joseph Cotten (incomplete). **Producers:** Dmytryk, Robert SWinn. **Director:** Edward Dmytryk. **Original:** Budd Schulberg. **Screenplay:** Budd Schulberg.

A frisky little gangster (by Budd Schulberg, this is a story of the prize-fight racket. A press agent and an unscrupulous promoter undertake to develop the boxing career of a South American giant who has tremendous strength but no skill. They lead him through a series of fixed bouts, hoping to make a financial killing, and desert him after his final fight, a ruined and crippled hulk.

**I Remember Mama**

**CaSt:** Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Rudy Vallee, Edgar Bergen, Sara Haden, Lumsden, Robert Montgomery. **Producer:** George Stevens. **Original:** Kathryn Forbes. **Screenplays:** Not set.

Irene Dunne portrays "mama," the head of a poor family, who could care a blip about them. "Barking Bells," a musical based on the popular novel, "Mama's Bank Account," and the Broadway play which enjoyed a successful two-year run.

**If You Knew Susie**

**CaSt:** Eddie Cantor, Joan Davis, Allyn Joslyn, Cyd Charisse, Robert Walker, Warren Williams, Broderick. **Casting:** Eddie Cantor. **Director:** Gordon Douglas. **Originals:** Frank, Brown, and the boys. **Producer:** Eddie Cantor, first production venture, in which he co-stars with Joan Davis as
Harry Sherman Pictures

In release:
"Ramrod"

Completed:
"New Mexico"

Preparing:
"Tennessee’s Partner"
"Ring Horse"

for
Enterprise

UNITED ARTISTS RELEASE

John Doran steals $40,000 from his gam- bler boy friend, Kirk Douglas, and disappears. Douglas hires Robert Mitchum, a private detective, to track down and recover the money. Mitchum finds the man but falls in love with Jane, and they de- cide to double-cross Douglas by telling him Jane has escaped to South America. Douglas plots, and another man to hunt the pair. Jane kills this pursuer and Mitchum, disgusted, leaves. They are again caught and are killed while fleeing from the law.

The Pearl


Photographed in color and Spanish versions, this is the story of a Mexican fisherman who discovers a priceless pearl. Instead of bringing it to the woman, sold to Farmer William Hafen for $22. Haden treats her more as a servant than as a wife, and his young son Gary cannot accept her as a substitute for his dead mother. But when Haden's friend Robert Mitchum offers to buy Loretta, she runs away. Haden comes to her, and the young Greene Indian at- tack: Haden decides he loves her and Gary thinks she will make a good mother after all.

The Pittsburgh Excape


During the Oklahoma land rush, Ran- dolph Scott plans to stake a claim in a new city, Guthrie, and then marry Jac- queline White, widow of a peace officer whom she had been snuffed out by native desperados. Scott's plans are temporarily delayed when marauders riot through the town, burning and looting. Fi- nally, however, Scott is instrumental in wipping out the bad men, enabling him to settle down with Miss White.

The Robe


Filling what is the best-selling Lloyd C. Douglas novel, this has been in preparation for several years. It is the story of Marcus, the Roman officer ordered to execute Jesus. He keeps Christ's role

The Rough Riders


Robert Sterling owns a stock ranch in northern California. He learns that John Ireland, a convict, is in the neighborhood and has someone's younger brother to kill. Because he

Screenplay:

The Screen: The War of the Worlds


In a small mining town in the Southwest, Robert Sterling, a Canadian who is in the neighborhood, learns that the younger brother of a convict named John Ireland is trying to kill the man. Because he

Secrets


To be filmed by Samuel Goldwyn, this is a modernized version of one of Mary Pick- ford's greatest screen successes.

The Set-Up


A prizefighting story, this is based upon a narrative by Joseph Moncure March and casts Robert Ryan as a boxer whose life is impertured because, contrary to orders, he wins a bout which he was supposed to lose "through a misunderstanding.

So Dear to My Heart


Story of American family life, this Walt Disney production will incorporate cartoon animation with live-action sequences.

So Well Remembered


Filmed in England, this concerns a wo- man whose father and first son die through her possessive love. Divorced from her first husband, she marries a young man, wrecking his life with her pos- sessiveness. She seeks to control the life of her son, who is released from his mother's will and finds happiness in marriage through the intervention of her first husband.

A Song Is Born


Comedy musical in Technicolor, this reunites Danny Kaye and Virginia Mayo, who co-starred in an earlier Samuel Gold- wyn offering of "Mr. Music and Mr. Mitty." It also features the music of five of the nation's top bands.

Station West


Historical western, this is adapted from Luke Short's "Mr. Motor" radio serial, "Mission in Mitt." Dick Powell has the lead as a self-reliant young army officer who is disguised as a muleskinner, to bring law and order into a tough western community of 70 years ago. Jane Greer supplies the ro- manic interest and the cast also includes Burt Ives, popular singer of classic Ameri- can folk ballads.

Take Three Tenses


This sophisticated comedy is designed to re- unite the stars of another Goldwyn pro- duction, "The Bishop's Wife." David Niven and Teresa Wright.

Tarzan and the Mermaids


Based on stories by Edgar Rice Burroughs. Screenplay: Carroll Young.

Another chapter in the saga of jungle- man Tarzan, again portrayed by Johnny Weissmuller. Filmed largely in Mexico, this film finds Tarzan rescuing a beautiful girl from a mysterious hidden jungle kingdom.

The Velvet Touch


John Wayne, driving a tunnel through the mountains for a railroad in South America, elopes with Laraney Dave, whose stern English father, Sid Cedric Har- dwick, is the most powerful man in the dis- trict. Hardwick, to save the company's funds and the tunnel caves in, is killed Wayne's boss. Then Hardwick is killed by the fumes of an erupting volcano—but leaves a note of forgiveness, naming Wayne his heir, and Wayne remains to finish the railroad.

A Very Remarkable Fellow


Adapted from George M. Cohan's "Pigeons and People," this is the story of a small psychologist named Benjamin Tugend, who leads a young man off a hotel roof from which he believes he is plan- ning to jump. On the program next day he calls her a menace to humanity. She consults the psychologist who wrote her favorite textbook, and he turns out to be the same man. By pretending to have cure him of a split personality, he ulti- mately wins her love.

War Party


Filmed largely on location in Arizona, this historical western is adapted from "Massacre," a Saturday Evening Post serial by James Warner Bellah. It centers itself with the subject of Indian warfare in the post-Civil War era. John Wayne is a scout who directs a group of officers who are sent out to the rugged west to combat the marauding savages. The officers, who are bitter enemies, patch up their differences and pool their strategies to draft a strategy that will defeat the red- skins.
Dorothy Lamour
Management
MCA Artists, Ltd.
The Wayward Bus
Film version of John Steinbeck's recent best seller.

Weep No More
Cary Grant, small-time card shark, establishes a new identity for himself as an employee of a firm of tobacco auctioneers in the south. It is Grant's plan to knock off one bold payroll stickup in New York. When he fails to return under his new identity, then take off with his loot for South America. His scheme works out until he falls in love with the semi-invalid daughter of an aristocratic southern family. Then bit by bit the net closes around him; everyone learns his true identity except the girl he loves. Rather than have her know he is a thief, he surrenders to the police.

The White Tower
Based on the novel of the same name, this will be filmed in Switzerland. It is the story of an American aviator shot down over that country during World War II and who, in the company of a Nazi spy and a toff, makes a desperate attempt to elude a forbidding Alpilte peak. In the effort, the Nazi falls to his death; the American and the girl fail to reach the top, but find love and happiness together.

Wild Horse Mesa
This outdoor action yarn is another in the series starring Tim Holt and based on a novel by that prolific writer of sagebrush stories, the late Zane Grey.

Castle in the Sky
A small boy, looking out a window, witnesses a murder. He becomes the target for the killer, anxious to eliminate the only witness to an otherwise perfect crime, but the boy is saved through adroit police work.

Your Red Wagon
Psychological study, revealing the thought processes of hunted outlaws as they battle desperately against overwhelming odds.

REPUBLIC

Another Dawn
Romantic melodrama, adapted from a story by Earl Felton, veteran scenarist.

Bandits of Dark Canyon
This Allan "Rocky" Lane sagebrusher is another in the company's Famous Western series.

Bill and Coo
This novelty feature lists no human names in its cast. The acting roster being made up entirely of a group of trained birds under the supervision of George Burton. A full-length film, it was produced in Europe and now staged comedian. Picture was photographed in Trucolor.

Blackmail
Ricardo Cortez, blackmailer, and network owner, is blackmailed for $50,000 by night-club enter- tainer Stephanie Bachelor because of his engagement to her protege, Adele Mara. When Stephanie is found dead, Detective Marshall is called to Castle's estate where a mysterious intruder ups the blackmail to $10,000. When the intruder's body is found in Castle's swimming pool, more blackmail demands arrive, but Marshall traces the second crop to Adele Mara and Cortez's chauffeur.

California Firebrand
Another musical western in Trucolor, co-starring Monte Hale and Adrian Booth, with tunes supplied by Foy Willing and his Riders of the Purple Sage.

Campus Honeymoon
Lee and Lynn Wilde, blonde twins, have the leads in this film comedy about the heaving shortage on a college campus.

Chimes of Santa Catalina
Starring Roy Rogers, "King of the Cow- boys," this musical sagebrusher has a below-the-border locale and will be filmed in Trucolor.

Cimarron Trails
Allan "Rocky" Lane again provides the sagebrush heroics in another of the Famous Western series in which he is cast as a hard-riding, straight-shooting avenger in the lawless west.

Colorado Skies
Monte Hale and Adrian Booth are again co-starred in a musical western, to be photographed in the Trucolor process.

Come and Get Me
Concerns a pretty girl who has a war-time romance in Europe with a GI, then follows him to the U.S. and proceeds to woo him away from his hometown sweetheart.

Don Careless
Rex Beach's story of the swaggereing desperado who lived in the early days in California is to be brought to the screen with John Carroll in the title role.

Driftwood
Dean Jagger, doctor in a small community, gives refuge to Natalie Wood, a wandering young tramp, but he is conducting experiments with spotted fever. The mayor, Jerome Cowan, builds a dam instead of a hospital. Then a spotted fever epidemic sweeps the community; Jagger discovers Natalie's dog is immune to the disease, uses its blood to compound a vaccine, and saves the day.

Eagles in Exile
Cas: John Wayne (incomplete). Producer: John Wayne. Director: George Waggner. Original: William Haggitt. George Waggner. Screenplay: George Waggner. A historical romance, this property, which John Wayne will produce and in which he has the starring role, details the flight of 346 French families from France and the establishment of a colony at Waterloo, and their efforts to build a new life in America. Interwoven is a love story between a southern schoolteacher and a daughter of a formerly influential French family.

End of the Rainbow
In this domestic comedy, William Lundigan portrays an impoverished artist in the small town of Silver Creek, N. Y., who is in love with Marsha Hunt. They become involved in the story of what happens when a $1,000 bill is accidentally placed in circulation in the community during a period of depression. How the money affects the lives of those who come in contact with it.

Exposed
Adele Mara, a private detective, is hired to investigate the murder of a wealthy colonel. After a series of attempts to throw suspicion on various members of his family, Adele discovers that the family lawyer, who has been embezzling the colonel's funds, killed him to keep from being exposed.

The Fabulous Texan
Cas: William Marlowe, Gail Patrick, Cath erine McLeod, Albert Dekker, Andy Devine, Pat ter ic, Kenneth, James Burke, and Jack Granger. Director: Edward Ludwig. Original: Hal Long. Screenplay: George MacGowan. In Texas, after the Civil War, the Texas Rangers were replaced by the ruthless State Police commanded by power-mad Albert Dekker. John Carroll, ex-Confederate soldier, defies Dekker's police after he has murdered his father, and rounds up an outlaw band. Carroll's best friend, Bill Marshall, becomes the hero of the band and tries to aid Carroll, but Carroll robs a bank and dies in a gun fray along with his bitter enemy, Dekker.

The Fighting Madonna
Story concerns a priceless jeweled statue of a madonna which has been in the family of an humble Spanish rancher in Arizona for generations before it is stolen by thieves. The statue, however, proves stronger than the thieves and exerts a beneficent influence over them.

The Flame
Cas: Vera Ralston, John Carroll, John Miljan, Joseph Schildkraut, Vincent Bennett, Robert Paige,
DOUGLAS SIRK
Director

Past
"SUMMER STORM"

Present
"LURED"

Future
"SLEEP MY LOVE"

Will Soon Produce and Direct

"2 Hearts in Three Quarter Time"

UNITED ARTISTS
John Carroll squanders his share of the family fortune and plots to gain possession of his half-brother's, Robert Paige, when Paige is seriously hurt in a plane crash. Carroll's girl friend, Vera Rakston, gets in as Paige's nurse, plans to marry Pattie. Vera, who is the fortune, shares the fortune with Carroll. The plan goes awry when Vera finally falls in love with Paige; Carroll is killed by a blackmailing brother, Broderick Crawford; Paige recovers and he and Vera plan to be married.


The Gay Ranchero

In the Trucolor process, this is a western in the modern sense, dealing with an airport owned by Roy Rogers' girl friend, Jane Frazee. Rogers (and, of course, his horse, Trigger) solve the mysterious disappearance of aircraft from the field. Tito Guizar, Bob Nolan and the Sons of the Pioneers supply the musical embellishments.


The Golden Tide

Taken from Vinie E. Roe's novel about a woman who came to San Francisco from England with a boat load of bridles during the early gold rush days, and used the love of three men to gain a career.


The Great Race

A filmed version of one of Shakespeare's most celebrated tragedies, this provides a writing and acting vehicle for Orson Welles, who also directed and, in association with K. Feldman, produced the offering. The supporting cast includes members of the Mercury Players, with which Welles was associated on Broadway before entering films.


Miss X

Romantic drama, adapted from a story by Faith Baldwin, prolific writer of love stories.


Monterey

Action drama located in early California during the colorful days of the dons and before the arrival of civilization. American style, to the west coast. Much of the film will be shot on location in Monterey, Carmel and the High Sierras.

Old Los Angeles

This historical outdoor drama details for the first time the colorful history of Los Angeles when it was first founded in the latter part of the 18th century. Clashes of city officials has been obtained to insure authentic historical data.

On the Old Spanish Trail

Roy Rogers has loaned money to the Sons of the Pioneers, stars of a vaudeville act, and learns they cannot repay him because of a series of robberies where the act is booked has given them a bad name and hurt their business. With the dubious assistance of Cora Devine, Rogers tracks down the gang which is guilty of the thefts, collects the reward in pay- ment for his loan, and sees to it that Jane Frazee and Tito Guizar, who are part of the act, straighten out their tangled romance.


One Man's Diary

Story of an unsung newsman columnist whose penchant for creating, rather than reporting news, involves an innocent man in murder.

Pike's Peak

Story of the gold rush in 1859 in Colorado. Much of the action will be shot at the famed ghost town of Central City, on the outskirts of Denver in that state.


Ringo's Ride

Tells the story of the clean side of one of America's staple sports, boxing. The unpublished novel by Martin van Laas is the result of more than a year's research in the lives of such noted figures as Joe Louis, Jack Dempsey and Gene Tunney. Bill Miller, noted boxing authority, will serve as a technical adviser on the production.


Outstanding drama of the founding of the Texas Rangers during the reconstruction period following the Civil War.


Saga of the Texas Rangers

Outstanding drama of the founding of the Texas Rangers during the reconstruction period following the Civil War.


The Burning Cross

Hank Daniels, a World War II veteran, returns to his home town in the south to find a former friend has acquired both his job and his girl friend. Embittered, Daniels succumbs to the prophecies of the Ku Klux Klan and joins the organization. When the Klan launches a series of raids, Daniels gets cold feet. The Klan decides he is a traitor and Daniels is about to be lynched when he is rescued by the police and reconciled with Doris.
Howard Hughes Presentations

Current

Jane Russell in
"The Outlaw"
The Most Popular Picture of All Time!

Coming

Faith Domergue in
"Vendetta"
Another Box Office Explosion!

United Artists
Block

This prison melodrama is the first in a projected series planned for filming as star vehicles for Don Barry, and to be turned out by the independent unit headed by Barry and Robert L. Lippert. The latter is a vice-president of Screen Guild.

Code of the North

Outdoor action melodrama, this is a "streamliner," with a running time of approximately 40 minutes.

The Dark Road

Romantic melodrama.

Drognet
Cost: Harry Wilmxon as Scotland Yard inspector in America on a secret mission. While in the U.S. he becomes involved in a mysterious murder in which a beautiful blonde figures prominently. Wilmxon manages to reach a solution to the case, saves the blonde from the murderer's clutches, and marries her.

The Prairie

Harry Wilmxon is a Scotland Yard inspector in America on a secret mission. While in the U.S. he becomes involved in a mysterious murder in which a beautiful blonde figures prominently. Wilmxon manages to reach a solution to the case, saves the blonde from the murderer's clutches, and marries her.

Trail of the Mounties

Russell Hayden, a Royal Canadian Mounted policeman, is assigned the task of bringing a band of fur thieves to justice. By coincidence, Hayden is a double for the leader of the gang. At the climax, the gang leader is caught in a trap set by Hayden and shot by one of his own men. The thieves are brought to justice.

Untitled

Topical drama concerning the current economic condition in America's unprivileged schoolteachers, together with suggestions as to how the condition may be remedied. This is planned by Somerse Pictures, which producer-screen Guild release the controversial "The Burning Cross."

Benedict Arnold


This is a page out of America's history during Revolutionary War days, the story of the man who was generally regarded as the most infamous traitor of modern times. The title role will be undertaken by Gregory Peck and the subject is to be filmed in Technicolor.

Conspiracy

This modern romance is adapted from a novel by Henrick Ibsen, one of such earlier screen successes as "Grand Hotel."

A Doll's House

Adapted from one of Henrik Ibsen's most popular plays, this Dorothy McGuire starer is the story of a sheltered, timid woman who is abducted by her husband and allowed no responsibility. Despite this handicap, she is successful in saving him from economic disaster.

Knock on Any Door

Based on the bestselling novel by William Motley, this is a study of juvenile delinquency, its problems and possible solutions.

Mr. Blandings Builds His Dream House

Topical comedy concerning the trials and tribulations of an imaginative married couple in New York (Cary Grant and Myrna Loy) who want to build a suburban "dream" house and yet keep its cost within the modest sum of their monthly account. Reginald Denny is cast as the harassed architect.

The Paradine Case

Ann Todd, a beautiful, fascinating woman of questionable past, marries a wealthy nobleman, who is slowly dying of polio. She is accused and accused of his murder. Gregory Peck, the greatest barrister in England, is retained to defend her, and falls in love in her. To prove her innocence to himself, he personally investigates the crime, discovers it could have been committed by the nobleman's manservant, and uses all his eloquence and ability at the trial to free the woman he loves.

Portrait of Jennie

Joseph Cotten, a talented but impoverished artist, meets Jennifer Jones in Central Park, and helps him to discover his artistic genius, and their strange love reaches a climax when a portrait which he paints of her is sold to the Metropolitan museum.

Rupert of Hentzau

Costume drama, from a story by Anthony Hope, author of the widely-read "Prisoner of Zenda."

The Scarlet Lily

Story of Mary Magdalene, this is to be filmed in Technicolor. It relates the career of the woman who renounced worldly greatness and wealth for the kingdom of God.

So in Love

Romantic comedy, laid in a modern midwestern community, this concerns the problems of teen-agers in love and life—their puppy love affairs and growing pains.

Tender is the Night

Based on the F. Scott Fitzgerald novel, this is the story of wealthy, decadent Americans living in Europe during the jazz era of the 1920s. Serving as the American film debut for Alf Kellin, Swedish-born, it centers around a young doctor and his insatiable wife.

Trent's Last Case

Joseph Cotten enacts the title role in this new film version of a best-selling novel by the late detective novel writer of the same name. It is a mystery story which concerns the adventures of Trent, secret service investigator.

20TH CENTURY-FOX

Ballad of Furnace Creek

Historical western, laid in the period of the U.S. cavalry's campaign against rampaging Indians. John Payne and Victor Mature are cast as cavalry officers sent to the desert in the capacity of peace officers as courage to win out over the redskins.

The Blonde From Bashful Bend

Set as a starring vehicle for Betty Grable is this burlesque on westerns, adapted from Earl Felton's story, "The Lady From Laredo."

Burlesque

Remake of an early talkie and a once-popular stage play, this reunites Betty Grable and Don Daley—stars of "Mother Wore Tights!"—in the story of a hoosey and his faithful wife.

Call Northside 777

In the pattern of this company's previous semidocumentaries, "Boomerang" and "13 Rue Madeleine," this is based on the true story of a woman who struggled for years to earn enough money to secure
SOL LESSER PRODUCTIONS, Inc.

Completed:
Johnny Weissmuller
Brenda Joyce
in
Edgar Rice Burroughs'
"TARZAN AND THE MERMAIDS"

Preparing:
Edgar Rice Burroughs'
"TARZAN AND THE QUEEN OF OPAR"
the release of her son from prison after he was wrongfully accused and jailed for a crime he didn’t commit.

**Captain From Castle**


Based on the best seller by Samuel Sheldrake, this costume adventure was filmed in Technicolor. It is the story of the enduring love between a Spanish cavalier (Tyrone Power) and a beautiful peasant girl (Jean Peters), both of whom fled from Spain early in the 16th century and withstood the hardships and bravery the altar of Hernan Cortez in the conquest of Mexico. Cesar Romero is cast as Cortez, and practically the entire film was photographed on location in Mexico.

**Daisy Kenyon**


Seeking to break an entanglement with Dana Andrews, a married man, Joan Crawford marries Henry Fonda, a new role for him, who is in turmoil of mind because his wife was killed in an accident. But Andrews’ wife files suit for divorce against the man who is co-respondent. To save Joan in the embarrassing public, Andrews agrees to give his wife custody of their children Joan flies to a Cape Cod hideaway and both Andrews and Fonda follow, each pleading his case with her. Joan, however, tells Andrews she has stopped loving him—and remains with Fonda.

**Dangerous Years**


Topical drama, dealing with the theory that a child may become started on the road to delinquency in the first five years of his life, due to a real or fancied feeling of being unloved. Psychologists consider this equally as important as future environment, so should be a strong influence on the frequency of viewing gangster movies.

**Deep Water**


Adapted from the Ruth Moore novel, “Spoonhandle,” this romantic drama casts Dana Andrews as a lobster fisherman who plies his trade off a small island near the coast of Maine. Much of the picture was filmed on location in and around the Cape Cod area. jean Peters, who makes her screen debut as “Captain From Castle,” has the feminine lead.

**The Flaming Age**


Jeanne Crain, 18-year-old small town fan of orchestra leader Dan Daley, meets her idol when her number is drawn for a dress and a trip to Europe in a police padding pool. Dan Daley is playing. After a whirlwind courtship the couple marry. Jeanne finds life on the road difficult for her. Then tragedy strikes. The $20,000 cash and Dan is forced to break up the band. They go to live with her parents and endure severe months. When depression grips and Dan is back leading his popular orchestra.

**Forever Amber**


One of the most widely-discussed novels of recent years is Kathleen Winsor’s historical romantic picture of England’s Restoration era, its courts, prisons, extravagances and squarers during the reign of Charles II. Amber, portrayed by Linda Darnell, is the daughter of a simple farm girl. A vixen without scruples or honor, she becomes Charles’ mistress. The film is photographed in Technicolor.

**The Foxes of Harrow**


From a novel by Leona Yerby, this social drama centers on the life of a young woman from a poor family background. The story takes place in a small southern town, where the main characters are involved in various forms of crime and deception. The film explores themes of social inequality, class struggle, and the impact of the American Dream on individuals and their communities.

**The Iron Curtain**


Topical, semidocumentary feature, adapted from the book by George Mroor, "Behind the Iron Curtain." It purports to expose the activities of Russian secret agents in the U.S., Canada and other nations.

**Mother Wore Tights**


Photographed in Technicolor, this back-stage musical is based on Miriam Young’s biography of her parents, a real-life vaudeville team, Frank and Myrtle Burt. As Myrtle, Betty Grable teams with Dan Dailey, who portrays Frank. Their successful career continues even after the birth of two children. But the children are famed to all, and Myrtle is on the stage—until the Burts bring their troupe to a theatre near the school attended by the kids. The show is a success, and Myrtle’s pride has brought her parents their first unhappiness.

**Nightmare Alley**


Tyrone Power, unsung hero of a carnival’s mind-reading act, praysms to straighten into big-league. His career as a wealthy manufacturer through his seemingly abiding ability to read the other’s innermost thoughts. Power’s wife, Anne Baxter, leaves him; and Power is found alone when the manufacturer appears to the police. Power sinks lower and lower and finally, in desperation, gets a carnival job as a “grief”—bbling the heads off live chickens. But Anne returns and her love and faith regenerate him.

**Richard the Lion-Hearted**


Historical drama based on the career of one of Britain’s most famous kings, Richard the Lion-Hearted, who lived in the era of Robin Hood and fought in the Crusades.

**Rose of Cimarron**


A true love story, this is laid in California during the days of the gold rush. Lola Montez, fabulous charmer of that era, will be portrayed in the film.

**Roses Are Red**


An action mystery, this is based on a novel that happened 50 years ago. A city prosecutor (Dan Castle) is impersonated by his exact physical double for a period of a month, while a corrupt political machine takes over the municipality’s affairs.

**Second Chance**

**Cast:** Kent Taylor, louise Currie, Dennis Hoey, Larry Blaske, Ann Dorian, Paul Guilfoyle, Betty
Thalia Productions, Inc.

Preparing for Edward G. Robinson

"HARNESS BULL"
Leslie T. White's Great Police Story

and

Ferdinand Reyher's Nostalgic Novel

"I HEARD THEM SING"
adjustment problems of a returned war veteran.

The French Look

A popular novel for more than 100 years, this is the story of a French peasant in the post-Napoleonic years who, in his quest for power and position, becomes involved with two glamorous women. In his scramble for wealth he is betrayed by one of them and is sentenced to death.

Great Answer

This past war story of life in a small town tells how that community recovers its faith in itself and in the world after a period of disillusionment, through the example set by a young girl.

Heaven Only Knows

Heaven's accounting system has made an error. Brian Donlevy, a former gambler in a gambling house in Montana, is minus a soul. Besides, he should have been married to Joris Coritge. The special angelic messenger, Robert Cummings, is sent to earth to rectify matters and bring Donlevy back but only after removing a major difficulty—the fact that Joris hates Donlevy. His goal attained, Cummings returns to heaven.

Here Comes Trouble

Dorian Doubleday (William Tracy) returns from army service with his amazing photographic memory still intact, and draws the police beat on the town newspaper. Involved in a murder, Doubleday tangles time after time with Joseph Sawy, now a detective and formerly his blistering top sergeant. The only way to clear this case is finally tracked down with the aid of Doubleday's memory.

Judge Landis

Biography of the late Kenesaw Mountain Landis, commissioner of American professional baseball, adapted from the book by J. G. Taylor Spink.

A Lion Is in the Streets

Adapted from Adria Locke Langley's best-selling novel, this is the story of a one-time peddler who, by using the slogans and tricks of a demogog, rises to the position of governor of Magnolia, a mythical town of his downfall. His wife, like others, is fascinated by his rise but not forever blind to his faults.

Look Homeward, Angel

The story of Eugene Gant, youngest child of a lecherous father and a shrewish mother, is one of struggle, sweat and strife to save what is left of his children in the form of a commonplace little town. Eugene attempts to break away from the family corruption, but does not quit fighting alone for his soul from a sense of pain, loneliness and futility.

The Love Story of Sarah Q

Romantic comedy adapted from a novel of the same name.

Mad Wednesday

Harold Diddlebod (Harold Lloyd), the amazing waterboy who scored a winning touchdown in his freshman college days, graduates and for 23 dull years is an incompetent advertising agency bookkeeper. When he finally learns to drink, goes berserk and buys a circus. Forced at last to use his head, he sells the circus at a profit, wins his agency's secretary, and becomes vice-president of the firm.

Maggie July

The locale of this Ginger Rogers starrer is a small fishing village in New England. Background and atmosphere footage for the romantic story is obtained in that section of the country.

A Miracle Can Happen

Listed as an all-star entry, this romantic comedy was filmed in episodes, each complete in itself, each featuring a different episode, all tying together in the over-all story.

Monsieur Verdoux

Charles Chaplin portrays a dismissed bank clerk with a crippled wife and young child. To support them, he takes to marrying and then murdering rich women, dabbling meantime in stocks with the money gained by insurance policies which they leave him. Ultimately he is caught and sent away to the guillotine, declaring his deeds were far less reprehensible than those of munitions manufacturers engaged in mass murder.

Morocco

George Raft has the male lead in this action melodrama, which is located in the romantic city of northwestern Africa. Most of the film is to be photographed in actual locations in Morocco.

New Mexico

This historical western is adapted from a story by Eugene Manlove Rhodes, titled "They Passed the Way." The locale, as the film title implies, is New Mexico. Rhodes himself was a former cowboy who lived in and wrote about that territory.

Only the Valiant

Based on the Charles Marquis Warren novel about the last stand of a small U.S. army post in the southwest Apache country of the 1870s.

Proud Destiny

Romantic drama, adapted from a magazine story by Fannie Hurst, who authored such other tales transferred to the screen as "So Big."

SILENT CONFLICT
The locale for this costume drama is Paris at the time of the American Revolution. Produced by the producers of "Parnell" and "Cuckoo," characters are Benjamin Franklin, Arthur Lee and Elias Dean, who were American envoys seeking to encourage French aid to their cause. The overture to throw off the British yoke. Part of the story is also set in the court of George III of England.

She Walks in Beauty

Romantic dramas, adapted from a magazine story by Fannie Hurst, who authored such other tales transferred to the screen as "So Big."

Sleep My Love

Claudette Colbert is the victim of a conspiracy between her husband, Don Ameche, and her doctor, George Coulouris, to drive her to suicide in order that they and Don's sweetheart, Hazel Rogers, might have possession of her wealth. In the meantime Claudette meets Robert Cummings, who becomes infatuated in her and suspicious of her domestic security. When the plotters are about to make their final move of grace, Cummings kidnaps George, who has just killed Don, and rescues Claudette.

So This Is New York

Satirical comedy, this casts Henry Morgan (the radio comedian) as a callow midwesterner who travels to New York with his pet and sibling-in-law who, after inheriting a small amount of money and is looking for a husband. During their sojourns in the big city, Morgan and his family meet five peculiar characters who fleece them of their funds and they return, chastened, to their Midwest home. Based on the works of Louis being negotiated.

Star Crossed

A modern comedy, this is the story of a girl who runs her life by the stars, and the complications that ensue, both romantic and in a business way, as a result of this practice.
Stardust Road
This film version of the life of Song-writer William S. Paley is based on his own autobiography, tracing the highlights in his life, including the writing of his greatest hit, "Stardust."

The Stray Lamb
Eddie Albert, a smug Wall Street broker, meets James Cagney, an ageless Irish magician, who attempts to point out that Albert's life is a dull, monotonous routine. The magician changes Albert into various kinds of animals to prove his point, and Albert finally agrees, falls in love with a beautiful girl, and starts life anew. The film is adapted from the humorous fantasy of the same title by Thorne Smith.

Tales of Hoffman
Title of this costume musical is taken from one of the celebrated works of the French composer, Jacques Offenbach. Music of this comic opera will be interwoven with the plot of the film.

Tennessee's Partner
Outdoor drama, based on a story by Bret Harte, concerns the early pioneering days of 1849 in California during the gold rush.

Texas, Heaven and Brooklyn

The Time of Your Life
Film version of one of William Saroyan's most successful plays, the action herein takes place largely in a waterfront saloon, peopled with strange and whimsical characters who expound their philosophies and beliefs.

Vendetta
This satirical comedy, described as a story of the stock market and its daily production several times, with various directors including Preston Sturges, Max Opus and Stuart Heiler—at the helm before the piloting shores were taken over by Mel Ferrer. It is being filmed by Howard Hughes under the banner of California Pictures.

Wild Calender
Romantic drama, a starring vehicle for Ginger Rogers, who is also associated in this production with his husband, Jack Briggs, and Wolfgang Reinhart under the banner of Lincoln Productions.

The Woman of a Hundred Faces
To be released in December, the Wulff's production of last season's "Carnegie Hall," this is the story of a famous European model who is painted by 100 acquaintances, each making her look like a distinctly different type, as if different models had been used for each painting.

UNIVERSAL-INTERNATIONAL

All My Sons
Adapted from the novel of the same name by Arthur Miller, this is a romantic drama of American family life.

Another Part of the Forest
A drama of family life, this concerns an earlier phase in the life of the folk who were the leading characters in another Lillian Hellman play, "The Little Foxes," which was brought to the screen some years ago.

Are You With It

Assigned to Spy
Drama of espionage, this is based on the W. Somerset Maugham play, "Ashenden, the British Agent." Ronald Colman portrays Ashenden in the story, which has been modernized and updated from the first to the second world war.

Beauty and the Beast

Bloomer Girl
Cost: Charles Coburn (incomplete). Producer: Joseph Sarnoff. Director: Harry Cohn. Original: Harold Arlen, E. Y. Harburg. Screenplay: Chester Kasko, Samuel Hoffenstein, Joe Finkenstein. This Technicolor musical is based on the Broadway stage success. The period is the 1890s and the locale is a small city in upstate New York where Charles Coburn, a wealthy industrialist, is confronted with the problem of marrying off his two daughters.

The Brain of Frankenstein
Buffoons Bud Abbott and Lou Costello are heckled in this comedy mystery by a collection of horror characters including Frankenstein, Dracula, the son of Dracula, the Wolf Man and the Mummy.

The Caballero
A swashbuckling story of early California which will find its screen debut in the form of "The Caballero," by Ernest Ahlbeke. Its plot involves a bandit who must use his father famous—an adventurous young desperado who singlehanded sets out to eliminate evil-doers and bring justice to his countrymen.

Casbah
Initial film to be made by a new company headed by Nat Goldstone, talent agent, and Ac'tor Tony Martin, this is described as a musical version of "Aligres," made some years ago as a dramatic offering, starring Charles Boyer.

The Case for Mrs. Nash

Come Be My Love
Scheduled as the second vehicle which Robert Montgomery will direct and in which he will star for this company, this romantic comedy is adapted from a Saturday Evening Post serial by Robert Carson.

Cross-Cross
Cost: Bert Lahr, Leila Hays. Producer: not set. Director: not set. Original: Leila Hays. Screenplay: not set. Based on the story by the late Harold Essex, this is a melodrama of elemental emotions, this has a southern California locale and is another contribution to this company's schedule of motion pictures to be shot in Hollywood directed under power being Mark Hellinger.

The Exile
Cost: Douglas Fairbanks Jr., Paul Croest, Mary Pickford, Robert Coats, Nigel Bruce, Henry Daniell. Producer: Douglas Fairbanks Jr. Director: Max Opus. Original: Cosmos Hamilton. Screenplay: Peter Bure. Douglas Fairbanks Jr. portraying King Charles II of England, exiled to Holland who is determined to reclaim his throne. Charles is restored to his throne in 1660, this film being about 15 years later, by a group of fifteenth-century Roundheads, who are determined that Charles shall die before he ever regains the throne. Charles falls in love with a pretty Dutch girl, Paul Croest, and is given sanctuary on her farm when Cromwell sends an emissary, Henry Daniell, to Holland to prevent Charles' return. Just as Daniell and his men are besieging Charles, another message arrives, recalling the king to the throne.

The Gay Goddess
The Man Who Couldn’t Lose
A racetrack yarn, this is the story of the adventures of a struggling young writer who finds himself the idol of thousands of people because of his infallible ability to forecast horse races.

Man-Eaters of Kumaon
This story of wild-game hunting in India and the Near East is to be filmed later on location there. The screenplay is adapted from a book of the same name by Jim Corbett.

Midnight Lace
This romantic comedy is designed as a starring vehicle for Claude Colbert and will be directed by Claude Binyon from his own screenplay.

Mortal Coils
Rachel Kempson, invalid wife of a middle-aged English medical practitioner, Charles Boyer, is found dead 48 hours after a quarrel with her husband. When Boyer marries Ann Blythe, the jealousies and suspicions arise, leading to the uncovering of scandal and Boyer’s arrest for murder. Boyer is convicted and sentenced to hang but is saved from execution at the eleventh hour by the clemency of Sir Cedric Hardwicke, an attorney who believes the real criminal to be a spurned spinner friend of Boyer.

Mr. Peabody and the Mermaid
Comedy fantasy about a shy gentleman (William Powell), who engages in an unwilling romance with a mermaid, this is based on a serial which appeared originally in Cosmopolitan magazine.

The Naked City
The story of the struggle to save a young woman from the clutches of a criminal gang, who are about to murder her, to transport her to a side street where they will be held by police who are about to arrest them.

The O’Fly
Douglas Fairbanks Jr. portrays a happy-go-lucky Irishman in love with two red-haired, green-eyed County Cork lasses. The film will be adapted from the novel by Justin Huntly McCarthy.

One Touch of Venus
A musical comedy, this is a film version of a Broadway presentation. It is the first production to be made on a share-
cropping business for this company by Lester Cowan, former United Artists producer.

Patent Applied For

This modern comedy drama has a background of Washington, D. C., and Virginia.

Pirates of Monterey

Rod Cameron is transporting guns to fight royalist attempts to wrest California from the newborn Mexican republic in the early 1800's. He is also in a romance with Maria Montez, although he believes she is aiding the enemy. Rod and loyal troops beat back an attempted sea invasion in vain. Ultimately, Rod discovers Maria has been loyal, not a traitor.

Purgatory Street

This drama of a returned veteran who has had a complete plastic surgery job is based on a novel that originally appeared in the Ladies' Home Journal.

Ride the Pink Horse

The little desert town of San Pablo, New Mexico, is ablaze with its annual fiesta when Robert Montgomery arrives seeking revenge on a payroll from his ex-gangleader, Fred Clark. He is watched over and rescued from death several times by Wanda Hendrix, a devoted little Indian maid who is in love with him. Ultimately, Montgomery allies himself with U.S. law, aids in capturing Clark, and then leaves town and Wanda. The latter is compensated for his departure with the new prestige which she is accorded by her friends because of his friendship with him.

River Lady

Yvonne De Carlo, proprietress of a large gambling house, in a Mississippi mill town, forms a syndicate with confidence man Don Duryea to absorb the territory’s independent lumber operators. Her plans include the subtle manipulation of lumbermen whom she wishes to marry. Rod discovers her intentions, marries the daughter of one of the large independent operators for spite and championing his love against Yvonne, who loses both in love and in business ambitions.

Salem Frigate

Historical drama with a maritime background is a novel by John Jennings and is the first venture for the independent company headed by Maxwell Shane, writer-producer, and Maxwell Geffen, magazine publisher.

The Saxon Charm

Film version of the new novel by Frederic Wakeman, author of the widely-read "The Hucksters." This one pertains to theatrical life along Broadway, with particular emphasis upon the lives, hope and career of a producer named Saxon.

Secret Beyond the Door

Joan Hamilton meets and marries Michael Redgrave, an architect, while they are holidaying in Mexico. When they return to his homeland, England, Joan is shocked to discover that he is a widower with an adolescent son and that her husband is a dangerous schizophrenic who plans to kill her. She matches her mind against his to save her life, proving his male background and eventually freeing him from his torturing thirsts. They return to Mexico on a second honeymoon.

The Senator Was Indiscreet

William Powell, a lawyer, appears in the U.S. Senate, thinks he could become President—and, although pompous and stupid, his dreams become a little more possible under the skillful ballyhoo of Peter Lind Hayes, political press agent. Party leaders order Powell to lay off, but Powell refuses and threatens to publish his diary—containing invaluable party secrets. Powell’s campaign continues, but the diary mysteriously disappears and the diary and its contents published in a newspaper. Powell is forced to abandon his career.

Sir Lancelot

This costume drama of life in the time of King Arthur and the Knights of the Round Table will have Douglas Fairbanks jr. essaying the role of Sir Lancelot, one of Arthur’s bravest and most adventurous supporters.

Song of Norway

This Deanna Durbin starring musical is a film version of the operetta by Homer Curran and Edwin Lester. The musical score will contain many of the melodies adapted from the music of G. I. G.

Taps Roots

Lebanon county, led by Ward Bond, secedes from Mississippi when that state secedes from the Union. They are joined in their patriotic newspaper publisher, who is in love with Bond’s daughter, Susan Hayward. Susan is engaged to Van Heflin, but the wedding is postponed when she becomes paralyzed in a fall from a horse. War breaks out; Connor elopes with Susan’s sister; Susan herself elopes for the South. Susan recovers, falls in love with Heflin and assists the Lebanon forces against Major Connor’s Confederate attack.

Terry and the People

Douglas Fairbanks jr. will have the title role in this adventure melodrama, which is based upon the adventures created by Milton Caniff in the widely read comic strip.

Three for the Money

In this farce comedy, for the first time in his film career, comedy team Lou Costello will portray triplets—thus causing three times as much trouble for his long-suffering comrade, Bud Abbott.

Thunder on the Hill

Modern romantic drama, this follows "Letters From an Unknown Woman" on the schedule for Joan Fontaine.

The Tin Flute

Adapted from a novel by Gabrielle Roy, this uses Montreal, Canadian metropolis, as its setting.

Traditionally Yours

An action story of Indian wars in Montana during the 1860’s, is scheduled to be photographed in Technicolor.

Tomahawk

Musical comedy.

Up Front With Maudlin
Cost: Not set. Producer: Donald M. Chaffee. Director: William Moulton. John Lund in, Ring Lardner jr. Hailed by many critics as the most vivid and realistic cartoons to come out of World War II were those directed by William Moulton. His bearded, bleary-eyed doughboys, Willie and Joe, now transfer their wartime and postwar adventures to the screen.

Up in Central Park

This is a Technicolor film version of the Broadway musical hit of some seasons back. A period piece, its locale is New York in the ’30’s, during the heyday of 1928-29, portrayed here by Vincent Price.

Volupte Fleece

Washington Flyer

A mystery romance, this is a story of intrigue and drama centering around action on a train traveling from New York to Washington, D. C. In 1861—just at the beginning of the Civil War.
White House Girl
Comedy of present-day Washington, in which Donna Durbin portrays a switchboard operator. In the Senate building, this marks the second teaming of Miss Durbin with Donald O'Connor, since they were originally cast together in last season’s “Something in the Wind.”

Winchester 73
The Diana production is described as a superwestern, with a psychological twist, in which the famed Winchester’s rifle of frontier days plays an important role.

The Winful Widow of Wagon Gap
Bud Abbott and Lou Costello, household specialty salesmen, arrive in the tough western town of Wagon Gap—where Bud accidentally shoots and kills a man. They are about to be hanged when saved by an old Montana law making a murderer re- sponsible for his victim’s dependents—in this instance Marjorie Main and her six children. To escape the widow’s clutches, Bud and Lou cook up a rumor that she is an heiress, and then the local judge, a greedy fellow, proposes and is accepted. Bud and Lou leave Wagon Gap, free men.

The World in His Arms
From a novel by Red Beach, this traces the adventures of a beautiful young Russian countess, Marina, whose uncle is the governor of Russian-occupied Alaska before the U.S. purchased the territory, and Jonathan Clark, an American adventurer, who is jailed by the Russians for alleged thievery.

Always Together
Joyce Reynolds, a stenographer, inherits $1,000,000 from an unknown but elderly admirer when he dies. She keeps this as a secret from her lazy boy friend. Robert Hutton, because she is afraid it would stifle any ambition he might have. They marry, and the secret of her wealth comes out and provokes a bitter fight which takes them to Reno. Then, on the verge of divorce, a reconciliation is effected any they live happily from then on.

The Apple Orchard
Historical drama, with the northwestern portion of the U.S. during the 1850s as its locale, this tells of the efforts of a group of colonizers to organize a self-sufficient farming community, and with using money as a medium of exchange, and of their ultimate failure through the greed of outside influences.

April Showers
A backstage story of vaudeville in San Francisco during the period just prior to World War II. Jack Carson is the role of a two-a-day “hoofee,” with Ann Sober as his business and romantic partner.

Bill’s Gay 90’s
A romantic love story, played against the setting of “Bill’s Gay 90’s,” a cafe located in the Bowery in New York City. It tells the tale of young talent, trying to get a start on the vaudeville circuit as it exists then, and without using money by the Broadway columnist, Louis Solob.

Bright Leaf
Part fact, part fiction, this is the saga of America’s great tobacco industry and of the people who have played important roles in contributing to its growth.

Calamity Jane
Set in the period of the 1870s, this is a fictionalized biography of the famous western gunwoman and pioneer, Calamity Jane, and her part in the winning of the west. Ann Sheridan is the title role and Jack Carson is slated to appear as Buffalo Bill.

Captain Horatio Hornblower
Based on the widely-read novel of the same name by C. S. Forester, this story concerns the activities of an indomitable British naval officer, who fought in the War of 1812 and also engaged in England’s campaign against Napoleon.

The Children
Topical drama, this is a story of postwar Europe and of the trials and tribulations of wandering, homeless children who were orphaned in the conflict which led to Hitler’s downfall.

Christopher Blake
Ted Donaldson, juvenile actor, has the title role in this film version of the Broadway play by Moss Henderson. Donaldson portrays the son of divorcing parents. Alexis Smith and Ronald Douglas, and the story concerns his efforts to persuade them to reconcile. He is not successful, however, until the parents are made to realize the damage they are doing to their son by deciding to part.

Colt .45
Historical western, this is the story of how one weapon, the famous 45-caliber Colt revolver, became an instrument of both good and evil—opening the path of civilization on the frontier.

Dark Passage
Brooke, the young woman, though innocent, is convicted and imprisoned for murdering her wife. He escapes and encounters Lauren Bacall, who offers sanctuary while Bogart undergoes plastic surgery to dis- guise his appearance. Together they seek to unravel the mystery as to who actually did the murder. Bogart’s wife, the person commits suicide before a confession can be obtained. Unable to secure positive evidence, Bogart flees to South Amer- ica and is joined there by Miss Bacall, where they start life over again.

Deep Valley
Idia Lupino, a shy, lonely girl, lives with her parents, Henry Hull and Fay Bainter—who have not spoken to each other for years—on a remote ranch. A big cattle drive is being constructed in the vicinity by con- vict labor, and Idia falls in love with one of the convicts, Dane Clark, who has escaped. They plan to flee together, but Clark is cornered and forced to try to make his getaway alone. In doing so he is killed by a sheriff’s posse.

Distant Drums
Adapted from the stage play by Dan Toberth, this is a historical drama concerning the opening of the Northwest Territory.

Dream Street
A romantic melodrama, this is the story of a torse singer and a theatrical press agent in New York. It is based on a novel by Robert Sylvester, a Manhattan newspaper.

Escape Me Never
Casts: Errol Flynn, Idia Lupino, Gig Young, Eleanor Parker, Reginald Denby, Albert Basserman.
The Fountainhead
On and off this company's schedule for several years, this is the story of Howard Roark, an architectural genius whose unique abilities are not recognized by the more conservative architects of his day. How he builds and undertakes, and how he at last attains recognition, forms the plot.

Four Wise Bachelors
Parce comedy, adapted from a stage success by David Belasco, concerning the plight in which four unmarried playboys find themselves when the guardianship of a little girl is suddenly thrust upon them.

Everybody Comes to Rick's
This musical is a remake of "Casablanca," produced by the same company some years ago and starring Ingrid Bergman and Humphrey Bogart.

Flamingo Road
Modern drama, this is adapted from Robert Lord's novel and is concerned with political intrigue in the deep south.

For Sentimental Reasons
Based on a comedy, taking place in Mexico and New York City. The plot entails a modern triangle, that of a man in love with two women—his ex-wife and a young girl.

Forever and Always
This musical will be the second starring vehicle for the Michael Curtiz discovery, Doris Day, former dance orchestra vocalist, who has just made her film debut in "Romance in High C." The property is a remake of an early Warner musical, "Twenty Million Sweethearts."

The Forty-Niners
Adapted from "Sugar Foot," a novel by Clarence Budington Kelland, this is an outdoors drama of gold rush in the Gold Rush. It marks the film debut of James Mitchell, Broadway stage star.

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wishes to withdraw from public life. However, he encounters Viveca Lindfors, a woman who is convinced that the spirit of her dead husband is constantly watching over her. Despite themselves, Reagan and Miss Lindfors fall in love and through sympathetic understanding manage to solve each other's problems.

**Old Enough to Know Better**


A postwar aviation story, this concerns the civilian adventures of two men who were flyers during World War II.

**La Otra**


**Germany**


**The Persian Cat**


**Rainbow Mountain**


**Romance in High C**

*Cost:* Jack Carson, Doris Day, Don DeFore, Janis Paige, Ossie Levant, S. Z. Sakall, William Bakewell, Franklin Pangborn, Eric Blore. *Produced:* Alex Gottlieb (Michael Curtis Productions). *Director:* Michael Curtiz. *Original:* S. Ponda. *Screenplay:* Robert Kellaway, Philip and Julian Epstein. *Janis Paige, jealous of her husband, Don DeFore, leaves him and is taking a cruise to South America. It is a ruse to keep her eye on him, so instead of going on the ship herself, she hires Doris Day, singer in a cheap night club, to make the trip, passing as Janis, while Janis remains in New York to spy on DeFore.*

**The Serenade**

*Cost:* Not set. *Produced:* George Amy (Michael Curtis Productions). *Director:* Michael Curtiz. *Original:* James M. Cain. *Screenplay:* Not set.*Film version of the novel by James M. Cain, this is the story of a down-and-out singer in Mexico, who meets and falls in love with a beautiful native girl. Much of the picture is to be filmed on location in Mexico.*

**Shadow of Fear**


**Silver River**


**The Story of Eddie Cantor**


**The Story of Seabiscuit**


**Sunburst**

*Cost:* Ronald Reagan, Anna Smith (incomplete). *Produced:* Ronald MacDougal. *Director:* Frederick de Cordova. *Original:* Dietrich V. Hanneken, Alec Block. *Screenplay:* Ruth Brooks. *This romantic drama finds Ronald Reagan portraying an ex-GI, now driving a taxi cab, who meets and falls in love with Alexis Smith, a girl who has only three months to live. They decide to crowd as much romance and comedy as they possibly can into the short period during which she will be alive.*

**That Hagen Girl**

*Cost:* Shirley Temple, Ronald Reagan, Geraldine Brooks, Charles Kemper, Lois Maxwell, Joan Porter, Perry Edwards, Douglas Kennedy. *Produced:* Alex Gottlieb. *Director:* Peter Godfrey. *Original:* Edith Roberts. *Screenplay:* Clarence Hoffmann. *This depicts the effects of malicious small-town gossip on two innocent people. One of the victims is Shirley Temple, who lives under the cloud of a charge that she is illegitimate. The community is a small town in Ohio and the period is from 1890 to the present. The gossips are confounded and Shirley's character is saved when developments prove that she was an adopted child.*

**To the Victor**

*Cost:* Dennis Morgan, John Hugon, Irene Ware, Janis Paige, William Tabbert. *Produced:* Henry Blanke. *Director:* Michael Curtiz. *Original:* W. B. Davis. *Screenplay:* Richard Boleslawski. *This comedy of postwar Europe attempts to trace the effects of World War II on a number of individuals actively associated with that conflict. Considerable of the footage was shot on actual locations in Paris and other European areas.*

**Treaure of the Sierra Madre**

*Cost:* Humphrey Bogart, Tim Holt, Walter Huston, Spencer Tracy, William Conrad, Robert Alda, Anthony Quinn. *Produced:* Henry Blanke. *Director:* John Hugon. *Original:* Bruno Traven. *Screenplay:* John Huston. *Three derelicts, adrift in Mexico and with nothing to do anything with, stumble onto a map telling them the location of a rich lost mine in the interior. They discover mine, draw a fortune in gold out of it, and then succumb to their own lust and greed when, because none will trust the others, they fight among themselves. Two are killed and the third, barely alive, stagger back to civilization, broken and bitter.*

**Two Guys From Texas**


Dennis Morgan and Jack Carson portray the two members of a male vaudeville team, who become stranded in Texas and wind up on a dude ranch owned and operated by a pretty girl.

**The Two Worlds of Johnny Truro**


**The Unsuspected**


**Until Proven Guilt**


**The Voice of the Turtle**


**Wail Flower**


A romantic comedy, laid in a typical small town, concerns tobacco farmers, a shrinking violet, and her childhood friend. Robert Hutton, who has suddenly decided he loves her. The rom-com comes to a climax when Joyce's uninhibited sister, Janis
Paige, makes a play for Hutton, but through deft strategy Joyce manages to protect herself and keep Hutton.

**Whiplash**

*Cast:* Dane Clark, Alexis Smith, Zachary Scott, Jeffrey Lynn, S. Z. Sakall, Eve Arden, Anna Hale.


*Original Screenplay:* Kenneth Earl.

In this drama of the prize ring Dane Clark, an artist, turns fighter—and falls in love with Alexis Smith, his manager’s wife. On the eve of a big bout he threatens to throw the match unless his manager will give Alexis a divorce. The manager’s bodyguard attacks Clark and he suffers a brain concussion—but fights anyway. He wins and is saved from death by an operation, while the manager and his henchmen are brought to justice.

**Winter Kill**


Steve Fisher’s best-selling detective yarn, which was made into a Broadway play, will come to the screen under the guidance of the independent unit headed by Producer-Director Michael Curtiz.

**Winter Meeting**


This marks the screen return of Bette Davis after an absence of a year or more, occasioned by the birth of her child. It is a romantic drama, adapted from a novel by Ethel Vance, with Miss Davis cast as a wealthy, unhappy woman who meets an attractive man at a swank winter resort. The remainder of the tale relates the progress of their romance, their handicaps and difficulties and ultimate marriage.

**Woman in White**


England in the 1870s is the locale for this mystery drama, which is based on the novel by Willkie Collins. The story is regarded by literary critics as the forerunner of the modern detective novel and concerns efforts of an unscrupulous fellow to wrest a girl’s fortune away from her.
Claudette Colbert
John Wayne
alfred hitchcock
Hal Wallis Productions, Inc.

Releasing Through
Bob Hope
Bud Abbott
Lou Costello

Preparing
"BRAIN OF FRANKENSTEIN"
Universal-International

"THE NOOSE HANGS HIGH"
Eagle Lion

In Release
"WISTFUL WIDOW OF WAGON GAP"
Universal-International
**Astor**

*Cheers for Miss Bishop... (89)... July 21—Reissue Drama. Martha Scott.*

*Hollywood Bound... (57)... Reissue Musical Drama. Betty Grable, Joy Hodges, Lucille Ball, Walter King, Preston Foster.*

*Jimmy Steps Out... (89)... Reissue Jimmy Stewart, Paulette Goddard.*

*Noose, The... (78)... Aug. 1—Reissue Drama. Tom Brown.*

*One Romantic Night... (86)... Reissue Drama. Illona Massey, Alan Curtis.*

*Reel, Petal and Gone... (57)... New release Musical. Louis Jordan, June Richmond.*

*Read to Hollywood, The... (57)... July 4—Reissue Musical Farce. Bud Pollard narrates between scenes of this medley of singing sequences from early Crosby pictures, showing his rise from slapstick to musicals, to drama. Bing Crosby, Bud Pollard, Ann Christy, Luis Alberni, Margie Kane, Alice Adair, Marion Sayers. Director: Bud Pollard.*

*Searface... (100)... Reissue Drama. Paul Muni, George Raft, Ann Dvorak.*

*Stairway for a Star... (55)... New Release Musical Drama. Cornel Wilde.*

*White Stalion... (58)... New Release Outdoor Drama. After a bank robbery, the U.S. marshals ask the cowboys to help him. Disguised as a traveling medicine show, they hunt down the bad men and shoot them out. Ken Maynard, Eddie Dean, Rocky Cameron, Max Terhune and Elmer Rutin Roman. Director: Robert Emmett.*

**Columbia**

*Alias Mr. Twilight... (88)... Dec. 24, '46 Melodrama. Grandpa turns into an "honest" crook to save his little granddaughter from a blackmailing cousin. Michael Duane, Trudy Marshall, Lloyd Corrigan, Rosalind Ivan, Gi-Gi Perreau. Director: John Sturges.*

*Betty Co-Ed... (71)... Nov. 28, '46 Musical. A carnival singer chucks her career for a college education, and is exposed to the snobbishness of a small sorority that dominates the school. Jean Porter, Shirley Mills, William Mason, Rosemary LaPlanche, Jan Savitt & Orchestra. Director: Arthur Dreifuss.*

*Blind Spot... (73)... Feb. 6 Mystery Drama. While drunk, a writer outlines a mystery plot, which strikes back at him when his publisher is found dead, having been killed under the same circumstances as outlined in his story. Chester Morris, Constance Dowling, Steven Geray, Sid Tomack, Paul Burns, James Bell. Director: Robert Gordon.*

**Explanatory**

Statistical and summary data on feature releases arranged alphabetically under company headings.

**Production Number** follows title.

**Running Time** in parenthesis.

**Release Date** at end of title line is 1947, unless otherwise stated.

**Type of Picture Indicated** in boldface.

**Symbol #** indicates BOXOFFICE Blue Ribbon Award Winner.

**Symbol @** indicates color photography.

Morris, Constance Dowling, Steven Geray, Sid Tomack, Paul Burns, James Bell. Director: Robert Gordon.

Blonde Knows Best... (69)... Oct. 17, '46 Comedy. Dagwood gets fired but works out a business deal that gets him his job back, plus a bonus. Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent. Director: Abbey Berlin.

Blonde's Big Moment... (69)... Jan. 9 Comedy. Blonde again comes to the rescue when Dagwood gets in bad with his new boss and is fired. Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent. Director: Abbey Berlin.

Blonde's Holiday... (67)... Apr. 10 Comedy. Blonde's plans for a classmate reunion dinner gets Dagwood into a financial jam and the difficulties keep mounting. Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Jerome Cowan, Mary York, Grant Mitchell. Director: Abbey Berlin.


Bulldog Drummond at Bay... (80)... May 15 Mystery. Scotland Yard intercepts an attempted jewel theft and is swept into an open war with international thieves. Ron Randell, Anita Louise, Pat O'Moore, Terry Kilburn. Director: Sidney Salkow.

Bulldog Drummond Strikes Back... (65)... Sept. 4 Mystery. A Yard friend of Bulldog's is killed while investigating a ring of crooks who have been advancing false claims to big inheritances. Drummond plunges into the case. Ron Randell, Gloria Henry, Pat O'Moore, Anabel Shaw, Terry Kilburn. Director: Frank McDonald.

Cigarette Girl... (66)... Feb. 13 Musical Drama. A cigarette girl poses as a famous blues singer and her boy friend makes her believe he is president of the oil company he works for. As a result of the dual masquerade, drastic complications ensue. Leslie Brooks, Jimmy Lloyd, Ludwig Donath, Howard Freeman, Joan Barton, Russ Morgan and His Orchestra. Director: Gunther V. Pritsch.


Dead Reckoning... (100)... February Melodrama. A veteran war hero goes to the rescue of his buddy, who is a murder suspect, and falls in love with a beautiful woman, who turns out to be the real killer, Humphrey Bogart, Lizbeth Scott, Morris Carnovsky, William Prince, Charles Chan. Director: John Cromwell.

Fighting Frontiersman, The... (63)... Dec. 19, '46 Western. A pal of Durango's, sent after a huge cache of gold, finds it but is kidnapped. Durango shoots up the bad men, rescues his pal, uses the gold to improve the local standard of living. Charles Starrett, Smiley Burnette, Helen Mowry, Emmett Lynn, Robert W. Fillmer. Director: Derwin Abrahams.

For the Love of Rusty... (69)... May 1 Drama. A father and son quarrel over the boy's dog. The boy runs away and sets up camp near the trailer of an itinerant veterinarian, who brings about a reconciliation. Ted Donaldson, Tom Powers, Ann Doran, Aubrey Mather, Sid Tomack. Director: John Sturges.

Framed... (82)... April Drama. Portrait of a feminine "heel" who...
Bing
commits murder to get a hidden fortune, then frames an innocent man to take the rap. Glenn Ford, Janis Carter, Barry Sullivan, Edgar Buchanan, Karen Morley. Director: Richard Wallace.

**Guilt of Janet Ames, The...**836...(83)....April 25 Drama. An embittered young war widow sets out to locate the five men her husband had saved at the sacrifice of his own life, to see if they were worthy of such a sacrifice. Richard Widmark, Jean Willes, Sid Caesar, Nina Foch. Director: Henry Levin.

**Gunfighters...**838...(87)....July 24 Drama. Adapted from Zane Grey's novel *Twin Sombreros*. A famous gunfighter looks forward to his upcoming marriage, but soon comes into conflict with a ruthless range baron. Randolph Scott, Barbara Stanwyck, Dorothy Hart, Bruce Cabot, Charlie Grapewin. Director: George Waggner.


**King of the Wild Horses...**809...(79)....Mar. 27 Outdoor Drama. A little boy's love for an outlaw horse helps dispel his resentful attitude toward the animal and his new surroundings, at the same time developing a beautiful friendship between the two. Preston Foster, Gail Patrick, Virginia Weidler, Quinn 'Big Boy' Williams. Director: George Archainbaud.

**Landrush...**861...(54)....Oct. 17, 46 Western. A region which the hero surveys for the government is infested by outlaws using it as a hideout. They set a prairie fire on the day the land is opened to homesteaders. Charles Starrett, Smiley Burnette, Doris Housk, Ozie Waters and his Colrado Rangers. Director: Vernon Keays.


**Law of the Canyon...**867...(55)....April 24 Western With Music. The Durango Kid sets out to smash a gang of money exchangers. The hero discovers that the town doctor is the scalawag behind it all. Charles Starrett, Smiley Burnette, Nancy Saunders, Buzz Henry, Fred Sears. Director: Ray Milland.

**Little Miss Broadway...**815...(69)....June 19 Comedy With Music. An orphan graduates from school and visits underworld relatives who try to play respectable but soon get in a jam with stolen money. Jean Porter, John Shelton, Ruth Donnelly, Doris Colleen, Edward F. Gargan. Director: Arthur Dreffuss.

**Lone Hand Texan, The...**866...(57)....Mar. 6 Western. A orphan boy from the Deep South moves to join his father on his ranch. As a teenager, he is accused of a murder he didn't commit. José Ferrer, John Dougal, Sid Caesar, Nina Foch. Director: Henry Levin.

**Lone Star Moonlight...**854...(67)....Dec. 12, 46 Western Musical. The difficulties of a returning GI who finds his radio station run down, his money badly invested, and his girl engaged to the head of a new rival radio studio. Ken Curtis, Joan Barton, Guy Kibbee, Robert Stevens, Claudia Drake, The Hoosier Hotshots. Director: Ray Nazarro.

**Lone Wolf in Mexico, The...**822...(69)....Jan. 16 Mystery. The Lone Wolf finds new adventures when he runs onto a crooked gambling outfit while vacationing south of the border. Gerald Mohr, Sheila Ryan, Jacqueline de Wit, Eric Blore. Director: D. Ross Lederman.

**Millerson Case, The...**817...(72)....May 29 Mystery. The Crime Doctor, on vacation in the mountains of West Virginia, finds that the murderer of his patient in the big city is back again. Warner Baxter, Nancy Saunders, Clem Bevans, Griff Barnett, Bert Gульfogle. Director: George Archainbaud.

**Mlle's Daughter...**814...(79)....Mar. 29 Drama. Story of a beautiful girl who, to keep her runaway daughter from following in her footsteps. Gladys George, Gay Nelson, Milburn Campbell, Ruth Donnelly, Norma Varden, Nana Bryant. Director: Sidney Salkow.

**Mr. District Attorney...**822...(82)....February Mystery Drama. Exciting adventures precede the unmasking of a beautiful murderess and crook. Dennis O'Keefe, Adolphe Menjou, Marguerite Chapman, Michael O'Shea, George Coulouris. Director: Robert B. Sinclair.


**Pacific Adventure...**835...(95)....July 24 Drama. Australian-produced story of Sir Charles Kingsford Smith, pathfinding Australia airman, who was knighted for his exploits but saw rivals get badly needed airmail contracts. Ron Randell, Muriel Steinbeck, John Warwick, Joe Nichols, Nan Taylor. Director: Ken G. Hall.

**Prairie Raiders...**808...(64)....May 29 Western. Rangers inveistigating a phony lease are rounding up and selling wild horses. The hero restores the land to the rightful holder and rescues his daughter. Charles Starrett, Smiley Burnette, Nancy Saunders, Robert Scott, Hugh Prosser. Director: Derwin Abrahams.

**Return of Monte Cristo, The...**829...(91)....Dec. 28, 46 Melodrama. Based on Dumas's novel. Deals with the adventures of the Count of Monte Cristo's heir, who escapes from Devil's Island, and his attempts to regain the Monte Cristo fortune. Louis Hayward, Barbara Britton, George Macready, Steven Geray, Henry Stephenson. Director: Henry Levin.

**Riders of the Lone Star...**870...(55)....Aug. 14 Western. Two outlaws become partners when they rob a mine are met by gunfire. Bandit loot is hidden within. They capture it and rescue the bandit's daughter. Charles Starrett, Smiley Burnette, Virginia Hunter, Curly Williams and His Georgia Peach Pickers. Director: Derwin Abrahams.

**Secret of the Whistler...**818...(65)....Nov. 7, '46 Western. An aged lawman's attempts to protect his invalid wife when she dies of a heart attack after he had poisoned her. His sense of guilt leads to talks with Richard Dix, Leslie Brooks, Michael Duane, Mary Currier, Mona Barrie. Director: George Sherman.

**Singin' in the Corn...**804...(64)....Dec. 26, '46 Musical Comedy. The will of her granddaughter states she would get a fortune—if she gave a western town back to the Indians—but the Indians didn't want it. Judy Canova, Allen Jenkins, Guinn Williams, Chester Conklin. Director: Del Lord.

**Smoky River, Serenade...**851...(67)....Aug. 21 Western Musical. A young wife and homemaker promotes a beauty contest to pay off an old friend's debt and save her ranch from the grasp of a scheming bank. The Hoosier Hotshots, Paul Campbell, Ruth Terry, Virginia Hunter, Paul E. Burns. Director: Derwin Abrahams.

**So Dark the Night...**865...(71)....Oct. 10, 46 Psychological Drama. A famous detective while taking a rest cure, becomes involved in two murder mysteries, and tracks himself down for the crimes. Steven Geray, Micheline Cheirei, Paul Marion, Eugene Borden. Director: Joseph H. Lewis.

**Son of Rusty, The...**813...(69)....Aug. 7 Drama. A boy picture, with can't-live-without romance and sermon on tolerance added. Members of a boys club train Rusty to be a dog detective. Ted Donaldson, Stephen Dunne, Tom Powers, Ann Doran, Thurston Hall. Director: Lew Landers.

**South of the Chisholm Trail...**865...(58)....Jan. 31 Western. The Durango Kid saves the ranchers from a band of rustlers employed by a crooked cattle buyer. Charles Starrett, Smiley Burnette, Nancy Saunders, Frank Silvera, Hank Nightingale, Virginia McGarrick. Director: Derwin Abrahams.

**Sport of Kings...**811...(68)....June 26 Outdoor Drama. Two brothers inherit a Kentucky estate and a load of trouble. Everything turns out all right, though, when their colt wins the big race. Paul Campbell, Gloria Henry, Harry Davenport, Mark Dennis, Clinton Rosemond. Director: Robert Gordon.

**Stranger From Ponca City, The...**869...(56)....July 3 Western. The Durango Kid rides into a little western town to find the rustlers and the respectable openly at war. He fights the good fight, wins it, and moves on. Charles Starrett, Smiley Burnette, Virginia Hunter, Paul Campbell, Forrest Taylor. Director: Derwin Abrahams.

**Swaying the Western Way...**833...(66)....June 26 Musical Western. A crook turns the old ranch into a gambling resort and brings in the sweet orchestra, but the law soon catches up with him. The Hoosier Hotshots, Jack Leonard, Mary Dugan, Thurston Hall, Jerry Wald and His Orchestra. Director: Derwin Abrahams.
Eagle Lion

(September 23, 1946 thru August 30, 1947)

Adventures, The....102...(100).........Mar. 17
Drama. A beautiful Irish lass, because of her hatred for the British, unwittingly becomes involved as a Nazi spy in a plot against the British Army. Kiss, Trevor Howard, Raymond Huntley. Director: Frank Launder. (Released in London and Canada under title, "I See a Dark Stranger.")

Bedelia...101...(81)....................Feb. 1

Big Fix, The....792...(63)............April 19

Border Feud....752...(55)............May 10
Western. Two feuding mine owners are egged on by an outlaw who plans to take over the mine after the partners kill each other off, but the hero exposes the scheme, captures the rascal and his henchmen. Al "Lash" La Rue, Al "Fuzzy" St. John, Bob Duncan, Ian Keith, Gloria Morlen. Director: Ray Taylor.

Born to Speed....765...(61)............Jan. 12
Action Drama. A lad with midget auto racing in his blood loses his nerve after a crash, but enters the arena to conquer his fear, trouble mounting when two rivals attempt to force him out. Johnny Sands, Terry Austin, Don Castle, Frank Orth, Geraldine Wall. Director: Edward L. Cahn.

Brute Man, The....714...(60)............Oct. 1, '46
Melodrama. "The Creeper" tries to avenge his distorted face and goes on a murder rampage, striking terror in the town. Rondo Hatton, Tom Neal, Jane Adams, Jan Wiley. Director: Jean Yarbrough.

Caravan....106...(85)....................Aug. 36
Drama. J. Arthur Rank production. A young Victorian girl weds a villain believing her loved one dead. The lovers are reunited when the villain dies after killing the girl's husband, Stewart Granger, Anne Crawford, Kent, Dennis Price. Director: Arthur Crabtree.

Code of the Plains....766
(38)............Apr. 26—Reissue

Corsean Brothers....723
(111)............June 21—Reissue

Devil on Wheels, The....701...(67)............Mar. 2
Drama. The realization of what happens when reckless drivers get behind wheels of cars, is brought home to one family through a tragic accident. Noren Nash, Darryl Hickman, Jan Ford, James Cardwell, Daniell O'Flynn. Director: Crane Wilbur.

Driftin' River....741...(57)............Oct. 1, '46
Western Musical. Army investigators catch with a lawless outfit interfering with the purchase of horses needed by the army. Eddie Dean, Roscoe Ates, Shirley Patterson, Forest Taylor. Director: Robert Emmett Tansey.

Frontier Fighters....761
(39)............Apr. 26—Reissue

Gas House Kids Go West....711
(64).............July 12

Gas House Kids in Hollywood....712
(63).............Aug. 23
Comedy. On their way to Hollywood the kids meet a mad professor. He and his murderous gang are guarding buried treasure, which the kids dig up and return to the rightful owners. Carl "Alfalfa" Switzer, Benny Bartlett, Jimmy Wiggs, Tommy Bond, James Burke. Director: Edward Cahn.

Ghost Town Renegades....574...(58)............July 26
Western. The heavies try to steal the heroine's gold. With the old ghost town but wind up as prisoners of the bullwhip-wielding hero and his funny chum. Al "Lash" La Rue, Al "Fuzzy" St. John, Jennifer Holt, Jack Ingram, Terry Frost. Director: Ray Taylor.

Heartaches....704...(71).............June 28
Mystery With Music. A whodunit with a backstage Hollywood background. A phony screen star and his blundering aide are called in to solve the mystery of a wealthy playboy and several ex-wives. William Wright, Terry Austin, Leon Ascaso, Clara Bacon, Ramsay Ames, Iris Adrian. Director: William Beaudine.

Philco's Gamble....707...(62)............Aug. 12
Mystery. V Teens take on a goldرن in the old ghost town, but wind up as prisoners of the bullwhip-wielding hero and his funny chum. Al "Lash" La Rue, Al "Fuzzy" St. John, Jennifer Holt, Jack Ingram, Terry Frost. Director: Ray Taylor.

Philco's Secret Mission....709
(58).............Aug. 30

Pioneer Justice....733...(56)............June 28
Western. Two cowboys battle a gang of desperate outlaws in a lawless frontier town in the wild west days of western batidity. Al "Lash" La Rue, Al "Fuzzy" St. John, Jennifer Holt. Director: Ray Taylor.

Raiders of Red Rock....763
(58).............Apr. 26—Reissue
Ingrid Bergman

In Sierra's Production
Based on the life of
JOAN OF ARC
Henry Hathaway
DIRECTOR

In Release:
"Kiss of Death"

In Production:
"Northside 777"

Range Beyond the Blue...745...(55) Mar. 17 Western. The singing cowboy and his sidekick come to the rescue of a young woman in danger of losing her stagecoach line due to a series of gold robberies. Eddie Dean, Roscoe Ates, Helen Mowery. Director: Ray Taylor.

Red Stallion, The...107...(81) August 16 Outdoor Drama. A small boy’s pet colt grows into a big stallion, engages in battle with the ranch bear and wins a race in time to prevent the loss of the old ranch. Ted Donaldson, Robert Paige, Noreen Nash, Guy Kibbee, Jane Darwell. Director: Lesley Slander.

Repeat Performance...105...(93) May 30 Drama. A girl who has just murdered her husband is granted her wish to relive the past year, tries desperately to revise the course of events, which move nevertheless through a different pattern to her husband’s death at another’s hands. Joan Leslie, Louis Hayward, Richard Basehart, Virginia Field, Tom Conway. Director: Alfred Werker.

Shootin’ Irons...764...(48) April 26 Reissue Musical Western. Tex O’Brien, Jim Newhill.


Stepchild...763...(70) ..................June 7 Drama. The fatal attraction of two young boys growing up in a divorce because he refuses to live off his wife’s income, then marries a villainous woman who abuses the children. The boys eventually reunite their parents. Donald Woods, Brenda Joyce, Terry Austin, Tommy Ivo, Gregory Marshall. Director: James Flood.

Three on a Ticket...715...(64) ..................April 5 Mystery Drama. Part of a baggage check lost in a dead man’s hand is the only clue Michael Shayne, detective, has to go on in solving the mystery. Hugh Beaumont, Cheryl Walker, Paul Bryar, Louise Currie. Director: Sam Newfield.

Thundergap Outlaws...762 (38) ..................April 26 Reissue Musical Western. Dave “Tex” O’Brien, Jim Newhill.


Tumbleweed Trails...745...(59) Oct. 23, ’46 Musical Western. The singing cowboy and his saddle partner rescue a damsel in distress, first shooting it out with some bad bandits. Eddie Dean, Roscoe Ates, Shirley Patterson, Johnny McGregor, Kermit Maynard. The Sunshine Boys. Director: Robert Emmett Tansey.

Untamed Fury...SP7...(64) March 22 Action Drama. A love triangle is woven into the background of this story of the Okfeneeke swampland in Florida where the natives earn their living by hunting alligators. Gaylord Pendleton, Mary Conway, Mikel Conrad, Althea Murphy, Leigh Whipper. Director: Ewing Scott.

West to Glory...746...(61) ..................April 12 Western. The singing cowboy matches wits with ruthless outlaws in his search for the missing famous Lopez diamond, stolen from his Mexican ranchero owner. Eddie Dean, Roscoe Altes, Al La Rue, The Sunshine Boys. Director: Ray Taylor.

Wild Country...744...(59) January 17 Western. An escaped convict plots to kidnap the sheriff’s daughter and take over her ranch as a base for cattle- rustling operations, but Eddie and his pal save the girl and the ranch. Eddie Dean, Roscoe Ates, Peggy Wynne, Douglas Fowler, J. Stanford Jolley, The Sunshine Boys. Director: Ray Taylor.


Film Classics

Catherine the Great...95 ..................Reissue Drama. Douglas Fairbanks Jr., Elizabeth Bergner.

Ghost Goes West, The...83 ..................Reissue Comedy. Robert Donat, Jean Parker.

Henry VIII...87 ..................Reissue Drama. Charles Laughton, Robert Donat, Merle Oberon.

Jungle Book...105 ..................Reissue Drama. Sabu.

Lydia...98 ..................Reissue Drama. Merle Oberon, Joseph Cotten.

Man Who Could Work Miracles, The...82 ..................Reissue Drama. Roland Young, Joan Gardner.

Mourning on Diamond Row...77 ..................Reissue Mystery. Edmund Lowe, Ann Todd.

Patient Vanishes, The...78 ..................July Mystery. A young private detective, son of a Scotland Yard inspector, hones in on one of his father’s cases, rescues a little lady from a blackmailing gang and wins a handsome reward. James Mason, Mary Claire, Frederick Valk, Margaret Vyner, O. P. O. McLeod. Director: Lawrence Huntington.

Return of the Scarlet Pimpernel, The...81 ..................Reissue Drama. Barry Barns, James Mason.

Scarlet Pimpernel, The...98 ..................Reissue Drama. Merle Oberon, Leslie Howard.

That Hamilton Woman...124 ..................Reissue Drama. Vivien Leigh, Laurence Olivier.

Thief of Bagdad, The...109 ..................Reissue Drama. Sabu, Conrad Veidt, June Duprez.

Things to Come...92 ..................Reissue Drama. Raymond Massey, Marietta Scott.


Metro-Goldwyn-Mayer

(September 19, 1946 thru August 15, 1947)

Beginning or the End, The...716 (11) ..................Mar. 7 Drama. The development of the atomic bomb and the scientists who helped organize the Oak Ridge project, from which stemmed the historic bombing of Hiroshima, Brian Donlevy, Robert Walker, Tom Drake, Beverly Tyler, Audrey Totter, Huene Cronyn. Director: Norman Taurog.

Boom Town...713...(120) February 28 Reissue Drama. Clark Gable, Spencer Tracy, Hedy Lamarr.

Cockeyed Miracle, The...703...(83) October 11, ’46 Comedy Drama. The spirits of a retired ship builder and his father return as ghosts to straighten out their family’s financial situation. Frank Morgan, Keen-nan Wynn, Cecil Kellaway, Audrey Totter, Richard Quine, Gladys Cooper. Director: S. Sylvan Simon.


Dark Delusion...724...(90) June 6 Melodrama. Dr. Gillespie is back in a story involving a young doctor who risks his medical reputation to prove the sanity of a beautiful girl haunted by a secret fear. Lionel Barrymore, James Craig, Lucille Bremer, Henry Stephenson, Keye Luke. Director: Willis Goldbeck.

Fiesta...727...(104) ..................July 18 Drama With Music. A retired bullfighter wants his son to follow him in the arena, but the boy wants to be a musician. They quarrel, but the son gets his way after winning a bullfight. Esther Williams, Akim Tamiroff, Richard Montalban, John Carrroll, Mary Astor. Director: Richard Thorpe.

Gallant Bess...702...(99) ..................January 10 Drama. Combines the war activities of the Sea-Bees with the drama of a young sailor’s love for the horse he is forced to leave when he enlists. Marshall Thompson, George Tobias, Clem Bevans, Donald Curtis, Wally Cassell. Director: Andrew Marton.


High Barbaree...751...(91) ..................May 2 Drama. Two pilots survive a crash in the South Pacific during World War II. One of them tells the story of his life to his dying friend, which is unfolded in flashback technique. Van Johnson, June Allyson, Thomas Mitchell, Marilyn Maxwell, Claude Jarman Jr. Director: Jack Conway.

Holiday in Mexico...701...(127) September 19, ’46 Comedy With Music. Against the background of a Mexican fiesta, story centers around an American ambassador and his motherless, teen-age daughter. Walter Pidgeon, Jose Iturbi, Roddy McDowall, Ilona Massey, Jane Powell, Xavier Cugat. Director: George Sidney.

~ It Happened in Brooklyn...718...(103)...Apr. 4 Musical Comedy. A love triangle set against a background of musical numbers, from classics of Irving Berlin to Frank Sinatra, Kathryn Grayson, Jimmy Durante, Peter Lawford. Director: Richard Whorf.

Lady in the Lake...712...(103)...Jan. 24 Mystery Melodrama. A new camera technique is inaugurated in this Raymond Chandler story, whereby the camera plays the role of (unseen) observer and the audience is placed in a stellar role. Robert Montgomery, Audrey Totter, Lloyd Nolan. Director: Robert Montgomery.

Little Mr. Jim...719...(92)...Apr. 11 Comedy Drama. Find it difficult to pick up the threads of life again for him- self and his son, following his wife's death, an army captain is straightened out by the devoted housekeeper. . . . a polite "Butch" Jenkins. James Craig, Frances Gifford, Spring Byington, Chingwah Lee. Director: Fred Zinnemann.

Living in a Big Way...725...(103)...June 20 Comedy. A soldier returning from overseas finds that girl he loved married in his man's daughter. Their marriage breaks up, but love reunites them. Gene Kelly, Mary McDonald, Charles Winninger, Phyllis Thaxter, Spring Byington. Director: Gregory LaCava.

Love Laughs at Andy Hardy...714...(93)...May 16 Comedy. Andy, just out of the army, goes back to school and sees the usual civilian adjustment problems, at the same time getting himself entangled in a campus romance. Mickey Rooney, Lewis Stone, Sara Haden, Bonita Granville, Lima Roman, Fay Holden. Director: Willis Goldbeck.


My Brother Talks to Horses...715...(93)...Feb. 21 Comedy Drama. A whimsical ladd with the strange power of being able to hold conversations with race horses, has his family and conquering hobbles in a constant state of jitters. Butch Jenkins, Peter Lawford, Beverly Tyler, Edward Arnold, Spring Byington. Director: Fred Zinnemann.

No Leave, No Love...704...(118)...Oct. 18, '46 Musical. A marine hero allows himself to be impersonated by his buddy on a broadcasting program, with dire, romantic complications. Van Johnson, Keenan Wynn, Pat Kirkwood, Guy Lombardo, Edward Arnold, Marie Wilson. Director: Charles Martin.

Railroading Heaven...765...(85)...May 25, '46 Reissue Drama. Robert Montgomery, Ingrid Bergman, George Sanders.

Romance of Rosy Ridge, The...729...Aug. 15 Romance. An ex-soldier works in the days just after the Civil War. A school-teacher exposes a band of outlaws who stir up hatred between northern and southern elements for their own purposes. Van Johnson, Thomas Mitchell, Janet Leight, Marshall Thompson, Selena Roy. Director: Roy Rowland.

Sea of Grass, The...720...Apr. 25 Drama. Story of a turbulent romance set against the background of the early south west, where farming her heart and farming her land earned her the love of two steadfast with each other. Spencer Tracy, Katharine Hepburn, Melvyn Douglas, Robert Walker, Phyllis Povah, Harry Carey. Director: Elia Kazan.

Secret Heart, The...709...Dec. 7, '46 Drama. In a household is faced with the problem of her stepdaughter's child, the love for the man who wants to marry her. Claudette Colbert, Edward Arnold, Junie Alphonse, Lionel Barrymore. Director: Robert Z. Leonard.

Show-Off, The...708...Dec. 21, '46 Comedy. A $35-a-week clerk tries to take in his in-laws with big talk, and gets knee-deep in a lot of trouble. Aline MacMahon, Marjorie Main, Virginia O'Brien, Edie "Rochester" Anderson. Director: Harry Beaumont.

Till the Clouds Roll By...710...Jan. 3 Musical Biography. The story of Jerome Kern's career, whereupon a whole era of his popular songs, and production numbers taken from his hit shows. Robert Walker, George Murphy, Katharine Hepburn, Van Grayson, Van Heflin, Lena Horne, Van Johnson. Director: Richard Whorf.

Two Smart People...706...(93)...Nov. 22, '46 Melodrama. Two big-time crooks meet and fall in love, and end their careers by spinning a car into a pile in the streets. Lilli Palmer, Monty Woolley, Marjorie Main, Leon Ames, Marjorie Main, Elisha Cook Jr. Director: Jules Dassin.

Undercover Maisie...722...May 5, '46 Detective Comedy. Maisie undergoes tough police training, gets assignment to undercover work, bitches up her first case, then brings a tough gang of racketeers to justice. Ann Sothern, Barry Nelson, Mark D'Alben, Leon Ames, Marjorie Main, Vincente Minnelli.

Undercurrent...707...May 29, '46 Psychological Drama. A successful genius with a paranoic complex, marries a naive girl with the idea of developing her into the type of girl he would get from his distorted ego. Katharine Hepburn, Robert Taylor, Robert Mitchum, Edmund Gwenn, Marjorie Main. Director: Vincente Minnelli.

Yearling, The...717...May 31 Drama. From Marjorie Kinnan Rawlings' novel of the struggle for existence of a small family in the Florida scrub country after the Civil War, and a boy's deep love for his pet. Gregory Peck, Jane Wyman, Claude Jarman Jr., Chill Will, Clem Bevans, Margaret Wycherly, Henry Travers. Director: Clarence Brown.

Monogram

(September 14, 1946 thru November 29, 1947)

Black Gold...A2...(89)...Sept. 16 Outdoor Drama. An Indian leases his land in order to buy his racing horses to a famous Ken'ucky stallion. A colt is foaled which wins the Kentucky Derby but the Indian dies before he can buy his stallion back. Anthony Quinn, Katherine DeMille, Elyse Knox, Dir'ky Louie, Ken Richrmond. Director: Phil Karlson. (Allied Artists.)

Bowery Buckaroos...625...Oct. 11 Melodrama. The Bowery Boys encounter danger and adventure in their trek to Hawaii's Pacific to clear a friend of a murder charge and to search for buried gold. It all turns out to be a dream. Leo Carrillo, Andy Devine, Barbara Pepper, Gabriel Dell, Billy Benedict, Bernard Gorcey, Julie Gibson. Director: William Beaudine.

Bringing Up Father...604...(66)...Nov. 22, 46 Comedy. Maggie and Jiggs, the comic strip characters, come to life on the screen in a gag of episodes. Joe Yule, Rene Riano, George Smith, William Ryan, Tom Kennedy. Director: Eddie Cline.

Code of the Saddle...677...(53)...June 28 Western. Johnny Mack Brown and his side-kick are sent to investigate a range war. Murder, skulduggery and frame-ups run their course until justice is dealt out by Johnny Mack Brown, Raymond Hatton, Kay Morley. Director: Thomas Carr.


Decoy...601...Sept. 14, '46 Melodrama. A money-mad, scheming adventurer is after a stolen fortune hidden by his partner. After a stop at a Chinatown opium den, he sets out at murder to achieve her ambition. Jean Gillie, Edward Norris, Robert Arrington, Herbert Rudley, Sheldon Leonard, Marjorie Woodworth. Director: Jack Bernhard.

Dillinger...July 5...Reissue Mystery. Edmund Lowe, Anne Jeffreys, Lawrence Tierney.

Fall Guy...612...(64)...Mar. 15 Mystery Drama. A man awakens following a mental blackout and thinks he has murdered a woman while drunk. His attempt to clear himself leads to more murder and more mysteries. Clifford Penn, Robert Arrington, Teala Loring, Elisha Cook Jr., Charles Arnt. Director: Reginald Le Borg.

Flashing Guns...673...Sept. 29 Western. Brown plays the role of an old rancher who is being victimized by swindlers who seek to gain control of his land for the ore they deposit there. Johnny Mack Brown, Raymond Hatton, Jan Bryant, Riley Hill. Director: Lambert Hillyer.

Gangster, The...8A...Nov. 22 Melodrama. A man who came up from the gutter becomes a powerful racketeer leader. A rival outfit tries to crow him out and his twisted life comes to a tragic end before gangland bullets. Barry Sullivan, Be lila, John Loring, Akim Tamiroff, Sheldon Leonard. Director: Gordon Wiles. (Allied Artists.)


Ginger...609...Jan. 4 Drama. The unscrupulous plans of the mayor for a city park, backfire, when a little dog named "Ginger" untrips the applecart. Frank Albertson, Barbara Reed, Lee "Lassie" White, Dick Elliott. Director: Oliver Drake.

Guilty, The...614...(71)...Mar. 22 M'stery. Story of the search for the murderer of a twin sister, with a surprise twist

Hard-Boiled Mahoney...616...(63) May 10 Comedy Melodrama. The Bowery Boys include a pair of underpaid detectives who, in search of a girl, run across a notorious underworld syndicate. Leo Gorcey, Huntz Hall, Bobby Jordan, Gabriel DeL., Billy Benedict. Director: William Beaudine.


Hunted, The...A...5...(84) Melodrama. A girl, out on parole, is on a jewel-theft charge of which she claims innocence, joins an ice show and becomes a sensation. She is framed following a murder, but eventually is cleared and her innocence proved on both charges. Bella, Preston Foster, Pierre Watkin, Paul Guilfoyle. Director: Jack Bernhard. (Allied Artists.)

It Happened on Fifth Avenue...A11...(115) Apr. 19 Comedy. A social seer takes refuge in her summer home, where she is mistaken for a thief by a hobo living there who poses as a millionaire. Don DeFore, Ann Harding, Charlie Ruggles, Victor Moore, Gale Storm. Director: Roy Del Ruth. (Allied Artists.)

Kilroy Was Here...621...(68) July 19 Comedy. Troubles of an ex-GI named Kilroy, fed up with army jokes about his name, who goes to college only to find himself mistaken for the original ubiquitous wall-crawler. Jackie Coogan, Jackie Coogan, Wanda McKay, Frank Jenks. Director: Phil Karlson.

King of the Bandits...624...(66) Oct. 4 Western. The Cisco Kid is blamed for stagecoach holdups and a reward is offered for his capture. Concealing his identity, the Kid escapes his pursuers to his hiding place and clears himself. Gilbert Roland, Chris-Pin Martin, Angela Greene, Anthony Warde, Wanda McKay. Director: Christy Cabanne.

Land of the Lawless...617...(59) Apr. 26 Western. When the hero rides into a little western town and learns that his pal has been shot by the racketeers, he vows that they shall end up behind bars. They do. Johnny Mack Brown, Raymond Hatton, Christine McIntire, Tristram Coffin, June Harrison. Director: Lambert Hillyer.


Mr. Hex...609...(63) Dec. 7, '46 Comedy. "Hampered" into being, a knockout puncher overnight, one of the Bowery Boys punches his way into the finals of a boxing tournament, despite his rival's trick of counter-xy-hymation to break the "spell." Leo Gorcey, Huntz Hall, Bobby Jordan, Gale Robbins, Gabriel DeL., Billy Benedict. Director: William Beaudine.

Mutiny in the Big House...83 July 5 Reissue Melodrama. Charles Bickford, Barton MacLane.

News Hounds...622...(68) Sept. 13 Comedy Drama. A group of young reporters undertake to expose a gang of racketeers who are fixing sports events. Leo Gorcey, Huntz Hall, Bobby Jordan, Gabriel Dell, Billy Benedict. Director: William Beaudine.

Prairie Express...678...(55) Sept. 27 Western. A crooked financier is behind a plot to ruin a railroad freight line, so he can claim the valuable ranch property and cash the profits of a pending new railroad. Johnny Mack Brown, Raymond Hatton, Virginia Belmont. Director: Lambert Hillyer.

Queen of the Yukon...617 (73) May 3 Reissue Drama. Charlie Bickford, Irene Rich.

Rainbow Over the Rockies...683...(54) Feb. 8 Western Musical. Two ranch neighbors become enemies, each believing the other is guilty of cattle rustling. They are reunited when they learn that they are pawns of a gang of rustlers. Jimmy Wakely, Lee "Lasses" White, Pat Starling, Jack Baxley. Director: Oliver Drake.

Red Hornet, The...626...(63) Nov. 29 Mystery Drama. Charlie Chan solves the murder of Chinese princess who was killed while waiting to see him in his office. Roland Winters, Mantan Moreland, Victor Sen Young, Robert Mayo, Byron Foulger. Director: William Beaudine.


Riding the California Trail...610 (64) Jan. 11 Western. The famous bandit saves a wench from a vicious plot engendered by her fiancé and an uncle. Gilbert Roland, Teala Loring, Frank Yaconelli. Director: William Nigh.

Robin Hood of Monterey...623...(55) Sept. 4 Drama. The Kid comes to the rescue of a lad who has been framed by a stepmother and her lover for his father's murder. Gilbert Roland, Pin Martin, Evelyn Brent, Jack La Rue, Travis Kent. Director: Christy Cabanne.

Sarge Goes to College...618...(63) May 17 Comedy With Music. One of the Teen-Agers series in which a marine sergeant, enrolled in college, saves the day for the youngsters when things look black for their annual musical show. Freddie Stewart, June Preisser, Frankie Darro, Warren Mills, Alan Hale, Jr., Russ Morgan and Orchestra. Director: Will Jason.


Six Gun Serenade...684...(55) Apr. 5 Western With Music. The singing cowboy and his pal track down a gang of ruthless cattle rustlers, headed by the town's most trusted citizen. Jimmy Wakely, Lee "Lasses" White, Kay Morley, Jimmie Martin, Steve Clark. Director: Ford Beebe.

Song of My Heart...A...4...(84) Musical Biography. Unfolds the life and loves of the great Tchaikovsky, as recounted by a Russian lieutenant whose father had been friend and valet of the composer.

Frank Sundstrom, Audrey Long, Gale Sherwood, Sir Cedric Hardwicke, Mikhail Rasumny, the Los Angeles Philharmonic Orchestra. Director: Benjamin Glazer. (Allied Artists.)


Sweetheart of Sigma Chi...606 (76) Dec. 21, '46 Comedy With Music. A college romance blossoms and wavers amidst the excitement of the big race. Phil Regan, Elyse Knox, Phil Brito, Ross Hunter, Tom Harmon, Paul Guilfoyle. Director: Jack Bernhard.


Trailing Danger...676...(59) Mar. 29 Western. A convicted murderer escapes and with his gang trials the man responsible for his conviction, who is on a cross-country stage. Johnny Mack Brown, Raymond Hatton, Peggy Wyne, Marshall Reed, Steve Darrell. Director: Lambert Hillyer.

Trap, The...697...(68) Nov. 30, '46 Mystery Melodrama. A missing box holds the key to murder which strikes a show troupe. Charlie Chan sets a unique trap for the killer. Sidney Toler, Mantan Moreland, Victor Sen Young, Anne Nagel, Lois Austin, Barbara Jean Wong. Director: Howard Bretherton.

Vacation Days...611...(68) Feb. 15 Western. Land grabbers try to pin an embezzlement charge on an innocent man; and several murders occur before the guilty persons are apprehended. Johnny Mack Brown, Christine McIntyre. Director: Lambert Hillyer.

Valley of Fear...675...(54) Feb. 15 Western. Land grabbers try to pin an embezzlement charge on an innocent man; and several murders occur before the guilty persons are apprehended. Johnny Mack Brown, Christine McIntyre. Director: Lambert Hillyer.

Violence...615...(72) Apr. 12 Western. Exposes an undercover fascist organization which preys on ex-servicemen through phony promises, their purpose being to spread disunity and violence. Nancy Coleman, Michael O'Shea, Sheldon Leonard, Peter Whitney. Director: Jack Bernhard.

Wife Wanted...605...(73) Nov. 2, '46 Drama. The expose of a vicious group, operating a "lonely hearts" club as a front for extortion, with the help of its members, Kay Francis, Paul Cavanagh, Robert Shayne, Veda Ann Borg, Teala Loring. Director: Phil Karlson.

Wolf Call...619...(66) June 7 Reissue Outdoor Melodrama. John Carroll, Movita.
John Huston

Completed

"THE TREASURE OF THE SIERRA MADRE"
VINCENT SHERMAN

Director

IN RELEASE

"THE UNFAITHFUL"

"NORA PRENTISS"

IN PRODUCTION

"THE ADVENTURES OF DON JUAN"

IN PREPARATION

"FLAMINGO ROAD"
Paramount

(November 22, 1946 thru August 29, 1947)

Big Town...4622...[60]............May 23


Blaze of Noon...4611...[91].........May 2

Story of the four McDonald brothers, trail blazers in the development of the U.S.'s first aerial routes in the 1800s. Anne Baxter, William Holden, Sonny Tufts, William Bendix, Sterling Hayden, Howard da Silva. Director: John Farrow.

Blue Skies...4620...[104].........Dec. 27, 46

A ruthless, ambitious editor attempts to build up a dingy newspaper and steps on a lot of toes in the process, but a press campaign for cleaning up the town wins him the people's support. Phillip Reed, Hillary Brooke, Robert Lowery, Veda Ann Borg. Director: William C. Thomas.

Cover Big Town...4624...[63].........July 25


Imperfect Lady, The...4610...[97].........Apr. 25

Drama. Story of a woman who had to choose between saving an innocent man and keeping alive the career of her husband. Ray Milland, Teresa Wright, Sir Cedric Hardwicke, Virginia Field, Anthony Quin. Director: Lewis Allen.

Juno's Flight...4625...[67].........Aug. 22

Melodrama. One of two commercial fliers is killed in a plane crash in the jungles, and the other gets mixed up with a blonde singer and her divorced husband just escaped from prison. Burt Lancaster, Robert Taylor, Terence Young, Anne Baxter. Director: Peter Stewart.

Ladies' Man...4605...[91].........Feb. 7


My Favorite Brunette...4609...[87].........Apr. 4

Comedy. Hope, as an amateur detective, gets into a secret map in order to save her and a murder, and gets himself sent to the chair, but is saved before the fall. Bob Hope, Myrna Loy, George Raft, Lon Chaney, Charles Dingle, Reginald Denny. Director: Elliott Nugent.

Perfect Marriage, The...4604...[87].........June 24

Comedy. Their first quarrel in ten years of perfect wedded bliss leaves a couple possessed with the idea that romance has faded out of their lives. Loretta Young, David Niven, Eddie Albert, Rita Johnson, Virginia Field, ZaSu Pitts. Director: Lewis Allen.

Perils of Pauline...4613...[96].........July 4

Comedy Dramas. Based on the life of Pearl Hart, the white original of the Pauline of the initial cliffhanger, stresses both comedy and nostalgia, with backstage boy-meets-girl twist added. Beety Hutton, John Lund, Constance Collier, Billy De Wolfe, William Demarest. Director: George Marshall.

Seven Were Saved...4620...[73].........Mar. 28


Suddenly It's Spring...4608...[88].........Mar. 21

Romantic Comedy. A WAC captain, who is an army marital relations expert, has to adopt her trained technique in salvaging her husband and bringing back her husband from the other woman. Paulette Goddard, Fred MacMurray, MacDonald Carey, Arlene Dahl, Frank Faylen. Director: Mitchell Leisen.

Trouble With Women, The...4614...[90].........June 27

Comedy. Girl reporter, assigned to interview professional author of book teaching that women like men to order them about, enrolls in his psychology class and captures his interest. Ray Milland, Teresa Wright, Brian Donlevy, Rose Hobart, Rhys Williams. Director: Sidney Lanfield.

Two Years Before the Mast...4601

(Nov. 22, '46 Drama. From the familiar classic about the life of a midshipman, a boy who is shanghaied aboard his own father's "hellship." Depicts the hardships endured by the crew at the hands of the sadistic skipper. Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald, Howard da Silva. Director: John Farrow.

Variety Girl...4618...[83].........Aug. 9


Welcome Stranger...4613...[107].........Special Motion Picture Drama. A lady in love in a New England village, with the jovial team together again, this time as "sparring" partners who become stanch friends. Bing Crosby, Joan Caulfield, Barry Fitzgerald, Frank Faylen. Director: Elliot Nugent.

BKO Radio

(September 1946 thru August 1947)

Banjo...725...[68].............Group 5—May 5

Comedy Drama. A little orphan lass and her dog find it pretty rough going, living alone in a little village, and knows nothing of children and cares little for dogs, until the animal saves the child's life and becomes a hero. Sharyn Teetor, Burt Lancaster, Virginia Mayo, Cathy O'Donnell, Hoagy Carmichael, Director: William Wyler. (Samuel Goldwyn.)

Best the Band...718...[67].........Group 4—March

Musical Drama. A small town girl goes to the city to study voice and gets herself involved with a band leader. Frances Langford, Ralph Edwards, Phillip Terry, Gene Krupa and His Band. Director: John H. Auer.

Best Years of Our Lives, The...731...[73].........Nov. 21, '46


Born to Kill...722...[92].........Group 5—May 16

Drama. A ruthless killer, fleeing from a double murder, marries a lovely girl for her money, then makes love to her worthless husband before escaping. Burt Lancaster, Lawrence Tierney, Claire Trevor, Walter Slezak, Phillip Terry. Director: Robert Wise.

Child of Divorce...708...[62].........Group 2—Nov. '46

Drama. The psychological effects on the lives of children of divorced parents who have remarried. Sharyn Moffett, Regis Toomey, Madge Meredith, Walter Reed, Una O'Connor. Director: Richard O. Fleischer.

Code of the West...720...[57].........Group 4—April

Criminal Court...709...(63). Group 2—Oct. '46

Drama. A brilliant young lawyer, running for office, gets involved in a murder case in which his fiancée is unjustly indicted for murder. Tom Conway, Martha O'Driscoll, John数码, Robert Armstrong. Director: Robert Wise.

Desperate...723...(73). Group 6—July

Melodrama. Honest truck operator gets embroiled with mobsters who use his truck for a fur robbery. He and his bride live as fugitives, for their innocence is proved. Steve Brodie, Audrey Long, Raymond Burr, Douglas Fowley, William Challee. Director: Anthony Mann.

Devil Thumbs a Ride, The...719...

(62) Group 4—March


Dick Tracy vs. Cueball...714

(62) Group 3—Dec. '46


Dick Tracy's Dilemma...729

(62) Group 6—July

Melodrama. The shamed flatfoot is on the trail of the villainous "Claw," robber, murderer, barker of insurance companies. He is given a whirlwind climax. Ralph Byrd, Lyle Latell, Kay Christopher, Jack Lambert, Ian Keith. Director: John Rawlins.

Falcon's Adventure, The...715

(63) Group 3—Jan.


Fantasia...792...(81)


Farmer's Daughter, The...710...

(97) Group 4—Feb.

Comedy Drama. A girl, en route to Washington to study nursing, through a strange twist of events, becomes involved in national politics. Loretta Young, Joseph Cotton, Ethel Barrymore, Charles Bickford, Rhys Williams, Rose Hobart. Director: H. C. Potter.

Genius at Work...710...

(61). Group 2—Oct. '46

Comedy Chiller. Two radio crime broadcasters get involved in a real murder, followed by more complications and more murders. Wally Brown, Alan Carney, Anne Jeffreys, Robert Atwill. Director: Leslie Goodwins.

Great Day...765...

(69) Group 1—Oct. '46


Honeymoon...721...

(74) Group 5—May

Comedy. A GI with a 3-day pass goes to Mexico City. He joins his fiancée so they can be married. They miss one another and most of the fun while they are spending each other's money. Frank Tully, George Madison, Lina Romay, Gene Lockhart. Director: William Keighley.

It's a Wonderful Life...781

(139) Special—Dec. 21, '46


Lady Luck...725...(97). Group 1—Oct. '46


Likely Story, A...724...

(89). Group 5—May

Comedy. Due to misinformation concerning a medical diagnosis, a returned veteran believes he has only a short time to live, and gets all mixed up with romance and racketeers. Barbara Hale, Bill Williams, Lanny Rees, Sam Levene, Nestor Paiva. Director: H. C. Potter.

Locket, The...711...


Notorious...790...

(65). Group 2—Nov. '46

Drama. Suspected from the force because he refused to accept a death as suicide, a detective carries on the investigation on his own and uncovers the murderer. George Raft, Virginia Bruce, Edward Bari, Edward Ashley. Director: Edwin L. Marin.

Notorious...751... (101). Special—Sept. '46


San Quentin...712...


Melodrama. San Quentin inmates organize a group for the rehabilitation of paroled prisoners, and its success is jeopardized when one member gets out of hand and goes on a one-man crime wave. Lawrence Tierney, Barton MacLane, Marion Cerr, Harry Shannon. Director: Gordon M. Douglas.


Sister Kenny...701

(116). Special—Group 1—Oct. '46


Song of the South...791

(65). Special—Nov. 28, '46

Full-Length Musical Drama. Based on the Uncle Remus folk tales, this Walt Disney film is made up of 90 per cent live action and 30 per cent animated characters. Ruth Warrick, Bobby Driscoll, Luana Patten, James Cagney, Lucile Watson, Hattie McDaniel. Directors: Harve Foster, Wilfred Jackson.

Step by Step...792...

(62). Group 1—Sept. '46


Sunset Pass...704...

(60). Group 1—Sept. '46

Western. Express company detectives are after stolen gold shipments and the train and bank robbers responsible for the theft. Jane Greer, John Wayne, Gail Russell, Harry Carey, Bruce Berke.
DAVID BUTLER
DIRECTOR

In Release
"The Time, the Place and the Girl"

Completed
"My Wild Irish Rose"
"Two Guys From Texas"

Preparing
"The Story of Seabiscuit"
PANDRO S. BERMAN

Producer
Apache Rose...61...(75)....Feb. 15 Outdoor Musical. Roy Rogers’ first Trucolor film. A petroleum engineer and the girl skipper of a supply boat rescue a young rancher being smuggled into Mexico by Rogers, Dale Evans, Olene Withrow, George Meeker, Sons of the Pioneers. Director: William Witney.

Bells of San Angelo...62...(76)....May 15 Western. A government agent comes to a little Texas town involved in smuggling Mexican silver into the U.S. Roy Rogers, Dale Evans, Andy Devine, John McGuire, Olene Withrow. Director: William Witney.

Blackmail...617...(67)....July 24 Action Drama. A gentleman beset by competing blackmailers hires a private eye. Several blackmailers kill each other, but the police arrive in time to halt the carnival. Within the champagne, Allan Lane, Rick Mart, Gunner Coxe, Grant Withers, Stephanie Bachelor. Director: Lesley Selandar.


Driftwood...611...(90)....Sept. 15 Comedy Drama. A young doctor carries on a love fight against spotted fever. Only after an epidemic threatens does the town awaken to the fact that a hospital is more important than building a park. Ruth Warrick, Walter Brennan, Dean Jagger, Natalie Wood. Director: Allan Dwan.

Exposed...629...(59)....Sept. 8 Mystery Drama. A girl detective is hired by a wealthy client to investigate his stepson and heir. The client is murdered and the girl gets mixed up with unsavory and dangerous characters. Within the search for the killer, Adele Mara, Robert Scott, Adrian Booth, Robert Armstrong, Harry Shannon. Director: George Blair.


Flame, The...628...(15) Melodrama. A wealthy bachelor with only a few months to live is the victim of a plot by his nurse and her lover to get his money. The woman falls in love with the patient, and nurses him back to health. John Carroll, Vera Ralston, Robert Paige, Fredericker Crawford. Director: John H. Auer.

Ghost Goes Wild, The...605...(66)....Mar. 8 Comedy With Music. An artist pretends to be the ghost of himself to avoid a lawsuit, and is “saved” from the involved situation by “James Ghost.” James Ellison, Anne Gwynne, Edward Everett Horton, Ruth Donnelly. Director: George Blair.

Hit Parade of 1947...610...(90)....Mar. 22 Musical. A musical with catchy songs and specialty numbers, and a boy-meets-girl-backstage plot which deviates from the usual formula by a new twist story. Eddie Albert, Joan Edwards, Constance Moore, Gil Lamb, Bill Goodwin. Director: Frank McDonald.

Homesteaders of Paradise Valley...664...(59)....Apr. 1 Western. Red Ryder comes to the rescue of homesteaders who are being gougled by unscrupulous monopolists seeking control of their land. Allan Lane, Bobby Blake, Martha Wentworth, Ann Todd. Director: R. G. Springsteen.


Magnificent Rogue, The...606...(74)....Feb. 15 Comedy Romance. A returned war veteran has difficulties moving his wife out of his advertising agency back into the kitchen. Lynne Roberts, Warren Douglas, Gerald Mohr, Stephanie Bachelor, Adele Mara. Director: Albert S. Rogell.

Marshal of Cripple Creek...667...(58)....Aug. 15 Western. When gold is discovered near Cripple Creek the little town is quickly swamped in a crime. Red Ryder and Little Beaver set things right. Allan Lane, Bobby Blake, Martha Wentworth. Director: R. G. Springsteen.

Northwest Outpost...615...(91)....June 25 Musical Drama. In the 1800’s a noblewoman arrives from Russia to free her husband from a Russian penal colony in California, so he won’t reveal her father’s plot against the czar. She and an American captain fall in love. Nelson Eddy, Ilona Massey, Joseph Schildkraut, Elsa Lanchester, Hugo Haas. Director: Allan Dwan.

On the Old Spanish Trail...618...(75)....Oct. 15 Musical Western. A series of robberies result in a boxoffice flop for “The Pioneers” and their show. Rogers tracks down the criminals—the business agent and a gun and knife artist for the show. Roy Rogers, Tito Guizar, Jane Frazee, Sons of the Pioneers. Director: William Witney.

Oregon Trail Scouts...665...(58)....May 15 Outdoor Drama. Red Ryder, an honest fur trapper, tangles with a gang of heavies who are trying to pad his plunder out of their trapping rights. Allan Lane, Bobby Blake, Martha Wentworth, Roy Barcroft, Emmett Lyon. Director: R. G. Springsteen.


Pretender, The...629...(60)....Aug. 16 Drama. A broker robs an orphan girl’s estate, plans marriage to cover up, but thugs hired to kill her fiance are set on his trail by the government. A fatul ambush ends his crazed flight by car. Albert Dekker, Catherine Craig, Charles Drake, Alan Carney, Linda Stirling. Director: W. Lee Wilder.

Raid of Texas...685...(71)....July 15 Western With Music. Artuy and his musical cowboys band make their stand against a gang of bank robbers. Unjustly accused as accomplices, they establish their innocence through the expedient of starting a dude ranch. Gene Autry, Champion Jr., Lynne Roberts, Sterling Holloway, Adele Mara, Cass County Boys. Director: Lesley Selandar.

Rustlers of Devil’s Canyon...668...(58)....July 1 Western. A cowboy returns from the Spanish-American war to find his ranch overrun by rustlers. He drives them out and restores law and order. Allan Lane, Bob Blake, Martha Wentworth, Peggy Stewart. Director: R. G. Springsteen.

Saddle Fals...681...(72)....June 15 Comedy Drama. A young lawman discovers the verge of a nervous breakdown signs over his responsibilities to the hero. The villain tries to goad him into suicide. Gene Autry, Lynne Roberts, Sterling Holloway, Irving Bacon, Damian O’ Flynn. Director: Lesley Selandar.

Santa Fe Uprising...661...(56)....Nov. 15, ’46 Western. Red Ryder is appointed town marshal by a newspaper publisher to suppress a band of outlaws. The publishers turns out to be the leader of the gang, Allan Lane, Bobby Blake, Martha Wentworth, Burton MacLane. Director: R. G. Springsteen.

Sioux City Sue...681...(68)....Nov. 21, ’46 Western Musical. The singing cowboy is lured to Hollywood with a film contract, unaware that his voice will be used to animate a cartoon. Gene Autry, Lynne Roberts, Sterling Holloway, Richard Lane. Director: Frank McDonald.


Springtime in the Sierras...646...(75)....July 15 Western With Music. A cowboy rides the trail of marauders who are killing animals outside the hunting season and selling at a big profit. Roy Rogers, Trigger, Jane Frazee, Andy Devine, Stephanie Bachelor. Director: William Witney.

Stagecoach to Denver...662...(56)....Dec. 23, ’46 Western. Red Ryder breaks up a vicious plot of murder and land grabbing engineered by the town’s most highly respected citizen. Allan Lane, Bobby Blake, Martha Wentworth, Roy Barcroft, Peggy Stewart, Bobby Hyatt. Director: R. G. Springsteen.

That’s My Gal...669...(60)....May 15 Comedy With Music. A civil service girl, put in charge of a vaudeville show after the death of the majority stockholder, falls in love with a rattlesteering stock-promoter. Lynne Roberts, Donald Barry, Pinky Lee, Frank Jenks, Edward Gargan. Director: George Blair.

That’s My Man...613...(99)....June 1 Comedy Drama. A husband forges his wife for the racetracks after his horse proves a winner. Through her devotion and quiet maneuvering, the two are united. Don Ameche, Catherine McLeod, Patric Knows, Jolene Withers, Frankie Darro. Director: Frank Borzage.

Trail to San Antonio...682...(67)....Jan. 25 Musical Western. The singing cowboy tries to help a young jockey regain his nerve. They find also a new vaudeville show and the Wonder Horse. Gene Autry, Peggy Stewart, Sterling Holloway, William Henry, Cass County Boys. Director: John English.

Trespasser, The...619...(71)....July 3 Melodrama. A newspaperman clears himself of murder and upholds a forger who has been selling phony first editions to his


Vigilantes of Boomtown...683...(50)...Feb. 15 Western. Action revolves around the Cortez-Fitzimmons fight in Carson City, Nevada, in which Red Ryder battles with lawlessness and skulduggery. Allan Lane, Bobby Blake, Martha Wentworth, Peggy Stewart, Roy Barcroft. Director: R. G. Springsteen.

Web of Danger...618...(58)...June 10 Outdoor Drama. A crew of prospectors, quarreling with their superintendent over a woman, quits his job on a bridge building project, but returns with his crew when a flood menaces the valley. Adele Mara, Bill Kennedy, Damien O'Flynn, Richard Loo, Victor Sen Young. Director: Phillip Ford.

Winter Wonderland...618...(75)...May 17 Outdoor Drama. Far from his adopted father's pet pew is the winter sports resort adjoining his land, but a romance between his daughter and the ski instructor brings peace to the antagonists. Roberta, Charles Drake, Roman Bohnen, Eric Blore, Mary Eleanor Donahue. Director: Bernard Vorhaus.

Yankee Doodle Dandy...618...(84)...Aug. 1 Outdoor Drama. A slightly Yankee coming cattle king hires a law to drive out encroaching homesteaders, but realizes his mistake when his daughter and fiancé leave him. William Tabbert, Donald Crisp, John Carrol, George "Gabby" Hayes, Albert Dekker. Director: Joseph Kane.

Yankee Fakir...611...(71)...Apr. 1 Comedy Western. Two traveling salesmen hit a sleepy little Arizona town at the turn of the century and become involved in the solution of a murder. Douglas Fowley, Joan Woodbury, Clem Bervans. Director: W. Lee Wilder.

Screen Guild

(August 15, 1946 thru July 26, 1947)


Bells of San Fernando...4614...(60)...April 5 Drama. It took a romantic Irishman and a cattle rustler to steel a sadistic Wyatt, who virtually enslaved the residents of San Fernando Valley in 1842. Donald Woods, Gloria Warren, Shirley O'Hara, Byron Foulger, Anthony Fawle, Monte Blue. Director: Terry Morse.

Buffalo Bill Rides Again...4613...(66)...April 19 Outdoor Drama. Terrorists, trying to scare the settlers into selling their land, frame a man as the murderer of an Indian, but Richard "Buffalo Bill" Arlen comes to the rescue. Richard Arlen, Jennifer Holt, Lee Shumway, Gil Patrick. Director: Bernard B. Ray.

Bush Pilot...4616...(60)...June 7 Outdoor Drama. The adventures of a pilot flying freight in the Canadian wilds. His sweet-heart blames him when her brother is killed flying a load of explosives. Rochelle Hudson, Jack LaRue, Austin Willis, Frank Perry, Gordon Adam. Director: Samuel Herschornen.

Case of the Baby Sitter, The...4618...(40)...July 26 Comedy Drama. A private eye is hired by a supposed royal family, actually gnm thieves, traveling Incognito. The dick's assistant falls for the female prosecutor. Tom Neal, Allen Jenkins, Pamela Blake, Virginia Sale, George Meeker. Director: Lambert Hillyer.

Cassy of Bar 20...HC10...(59)...May 10—Reissue Western. William Boyd, Russell Hayden, Frank Darlen, Nora Lane. (Hapalong Cassidy).


Flight to Nowhere...4605...(75)...Oct. 1, '46 Drama. Several persons in a chartered plane bound for Death Valley are after missing keys which hold the clue to uranium deposits. Alan Curtis, Evelyn Ankers, Micheline Cheirel, Jack Holt, Jerome Cowan, John Crenan, Roland Varro. Director: William Rowland.

Hot Box Mystery, The...4617...(40)...July 12 Comedy Melodrama. Based on a recent hot box shooting which made the papers. A private eye's assistant is framed, but he clears her and later rescues her from the killers. Tom Neal, Allen Jenkins, Pamela Blake, Virginia Sale, Edward Keane. Director: Lambert Hillyer.

Heart of Arizona...HC11...(68)...June 14—Reissue Western. William Boyd, George Hayes, Russell Hayden, John Elliott. (Hapalong Cassidy).


Neath Canadian Skies...4606...(41)...Oct. 15, '46 Outdoor Drama. From James Oliver Curwood's novel of a Canadian Royal Mountie, who wipes out a gang plotting to gain possession of a gold mine they have declared worthless. Russell Hayden, Inez Cooper, Cliff Nazarro, Douglas Fowley. Director: B. Reeves Eason.


Partners of the Plains...HC09...('71)...Apr. 26—Reissue Western. William Boyd, Harry Clark, Russell Hayden. (Hapalong Cassidy).

Queen of the Amazon...4611...('63)...Jan. 15 Melodrama. The adventures and dangers encountered by a group on a hunting expedition in darkest Africa, organized by a girl and her love for her home. William Boyd, Alan Ladd, Leo G. Carroll. Director: John Milljan. Director: Edward Finney.


Rustlers Valley...HCO7...('60)...Mar. 15—Reissue Western. William Boyd, George Hayes, Russell Hayden, Stephen Morris. (Hapalong Cassidy).

Sealed...Death...4608...('65)...May 3 Horror Drama. The corset she said she died of fright, and in flashback form the film shows the terrifying events responsible for her being literally "scared to death." Bella Lugosi, George Zucco, Nat Pendleton, Molly Lamont, Joyce Compton. Director: Christy Cabanne.

Shoot to Kill...4615...('69)...May 17 Drama. Underworld thugs control the D.A.'s crooked assistant, but the D.A.'s secretary and a news reporter bring the gangsters to justice. Russell Wade, Susan Walters, Edmund MacDonald, Vince Barnett, Nestor Paiva. Director: William Berke.

Texas Trail...HC08...('69)...Apr. 12—Reissue Western. William Boyd, Russell Hayden, George Hayes, Judith Allen. (Hapalong Cassidy).

Selznick Releasing Organization

(August 15, 1946 thru September 1947)

Alexander's Ragtime Band...709...('68)...Mar.—Reissue Musical Drama. Tyrone Power, Alice Faye, Don Ameche, Ethel Merman.

Buckshoo...711...('66)...March Drama. An insane jealous husband frames his wife for his own murder, which he fake, and is caught in his own web of destruction. Jean Rogers, Richard Travis, Larry Blake, John Eldredge, Robert Shayne. Director: Eugene Forde. (Sol M. Wurtzel Productions).

Black Beauty...636...('76)...Sept. '46 Drama. A young girl falling in love with a horse learns about a girl and her love for her home. Mona Freeman, Richard Deming, Evelyn Ankers, Charles Evans. Director: Max Nosseck.

Boomerang...706...('88)...February Mystery. A feared desperado in a New England town risks his reputation and public fury to prove the innocence of a man arrested for the murder of a well-liked priest.
Robert Siodmak
DIRECTOR

"Time Out of Mind"
Producer-Director

"The Killers"
(A Mark Hellinger Production)

"The Dark Mirror"

"The Spiral Staircase"
(RKO Radio)

SHOOTING:
"Precious Bane"
(J. Arthur Rank)

PREPARING:
"Thunder on the Hill"
Chester Erskine

Universal International

"THE EGG AND I"

In Production

"ALL MY SONS"

Bowery, The...642...(91)......Oct. 46—Reissue Drama. Wallace Beery, George Raft, Jackie Cooper, Fay Wray.


Carnival in Costa Rica...710...(95).......April Musical. Set against a lavish Latin-American musical background, the plot revolves around the complicated romance of a boy and girl who are to go through three prearranged marriage plans made by their parents. Dick Haymes, Vera Ellen, Cesar Romero, Celeste Holm, Anne Revere, J. Carrol Naish. Director: Gregory Ratoff.


Clandia and David...637...(78)......Sept. 46 Comedy Drama. Another of Rose Franklen's Claudia stories, which enter another phase of her ideal marital state, this time threaten[ed] by jealousy and a near-tragedy. Dorothy McGuire, Robert Young, Mary Astor, John Sutton, Gail Patrick. Director: Walter Lang.

Crimson Key, The...765......July Mystery Drama. A tough,ハウスbreaking private eye enlists the gentlemanry and trade of three. All suspects because of rumors or avulsive liaison with the slay heister. Kent Taylor, Doris Dowling, Dennis Hoey, Louise Currie, Ivan Triesault. Director: Eugene Forde. (Sol M. Wurtzel Productions.)

Dangerous Millions...645...(69)......Dec. 46 Mystery Drama. Eight heirs to a fortune, each with a gold coin to identify him, set out together to the home of a Chimune, One of those Werewolves. A Kent Taylor, Dona Drake, Tala Birell, Konstantin Shayne. Director: James Tinling. (Sol M. Wurtzel Productions.)

Deadline for Murder...635...(65)......Aug. 46 Mystery Drama. The search for an important missing document leads an amateur sleuth and a girl reporter on the trial of a series of murders and international intrigue. Paul Kelly, Kent Taylor, Sheila Ryan, Jerome Cowan. Director: James Tinling. (Sol M. Wurtzel Productions.)

Ghost and Mrs. Muir, The...715......May Fantasy Drama. A young widow moves into a mansion by the sea, meets a ghost, who col- 1orizes her on a backslapping autobiography which rescues her from financial difficulties. They fall in love, are united by death. Rex Harrison, Gene Tierney, George Sanders, Edna Best, Vanessa Brown. Director: Joseph J. Mankiewicz.

Homestretch, The...713...(96).......June Mystery Drama. Their romance blossomed against a background of horse breeding, trading and racing, but their marriage was threatened when the wife had to pay second fiddle to a horse. Cornél Wilde, Maureen O'Hara, Glenn Langan, James Gleason, Henry Stephenson. Director: Bruce Hum- berstone.

Home Sweet Homicide...645...(69)......Oct. 46 Mystery Dramas. Closes this season's detective to solve the murder of their next-door neighbor. Peggy Ann Garner, Randolph Scott, Lynn Bari, Dean Stockwell, Connie Smith, James Gleason. Director: Lloyd Bacon.

How Green Was My Valley...727......(118)..................Sept.—Reissue Drama. Walter Pidgeon, Maureen O'Hara, Donald Crisp, Anna Lee, Roddy McDow- all.

I Wonder Who's Kissing Her Now...723......(104).............August Musical Romance. The career of Joseph Howard, songwriter-producer at the turns of the century, who reaches the top in show business. After two disillusioning ro- mances, then finds his true love. June Haver, Mark Stevens, Martha Stewart, Reg- inald Gardiner, Lenore Aubert. Director: Lloyd Bacon.

If I'm Lucky...638...(79).............Sept.—Reissue Musical. A shy young crooner is induced to run for governor against the machine, despite the plotting of political crooks. Vivian Blaine, Perry Como, Harry James, Cameron, Miranda, Phil Silvers. Director: Lewis Seiler.

Jewels of Brandenburg...716...(61).......May Melodrama. Government agents play hide-and-seek with international jewel thieves to retrieve a fabulous collection. Richard Harris, Ben Travers, Micheline Cheirel, Carol Thurston, Leonard Strong. Director: Eugene Forde. (Sol M. Wurtzel Productions.)

Kiss of Death...725...(99).............Sept.—Reissue Drama. A woman against a killer who believes he's a friend. When the killer is acquitted he goes running for the ex-con. Victor Mature, Brian Donlevy, Co- leen Gray, Richard Widmark, Taylor Holmes. Director: Henry Hathaway.

Late George Apley, The...712...(98).............April Drama. Based on J. P. Marquand's novel concerning a Bostonian father who dominates the lives of his children, and nearly ruins them. Ronald Colman, Peggy Com- mins, Vanessa Brown, Richard Haydn. Di- rector: Joseph L. Mankiewicz.

Les Misérables...704...(109)...............Jan.—Reissue Drama. Fredric March, Charles Laughton.

Margie...646...(94).......Sept.—Reissue Comedy Drama. Recaptures the songs and romances of the "flaming youth" era of the early 1920s. Jeannie Crain, Glenn Langan, Lynn Bari, Alan Young, Conrad Janis. Di- rector: Henry King.

Meet Me at Dawn...721...(90).............July Drama. Produced in England by Marcel Hellman. A "professional" duelist of Paris in the war is taken in hand by a wealthy young lady who, to back his respectability by earning an honest living. William Eythe, Stanley Holloway, Basil Sydney, Hazel Court, Margaret Rutherford. Director: Thornton Freeland.


Moss Rose...717...(82)...............June Mystery Drama. A chorus girl blackmails a murder suspect into taking her to his mother's estate, where she expects to live in high society, becomes involved instead with a psychopathic mother and a second murder. Peggy Cummins, Victor Mature, Ethel Barrymore, Vincent Price, George Zucco. Director: Gregory Ratoff.


My Darling Clementine...645......(97)..........................Nov. '46 Western Drama. The brawling, bawdy days of Tombstone during the early 1890s, when the lawless town was headed by such no- torious gunslingers as Wyatt Earp and Doc Holliday. Henry Fonda, Linda Darnell, Walter Brennan, Dona Douglas, Ken Curtis, Victor Mature, Jeanne Crain. Director: John Ford.

Razor's Edge, The...701...(146).............Jan.—Drama. From Somerset Maugham's novel of a man seeking freedom from spiritual distress, a spoiled, world-weary young man can't have his own way and won't let anyone else have him, and a girl who takes the alcoholic path to drown her grief. Tyrone Power, Carol Lombard, John Tierney, Barry Niven, Clifton Webb, Herbert Marshall. Director: Edmund Goulding.

San Detemrio, London...714...(76).............April Drama. English-made film, showing the hardships endured by a heroic British crew during the early war years following the shelling of their ship by the enemy. Walter Pizer, Arthur Young, Ralph Michael, Neville Mapp, Michael Allen. Director: Charles Frend.

Second Chance...726...(62).............Sept.—Reissue Melodrama. Two men thief from love and go into business together, but it turns out the girl is an undercover agent of the law. Kent Taylor, Louise Currie, Dennis Hoey, Larry Blakes, Ann Doran. Director: James S. Tinling. (Sol M. Wurtzel Produc- tions.)

Shocking Miss Pilgrim, The...703......(85)..........................Jan.—Musical Comedy. Staid old Boston is shocked when Betty Grable, Betty Grable, Flora Frei- denberg, June Haver. To earn a living via the typewriter defies the conven- tions of that day. Betty Grable, Dick Haymes, Anne Revere, Allyn Joslyn, Gene Lockhart. Director: George Seaton.

Stanley and Livingstone...705......(101)..........................Jan.—Reissue Drama. Spencer Tracy, Richard Greene.

Strange Journey...708...(65).............Feb.—Drama. Action takes place on a tropical island, where Nazi spies are after secret uranium information contained in a map. Paul Kelly, Osa Massen, Hilary Brooke, Leslie Patrick. Director: James Tinling. (Sol M. Wurtzel Productions.)

Sun Valley Serenade...611......(86)..........................Sept.—Reissue Musical. Bonita Granville, John Payne, Milton Berle, Joan Davis.


13 Rue Madeleine...702...(65).............Jan.—Espionage Drama. A group of U.S. secret operatives is taken to England during the war. One of them is a Nazi gestapo agent,
United Artists

(July 19, 1946 thru May 30, 1947)

Abe's Irish Rose...511... (100) ...Dec. 27, 1946 Comedy Drama. A remake of the Paramount film released in April, 1928, based on the stage classic concerning the marriage of a Jewish man and a Catholic girl, and their efforts to reconcile both fathers. Michael Chekhov, Joanne Dru, Richard Norris, George E. Stone, Vera Gordon. Director: A. Edward Sutherland. (Bing Crosby Productions.)

Adventures of Don Coyote, The...554... (65) ...May 9, 1946 Drama. Mexico's cowboy caballero fights the bad men of the West and wows his way into the heart of a beautiful damsel in distress. Richard Martin, Frances Rafferty, Walter Sande, Natural Color, Marc Cramer. Director: Reginald LeBorg. (Comet Productions.)

Angel on My Shoulder...533... (101) ...Sept. 20, 1946 Comedy. A murdered gangster returns to earth with Satan to create chaos and round up the lives of a crooked judge and his sweetheart. Paul Muni, Anne Baxter, Claude Raines, Onslow Stevens. Director: Archie Mayo. (Charles R. Rogers.)

Bachelor's Daughters, The...534... (90) ...Sept. 6, 1946 Comedy. Four sales girls pool their rent money to buy a horse, and some girls use a bachelor friend to pose as their wealthy father in order to attract rich, prospective husbands. Gail Russell, Claire Trevor, Ann Dvorak, Jane Wyatt, Adolph Monjo, Billie Burke. Director: Andrew Stone. (Andrew Stone.)

Cesar and Cleopatra...531... (126) ...Aug. 16, 1946 Special. An ultra-life-size spectacle, presenting the romantic side of Caesar, as well as the historic side. Claude Rains, Vivien Leigh, Stewart Granger, Plvio Robson, Director: Gabriel Pascal. (J. Arthur Rank.)

Chase, The...538... (86) ...Nov. 22, 1946 Mystery Drama. An ex-sailor helps an unhappily married young woman escape to Cuba, where she is murdered. His efforts to clear his wife's name leads to a "chase." Robert Cummings, Michele Morgan, Peter Lorre, Steve Cochran. Director: Arthur Ripley. (Seymour Nebenzal.)

Cocacola...535... (91) ...May 30, 1946 Musical Comedy. A girl gets two jobs in New York's Cocacola, one as a Brazilian singer, the other as a French singer. The manager thinks he hired two persons, and a typewoman develops a crook into a star. Carmen Miranda, Gloria Jean, Andy Russell, Steve Cochran. Director: Alfred E. Green. (Sam Cowan.)

Dangerous Venture...556... (59) ...May 23, 1946 Western. Hapalong Cassidy and his pals run into such galley-goers as a gang of desperadoes. Assisted by Willam Boyd, Andy Clyde, Rand Brooks, Betty Alexander, Douglas Evans. Director: George Archainbaud. (Lewis J. Rachmil.)

Devil's Playground, The...537... (65) ...Nov. 15, 1946 Western. Hapalong Cassidy and his pals run into such galley-goers as a gang of desperadoes. Assisted by Willam Boyd, Andy Clyde, Rand Brooks, Elaine Riley. Director: George Archainbaud. (Lewis J. Rachmil.)

Dishonored Lady...548... (85) ...May 16, 1946 Drama. Story of an ultra-sophisticated lady, whose crucified companions to cure her boredom, and is innocently involved in the murder of a former suitor. Hedy Lamarr, Dennis O'Keefe, John Loder, William Lundigan. Director: Robert Stevenson. (Stromberg-Chertok.)

Fabulous Dorseys, The...545... (88) ...Feb. 19, 1946 Musical Drama. Biography of the Dorseys and how they were started on musical careers through the efforts of an understanding father. Tommy Dorsey, Jimmy Dorsey, Janet Blair, Paul White- man, William Lundigan. Director: Alfred E. Green. (Charles R. Rogers.)

 Fool's Gold...543... (63) ...Jan. 31, 1946 Western. Hapalong Cassidy foils swindlers attempting to pawn off a worthless mine by gilding copper bricks to look like gold. William Boyd, Andy Clyde, Rand Brooks, Jade Rafferty, Leo Carrillo, George Archainbaud. (Lewis J. Rachmil.)

Fun on a Weekend...549... (93) ...Mar. 14, 1946 Comedy. A young stranded at a swanky Florida resort meets a girl in the same predicament. Together they bluff their way to a safe hotel, where Eddie Bracken, Priscilla Lane, Tom Conway, Allen Jenkins, Arthur Treacher. Director: Andrew Stone. (Stone.)

Little Iodine...535... (57) ...Oct. 11, 1946 Comedy. Precocious Little Iodine engineers a situation for her own benefit, and almost breaks up her parents' marriage. Jo Ann Marlowe, Hobart Cavanagh, Marc Cramer, Eve Whitney, Director: Reginald LeBorg. (Comet Productions.)

Macomer Affair, The...551... (89) ...Mar. 21, 1946 Drama. A hunting expedition in the wilds of Africa precipitates a tragic love triangle involving a wife and husband and the other man. Gregory Peck, Joan Bennett, Robert Preston, Reginald Denny. Director: Zoltan Korda. (Benedict Bogues.)

Mr. Ace...532... (84) ...Aug. 2, 1946 Musical Drama. A beautiful wealthy woman runs for a powerful governor against a powerful political machine, against the wishes of her husband, and is implicated in a scandal with the opposition's leader. George Raft, Sylvia Sidney, Stanley Ridges, Sara Haden, Jerome Cowan. Director: Edwin L. Martin. (Benedict Bogues.)

New Orleans...553... (89) ...April 18, 1946 Musical. The birth and development of ragtime, forerunner to jazz and boogie-woogie, with musical interludes presided over by Presidio. Directed by Reginald LeBorg, headed by Louis Armstrong. Arturo de Cordova, Dorothy Patrick, Marjorie Lord, Irene Rich, Woody Herman and band. Director: Arthur Lubin. (Jules Leve.)

Private Affairs of Bel Ami, The...547... (98) ...Mar. 7, 1946 Drama. Story of a scoundrel who furthered his social and financial career by trading upon the love of wealthy women. George Sanders, Angela Lansbury, Ann Dvorak, Frances Dee, John Carradine, Marie Wilson. Director: Albert Lewin. (David Loew.)

Ramrod...559... (94) ...May 2, 1946 Outdoor Drama. A ranch foreman is the "ramrod" of a vengeful woman owner of a sheep ranch, whose lust for power causes opposition and murder. Douglas Fairbanks, Jr., Joan Blondell, Stanley Allan. Director: Frank Tuttle. (Samuel Goldwyn.)

Red House, The...544... (100) ...Feb. 7, 1946 Drama. Based upon Agatha Christie's Am- berlin's mystery novel, the plot centers around an eccentric farmer, his sister and an adopted daughter. Strange events unfold when a young man accidentally trespasses on their land. Edward G. Robinson, Lon McCallister, Judith Anderson, Ona Munson. Director: Delmer Daves. (Sel Lesser.)

Scraping in Paris, A...528... (100) ...July 19, 1946 Drama. Story of Videoq, the master crook of Paris in 1810, who hoodwinks the minister of police into naming him prefect of police so he can rob the bank of France. George Sanders, Signe Hasso, Carole Landis, Akim Tamiroff, Jo Ann Marlowe. Director: Douglas Sirk. (Arnold Pressburger.)

Strange Woman, The...536... (100) ...Oct. 25, 1945, 1946 Drama. From the Ben Ames Williams novel portraying a beautiful but wickedconciving woman who was regarded as an angel by everyone except the important men in her life who knew her best. Hedy Lamarr, George Sanders, Lane Chandler, Gene Lockhart, Hillary Brooke. Director: Edgar G. Ulmer. (Hunt Stromberg.)

Susie Steps Out...540... (65) ...Dec. 13, 1945, 1946 Musical Comedy. A sweet, young night-club entertainer is unwittingly the cause of a rift between her sister and her sister's fiance, and employs shrewd strategy to reunite them. David Bruce, Cleatus Caldwell, Ann Hunter, Howard Freeman. Director: Reginald LeBorg. (Comet Productions.)

Unexpected Guest...546... (59) ...March 28, 1946 Western Mystery. Hapalong Cassidy solves a murder and saves a valuable ranch from a pair of conniving crooks. William Boyd, Andy Clyde, Rand Brooks, Una O'Connor. Director: George Archainbaud. (Lewis J. Rachmil.)

Universal-International

(October 1946 thru September 1947)

Brute Force...620... (98) ...August, 1947 Drama. Story of an ambitious head prison guard who stirs up trouble among the pris-
COMPTON BENNETT

Director

"My Own True Love"

Paramount
MITCHELL LEISEN
DIRECTOR

"Golden Earrings"
"Suddenly It's Spring"

COMPLETED:
"Dream Girl"
Buck Privates Come Home...612... (77) ...April Comedy. Two sad sacks just out of the army get involved in new difficulties as they face the bewildering postwar world. Bud Abbott, Lou Costello, Tom Brown, Joan Fulton, Beverly Simmons. Director: Charles Barton.


Dark Mirror, The...601... (85) ...Oct., '46 Drama. Twin sisters, strikingly identical in appearance, have the law baffled as to which one is murderess. Olivia de Havilland, Lew Ayres, Thomas Mitchell, Richard Long. Director: Robert Siodmak.

Destry Rides Again... 2791... (94) \nMar.-Reissue. Outdoor Drama. Marlene Dietrich, James Stewart, Brian Donlevy.

Dracula...2789... (73) June—Reissue Melodrama. Bela Lugosi, David Manners, Helen Chandler.

Egg and I, The...612... (100) April Comedy. From Betty MacDonald's book about her life, in which she tries so hard to adjust her city-bred training to her new rural environment. Claude Colbert, Fred MacMurray, Marjorie Main, Louise Allbritton, Percy Kilbride. Director: Chester Erskine.

Frankenstein...2797... (70) June—Reissue Melodrama. Colin Clive, Boris Karloff, John Boles, Mae Clarke.

Great Expectations...619... (118) July Drama. From the Charles Dickens classic, with the beloved characters of Magwitch; Pip and Estella, the two sweethearts; Miss Havercamp; Jaggers, the lawyer; Gargery, the blacksmith, and Uncle Pumblechook, coming to life on the screen. John Mills, Valerie Hobson, Francis L. Sullivan, Anthony Wager, Jean Simmons. Director: David Lean. (J. Arthur Rank.)


I Stole a Million...2794... (78) Apr.—Reissue Drama. Claire Raye, Claire Trevor, Victor Jory.

I'll Be Yours...697... (93) January Comedy With Music. A small town girl blunders when she plays a honk to help a struggling young lawyer. Deanna Durbin, Tom Drake, William Bendix, Adolphe Menjou, Walter Catlett. Director: William A. Seiter.

Ivy...616... (99) June Drama. An unfaithful wife, in love with a millionaire's money, poisons her husband and lets the blame fall on a lover. Joan Fontaine, Patric Knowles, Herbert Marshall, Richard Ney, Sir Cedric Hardwicke. Director: Sam Wood.

Johnny Frankenstein... (93) J. Arthur Rank-Prestige Comedy Drama. Love and romance carries on against the backdrop of the German and a long lasting feud between the French people in Brittany and the English on the Cornish coast. Patric Knowles, Patricia Roc, Tom Walls, Paul Dupuis, Ralph Michael. Director: Charles Frend.


Magic Bow, The... (105) J. Arthur Rank-Prestige Drama. A Million With Makes Boost win the race of the famed Italian violinist, Nicolino Pasagni, and his romance with a French aristocrat in the Napoleonic era. Stewart Granger, Phyllis Calvert, Jean Kent, Dennis Price, Cecil Parker. Sound track recordings by Yehudi Menuhin. Director: Bernard Knowles.

Magnificent Doll, The...602... (95) Nov., '46 Historical Drama. The life and times of Dolly Madison, wife of the fourth President of the U.S., who was the most envied and whispered about woman in America. Ginger Rogers, David Niven, Burgess Meredith, Horace McMahon. Director: Frank Borzage. (Skirball-Museum.)

Magnificent Obsession...2795... (181) May—Reissue Drama. Irene Dunne, Robert Taylor.

Michigan Kid...610... (70) March Western Drama. The directions for finding a cache of hidden money willed to a girl by her uncle are inscribed on a watch, and the Michigan Kid shoots boost win the game of stagecoach bandits after the loot. John Hall, Victor Maclagan, Rita Johnson, Andy Devere. Director: Ray Taylor.

Notorious Gentleman...603... (108) Nov., '46 Comedy Drama. An irresistible man with an irresistible smile breaks the hearts of countless women as he mercilessly critics his life away as a magnificent heel. Rex Harrison, Lilli Palmer, Godfrey Tearle, Margaret Johnston, Guy Middleton, Marie Lohr. Director: Sidney Gilliat. (J. Arthur Rank.)

Odd Man Out...617... (115) June Drama. Story of an 8-hour flight of a secret organization leader pursued by police in an Irish city. James Mason, Kathleen Ryan, Robert Newton, Rex Conolly, William Hartnell. Director: Carol Reed. (J. Arthur Rank.)

100 Men and a Girl...2796... (84) May—Reissue Musical Drama. Deanna Durbin, Leopold Stokowski, Adolphe Menjou.

Overlanders, The... (84) J. Arthur Rank-Prestige Factual Drama. A love story is woven against an authentic background depicting the cattle migration west followed by the Australians during the threat of a Jap invasion. Chips Rafferty, John Nugent Hayward, Daphne Campbell, Helen Grieve. Director: Harry Watt.

Singapore...622... (79) September Drama. A smuggler, returned to Singapore to recover a cache of pearls hidden before the war, learns that the girl he believed dead is an adventuress who wishes to regain her love. Fred MacMurray, Ava Gardner, Richard Haydn, Roland Culver, Spring Byington. Director: John Brahm.

Slave Girl...623... (80) August Comedy Drama. Satirical treatment of the time-honored—yet endearing—clandestine loves and involved intrigue in torrid Saharan climes. Yvonne De Carlo, George Brent, Broderick Crawford, Andy Devine, Albert Dekker. Director: Charles Lamont.

Something in the Wind...621... (89) September Comedy With Music. A radio disk jockey is approached by a woman who mistakenly thinks she has a claim on his grandfather's estate. Deanna Durbin, Donald O'Connor, John Dall, Charles Winninger, Jean Adair. Director: Irving Pichel.

Song of Scheherazade...608... (106) March Musical Romance. The romance of a Persian sailor, with a talent for composing, and a dancer in a Moroccan seaport town, set against a musical background of Rimsky-Korsakov's compositions. Yvonne De Carlo, Brian Donlevy, Jean Pierre Aumont, Eve Arden, Charles Fullman. Director: Walter Reisch.

Stairway to Heaven...611... (183) March Romantic Fantasy. An RAF pilot, miraculously saved from death after landing from a burning plane without a parachute, appears to Heaven for a continued stay on earth. David Niven, Kim Hunter, Robert Coote, Roger Livesey, Raymond Massey. Directors: Michael Powell, Emeric Pressburger. (J. Arthur Rank. British title is "A Matter of Life and Death.")

Swell Guy...606... (86) January Drama. A renegade war correspondent and British underground fighter finds love from the wars and proceeds to disrupt the lives of everyone around him. Sonny Tufts, Ann Blyth, Ruth Warrick, William Campbell, John Litel. Director: Frank Tuttle.

Temptation...604... (98) Dec., '46 Heavy Drama. A scheming divorcee, bored after her marriage to an archaeologist, plots with her lover to poison the husband. This backfires when the plot involves her husband, and so poisons the lover instead. Merle Oberon, George Brent, Charles Korvin, Paul Lukas, Lenore Ulric. Director: Irving Pichel.

This Happy Breed... (110) J. Arthur Rank-Prestige Drama. Cavalcade of 20 years, covering the period between the two world wars, in the life of a middle-class British family. Robert Newton, Celia Johnson, John Mills, Sydney Postlethwaite, Stanley Holloway. Director: David Lean.

Time Out of Mind...614... (88) May Drama. From Rachel Field's novel of a woman whose love for a broken-down musical genius, causes her to devote her life to nursing him back to health and restoring his self-confidence. Phyllis Calvert, Robert

BAROMETER Section

**Vigilantes Return, The...**618...(67)......July Western. A law officer operating under cover is framed by the desperadoes. Things look bad until a couple of shootings start tug with their blazing pistols. Jon Hall, Margaret Lindsay, Paula Drew, Andy Devine, Robert Wilcox. Director: Ray Taylor.


When the Daltons Rode...2792

(81)......March—Reissue Outdoor Drama. Randolph Scott, Kay Francis, Brian Donlevy, Andy Devine.


**You Can't Cheat an Honest Man...**2793


**Warner Bros.**

(August 31, 1946 thru August 16, 1947)

**Beast With Five Fingers, The...**613

(58)......Feb. 8 Horror Drama. The severed hand of a dead pianist wanders through time and space, and a ghastly plan is heard before the victim is found choked to death. Robert Alda, Andrea King, Peter Lorre, Victor Francen, J. Carrol Naish. Director: Robert Florey.

Big Sleep, The...601...114......Aug. 31, '46 Western. A private detective is called into the case of the strange Stren wood family to solve the difficulties involving the two charming but erratic daughters. Half a dozen murders follow. Humphrey Bogart, Lauren Bacall, John Ridgely, Martha Vickers, Dorothy Mae'one, Peggy Knudsen. Director: Howard Hawks.

Cheyenne...622...100......June 14 Western Drama. An epic of America's toughest town, the story of a young lawman who is blackened to the countryside. Dennis Morgan, Jane Wyman, Janis Paige, Bruce Bennett, Alan Hale. Director: Raoul Walsh.

Clown and Dagger...603...106......Sept. 28, '46 Western. A wised-up university professor is called upon to marshal his intellectual forces together and engage in a secretive and dangerous mission against an unseen power: the enemy. Gary Cooper, Robert Alda, Lill Palmer, Vladimir Sokoloff, J. Edward Brohmeg. Director: Fritz Lang. (United States Pictures.)

Cry Wolf...625...84......Aug. 16 Drama. Insanity, suicide and suspected murder in a dark and lonely mansion. A woman's finding her husband's murderer learns he is still alive but insane. Errol Flynn, Barbara Stanwyck, Richard Basehart, Jerome Cowan, John Ridgely. Director: Peter Godfrey.

Deception...605...112......Oct. 26, '46 Drama. A woman's love for two men wrecks the lives of all three when she finally is caught in her own web of long-practiced deceptions. Bette Davis, Paul Henreid, Claire Trevor, John Abbott. Director: Irving Rapper.

Dust Be My Destiny...627

(97)......Aug. 9—Reissue Drama. John Garfield, Priscilla Lane, Alan Hale.


Love and Learn...620...83......May 3 Comedy. A struggling songwriter falls in love with a girl, who hides from him the fact that she is an heiress. The deception leads to misunderstandings and complications. Jack Carson, Robert Hutton, Martha Vickers, Janis Paige, Otto Kruger, Florence Bates. Director: Frederick de Cordova.

Man I Love, The...611...96......Jan. 11 Drama With Music. A night club singer visits her family, and finds each member beset with a different problem. She proceeds to straighten them all out. Ida Lupino, Robert Alda, Andrea King, Bruce Bennett, Martha Vickers, Don McGuire. Director: Raoul Walsh.

Marked Woman...626...81......Aug. 9—Reissue Drama. Bette Davis, Humphrey Bogart.

Never Say Goodbye...606...97......Nov. 9, '46 Comedy Drama. How a child, made unhappy through the divorce action of her parents, finally brings Coulouris, George Tobias. Director: Jean Negulesco.

Nobody Lives Forever...606...100......Oct. 12, '46 Drama. An ex-racketeer is unwillingly a party to a plot to defraud a wealthy young widow, and his love for her causes him to turn against the plotters. John Garfield, Geraldine Fitzgerald, Walter Brennan, Fay Emerson. Direction for the murder of himself. Ann Sheridan, Kent Smith, Bruce Bennett, Robert Alda, Rosemary DeCamp. Director: Vincent Sherman.

Possessed...624...108......July 26 Drama. A woman found unconscious on the street is committed to a hospital, where she develops a condition as cata-tonic stupor. Under narcotics she reveals the background of her psychosis. Joan Crawford, Van Hefflin, Raymond Massey, Geraldine Brooks, John Ridgely. Director: Curtis Bernhardt.

Pursued...615...101......Mar. 8 Melodrama. Two lovers are kept apart by a bitter family feud carried through two generations. Teresa Wright, Robert Mitchum, Judith Anderson, Dean Jagger, Alan Hale, John Rodney. Director: Raoul Walsh. (United States Pictures.)

Sea Hawk, The...618...109......Apr. 26—Reissue Adventure Drama. Errol Flynn, Claude Rains, Brenda Marshall.


Shadow of a Woman...628...78......Sept. 14, '46 Drama. A trusting wife learns too late that she is married to a despicable scoundrel and murderous fiend who would ruin the lives of all those around him. Helmut Dantine, Andrea King, Don McGuire, William Francis, Peggy Knudsen. Director: Joseph Santley.

Stalloon Road...617...97......Apr. 12 Drama. Based on Stephen Longstreet's novel of a young veterinarian who lets his love for horses and his fight against a doped cattle disease bring him the romantic entanglements. Ronald Reagan, Alexis Smith, Zachary Scott, Peggy Knudsen. Harry Davenport. Director: James V. Kern.

That Way With Women...616...84......Mar. 29 Comedy Drama. A retired motor magnate operates a gas station using an assumed name, and runs into trouble with racketeers selling protective insurance. His daughter and young partner supply the love interest. Dane Clark, Martha Vickers, Sydney Street, Alan Hale. Director: Frederick de Cordova.

Time, the Place and the Girl, The...610


Two Mrs. Carrolls, The...621...95......May 24 Drama. Story of a modern Bluebeard who murders his first wife to marry the second, then attempts to kill the second wife to make way for the third. Humphrey Bogart, Barbara Stanwyck, A'dies Smith, Nigel Bruce. Director: Peter Godfrey.


Verdict, The...607...86......Nov. 23, '46 Mystery Drama. A wrong verdict sends an innocent man to his death, and a Scotland Yard superintendent redeems himself by tracking down an international conspiracy preventing a second miscarriage of justice. Sydney Greenstreet, Peter Lorre, Joan Loring, George Coulouris, Rosalind Ivan. Director: Don Siegel.

Wild Bill Hickok Rides...609


**BOXOFFICE**
SKIRBALL-MANNING PRODUCTIONS

(JACK H. SKIRBALL -- BRUCE MANNING)
John M. Stahl

"THE FOXES OF HARROW"

"LEAVE HER TO HEAVEN"

"KEYS OF THE KINGDOM"

IN PREPARATION

"THE WALLS OF JERICHO"
Miscellaneous

Children on Trial... (61) English Films

Citizen Saint... (65) Clyde Elliott... May 15 Documentary Drama. Dramatizes the life of St. Brefni, one of America’s first canonized saints. Carla Dare, Jed Prouty, Julie Haydon, William Harrigan. Director: Harold Young.

Diary for Timothy, A... (40) English Films
Documentary. English-made film produced by Basil Wright and narrated by Michael Redgrave. The hope for a better world to live in is embodied in little Timothy, born September 1944, the film alternating between the growth of the baby and historical events in the outside world. John Gielgud, Dame Myra Hess. Director: Humphrey Jennings.

Discovery... (89) Discovery Pictures
Documentary. A record of Byrd’s expeditions to the South Pole, with shots of high seas, giant icebergs, violent storms and comedy relief by penguins, seals and dogs. Admiral Byrd, his scientists, astronomers, naval personnel comprise the cast. (International Optima Corp. has acquired world distribution rights in all countries except U.S. and Canada.)

Frenzy... (79) Four Continents
Mystery Drama. Concerns the efforts of a doctor to help a man suffering from supernatural influence. Depicts the strange love affair involving a murder mystery which preceded his physical breakdown. Derrick De Marney, Frederick Valk, Joan Greenwood, Joan Seton, Beresford Egan. Director: Vernon Sewell.

Great Betrayal, The... (73) Serenaders

Green Cockatoo, The... (65) December Films

Man From Morocco, The... (89) English Films
Documentary. Nov. 23, ’46 Drama. The fall of the free French against Vichyites who have enslaved and forced them to go to Morocco to work on the Sahara railroad. Anton Wahlbrook, Margaretta Scott, Mary Morris, Reginald Tate, Peter Sinclair, David Horne, Syssila Binder. Director: Max Greene.

Murder in Reverse... (80) Four Continents

Native Land... (84) Brandon Films

Raiders, The... (79) English Films
Sept. 27, ’46 Documentary. A wartime drama of the heroine survivors of a torpedoed merchantman who refused to leave their ship, and stayed to fight off an Nazi submarine. Made with the cooperation of the British navy and ministry of war transport, the Dutch navy, and the British Merchant Marine. (Non-professional cast.) Producer: Ian Dalrymple. Director: Pat Jackson.

Roosevelt Story, The... (89) Tola Productions

School for Danger... (68) English Films

Story of the Pope, The... (69) Brandt-Chapell Films

Thursday’s Child... (80) English Films

Windjammer, The... (56) Jerry Fairbanks Comedy With Music. They said it couldn’t be done, but a film executive and a farmer create a sensation when they produce a picture in which animals talk. Bob Burns, Scott Elliott, Gale Robbins, Kenneth McDonald. Director: Lew Landers.

Foreign Language

(All have English subtitles unless otherwise stated. Foreign dialog indicated after film title.)

Amor de una Vida (“Love of My Life”) Spanish... (68) Clara-Mohme... Feb. 24 Pastoral Drama. A simple peasant girl, secretly in love with an attractive, landlady, lives as a servant in his hacienda. The villagers gossip, but she wins the respect of the town and the love of the landlady. When he saves her from marriage to a wealthy man, many Cortes, Tomas Perrin, Amparo Morillo, Joe Pidal. Director: Miguel Morayta. (No English subtitles.)

Angel and Sinner—French (85) A.F.E. Feb. 22 Drama. Based on two combined stories by Guy de Maupassant concerning two epi-

sodes of the Franco-Prussian war of 1870-71. The heroine sacrifices her honor for her country to save the very people who scorned her. Micheline Presle, Louis Salou, Paluma, Roger Karol, Pierre Simon, Alfred Adam, Jean Brochard, Michel Saline. Director: Christian Jacques.

Anything for a Song—Italian (76) Superfilm... Aug. 28 Drama With Music. Story of prewar Italian music, love, and politics. A leading businessman tries to marry off their children for business reasons. Operatic and popular numbers by Ferruccio Tagliavini of the Metropoli-

tan Opera, Campanelli, Vera Carmi, Luigi Camara, Virgilio Riento. Director: Leo Cattozzo.

Appassionata—Swedish (53) Saga Films... Dec. ’46 Drama With Music. Classical compositions played by the Stockholm Philharmonic orchestra form the background for this drama of two great musicians who fight for love of the same woman. Viveca Lindfors, Georg Rydberg, Alf Kjellin, Georg Pun-

quis. Director: Olaf Molander. (Released in Canada by Astral Films.)

Bachelor Brothers, The—Swedish (104) Scandia Films
Comedy. The Brothers Osterman hire a housekeeper under a year’s contract, with full authority, to see that little do they realize what they let themselves in for. Adolf Jahn, Artur Rolen, John Els-

tron, Eva Pihl. Director: Ivar Johansson.

Ballando en las Nubes (“Dancing in the Clouds”)—Spanish (110) Excelsior Pictures
Comedy. A high-spirited Spaniard who LOVES the music of Puccini’s Salome, finds his way into the famous Italian Metropolitan Opera star. Deems Taylor gives the commentary before each act. Ferruccio Taglia-


Bellman, The—French... (95) Mage Films
Drama. A mountaineer robs a traveler, splits the loot with a friend whose daughter he desires. But the daughter loves a woodsman, who rescues her at the last moment, and loses the fortune, but rescues Lucien Coedel, Fernand Ledoux, Rene Faure, Roger Pigault, Madeleine Robinson. Director: Christian Jacques.

Bridge of Sighs, The—Italian (93) Superfilm Melodrama. Two lovers are victims of a political situation, their fathers being rivals for power in old Venice in the 1500s. Paola
Cage of Nightingales...French

El Socio ("The Partner")...Spanish

Extenuating Circumstances...French

First Love...Swedish...Saga Films Drama. Reissue of "Valpurgis Night." A girl has to choose between her love for a married man and her respect for her father. Ingrid Bergman, Lars Hanson. Director: Gustaf Edgren.

Forbidden Music...Italian...Continental Drama With Music. Behind her grandmother's refusal to give consent to her marriage lies a story, which is unfolded in flashback technique, and concerns the grandmother's love affair years ago with the fiancé's opera-singer father. Maria Mercader, Tito Gobbi, Giuseppe Rinaldi, Anders Ek, Elisa Widborg. Director: Hampe Pausman.

Francis the First...French

Genius and the Nightingale, The...Italian

Girl and the Devil...Swedish

Hasta La Vista

I Live As I Please ("Voglio Vivere Così")...Italian

Ivan the Terrible...Russian

Jericho...French

King's Jester, The...Italian...Superfilm Drama. A period piece employing the melodramatic story on which Verdi's opera "Rigoletto" is based. A prisoner's curse is fulfilled by the death of the jester's daughter. Michel Simon, Rossano Brazzi, Maria Mercader, Doris Duranti. Director: Mario Bonnard.

L'Atlante...French

La Reina del Tropico ("The Queen of the Tropics")...Spanish

BOXOFFICE
Serving the Industry by Serving the Public!

NATIONAL THEATRES
- Charles P. Skouras, President

FOX MIDWEST THEATRES
Elmer C. Rhoden, President

FOX INTERMOUNTAIN THEATRES
F. H. Ricketson, President

EVERGREEN STATE THEATRES
Frank L. Newman, President

FOX WISCONSIN THEATRES
Harold J. Fitzgerald, President

FOX MICHIGAN THEATRES
David M. Idzal, President

FOX WEST COAST THEATRES
George Bowser, General Manager
Irene Dunne
William A. Seiter
Director

Universal-International
“MIRACLE ON 34TH STREET”

Directed by George Seaton
JOSEPH L. MANKIEWICZ
John Cromwell
Director
PINE-THOMAS
PRODUCTIONS

FOR

WILLIAM H. PINE

WILLIAM C. THOMAS
Dore Schary
Distinguished 19th Dec. freed Azteca the flashback Superfilm Lopert 171 Clasa-Mohme....Feb. Lucrezia Musical dict, nil, of Drama. ily, division vanna she put off Carlo band Dullin, zenuous arrested Giuseppe titles.) (91) Barcelona Begins compose in former after that founded Hope....and oppressors wealthy One Romano, Oro. one school. Granados, French a school.

Drama. A returned soldier whose wife is arrested for killing a blacklist lawyer that she had sold herself to pay the cost of their son's illness. He forgives her and she is acquitted. Fosco Giachetti, Alda Valli, Eduardo De Filippo, Aldo Salvini, Carlo Romano, Director: Mario Mottoli.

Little Martyr, The....Italian (91) ********** Superfilm Drama. A small boy's mother, who has run off with another man, returns to her husband and child when the boy becomes deathly ill. But her lover follows her; soon she leaves again, and the boy, recovered, is put in a school. Emilio Goglio, Luciano De Ambrosis, Isla Pola, Adriano Rimpolfi, Giovanna Goglio. Director: Vittorio De Sica.

Lo Que Va de Ayer a Hoy....Spanish (105) ********** Teatra Films Melodrama. Unscrupulous relatives had their wealthy cousin "put to sleep" in a way that kept him in a state of preservation for 50 years—sitting in a chair in the attic inside a glass case. He awakens to find romance with the granddaughter of his former sweetheart. Enrique Herrera, Charles Vidor, Manzano, Mano- olo Fabregas, Mini Derba. Director: Juan Bustillo Oro. (No English subtitles.)

Lucrezia Borgia....French....Italian (88) ** Vog Films Drama. The Borgia family ruled Rome in 1422. One notorious member of the fam- ily, Herod, was once put to death for murder, his sister's husband and child and any one who stood in his way. Edwige Feuilliere, Gabriel Gabrio, Aime Claronid, Roger Karl, Escande, Josette Day, Dumes- nil, Max Michel. Director: Abel Gance.

Man's Hope....Spanish....Italian (80) ** Lopert Films Documentary Drama. French made film from Andre Malraux's novel of the siege of Barcelona during the Spanish revolution. One of the bitterest conflicts was between Franco's Majuto, Nicolas Rodriguez, Jose Lado. Director: Andre Malraux.

Miracle of Monte Cassino....Italian (90) ** Simplex Co. Religious Drama. Life story of St. Bened- dict, founder of the Benedic- tine order, told in flashbacks from the Monte Cassino bombing, draws strong parallel between Nazi oppressors and a vicious Roman governor. Fosco Giachetti, Nino Paveze, Al- fredo Varelli, Lillianne Laine. Director: Giuseppe Sotsce.

Music on the Roof ("Fuga A Due Voci")....Italian (80) ** Superfilm Musical Comedy. A wealthy girl, stranded after missing her train, is befriended by a young butterine, and the two fall in love. Gino Bechi, Irasema Diliam, Aroldo Tieri. Guiglielmo Barnovo.

Nais....French....Italian (102) ** Siritzky-Int'l Film. Film adaptation of Emile Zola's novel. Nais kidnapped: French playboy whose affair with the caretaker's daughter is concealed by a hunchback in love with the girl. Fernandel, Jacqueline Bouvier, Henri Poupin, Raymond Pelle- grin, Arius Blavette. Director: Marcel Pagn.

Nuremberg Trials, The....Russian (68) ** Artkino....May 24 Documentary. Highlights of the war crimes trials in Nuremberg. Film adaptation of the event. "Stars" include Goering, Hess, Von Ribbentrop, Streicher, Jodl, Frank and Doenitz. Narration in English is a translation of the accusations made by the prosecuting attorneys.


Peppa Jimenez....Spanish (90) ** Clasa-Mohme....Feb. 10 Drama Musical. A young man, torn be- tween love for a beautiful girl and his priesthood vows to the church, comes to a decision in a dramatic climax. Rossita Diaz, Ricardo Montalban, Fortunio Bonanova, Rafael Alcades. Director: Emilfo Fernandez. (No English subtitles.)


Queen's Necklace, The ("Collier de la Reine")....French (105) ** Siritzky-Int'l....May 14 Drama. In pre-revolutionary France, a scheming thief outwits several im- portant cardinals in a theft from the crown, is convicted: last bloodcurdling scene depicts her punishment by whipping and branding. Vlaine Roman, Jean Donoran, Maurice Escande, Jacques Daqcmine, Jean Hebye. Director: Marcel L'Herbier.

Red Head ("Poil de Carotte")....French (92) ** Siritzky-Int'l....Reissue Drama. A jealous wife whose mind is poi- soned with hate tries to create enmity be- tween her husband and son. The boy tries to commit suicide but is saved by his father. Harry Bauer, Robert Lynen, Cath- erine Fontenot, Colette Segall. Director: Julien Duvivier.


Rosalinda....Spanish....Italian (112) ** Teatra Films Melodrama. A pearl-diver and a man from the outside world are rivals for the love of a beautiful girl on a deserted island off the coast of Mexico. Maria Antonietta Pons, Rafael Baledon, Tito Junco. Direct- or: Rolando Aguilar. (No English titles.)


She Returned at Dawn....French (88) ** Millard Drama. A small town girl, the city on an errand, meets one of her husband's friends and goes for a flutter among the bright lights. Some 24, '46. Director: Henri Decoin.

Shoe shine....Italian (83) ** Lopert Films....Aug. 27 Drama. Plight of dispossessed children in Europe's ruins, surrounded by cynicism and apathy. Two waifs in Rome are convicted of book racketing. At film's end, one kills the other. Diane Darrieux, Pierre Dux, Jacques Dumasnil, Raymond Cordy, Samson Faissilber. Director: Henri Decoin.

Shop-Girls of Paris....French (90) ** Mage Films Drama. A shopkeeper in 19th century Paris, ruined by competition, later is run down and killed by one of his enemy's vends. His niece marries the competitor. Michel Simon, Albert Prejean, Blanchette Brunoy, Suey Prilm, Jean Tissier. Director: Andre Cayatte.

Soi on Proffuo ("I'm a Fugitive")....Spanish....May 11 ** Clasa-Mohme....Apr. 7 Comedy. Latin America's top comedian gets into uproarious complications in the role of a janitor mistaken for a bank robber. Cantinflas, Emila Guiz, Chino Her- rera, Carmen Gonzales. Director: Miguel M. Delgado. (No English subtitles.)

Star Without Light....French (83) ** Cin-Classes Drama With Music. A country girl whose hubba- bies voice keeps her from a star career in sound films, lays claim to fame but sinks into obscurity with the death of the star. Mila Parely, Marcel Herrand, Edith Piaf, Yves Montand, Serge Reggiani. Director: Marcel Blasiene.

Stone Flower, The....Russian (85) ** Artkino....Dec. 21, '46 Fantasy. A young stone carver succumbs to the fantastic power of the famous stone flower and almost loses his life and his sweetheart. Vladimir Druzhnikov, Elena Derevechikova, Tamara Makarova, Mikhail Troyansovsky, Alexander Kiehzer, Nikolai Tomysakov. Director: Alexander Pissiho.

Tarsas Family, The....Russian....(74) ** Artkino Drama. Depicts the suffering and hard- ships of a loyal Russian family following the Nazi invasion of their village. An- brosi Butchma, Benjamin Zuskin, Daniel Sagal, Nikolai Zimovets, Eugene Ponomar- enko, Vera Slovina. Director: Mark Don- sky.

Thunder in the Hills....Czech....(83) ** Hoffberg Drama. A pilot shot down during the war is sheltered by a peasant who soon is ar- rested by the Germans. The pilot escapes,, however, and the peasant (a Partisan raid. J. Prucha, J. Kacer, V. BOXOFFICE 171
SOL C. SIEGEL

Producer

Paramount's
Blue Ribbon Award Winner

"WELCOME STRANGER"

In Release:

"PERILS OF PAULINE"

Paramount


Negro Films
(All-Colored Casts)
ALL AMERICAN NEWS Big Timers ..(40)
Comedy. A chambermaid is “queen for a day,” which results in a mad, merry mix-up, Stephen Fetchit, All American Girl Band. Chicago After Dark ..(28)
Stars: Lollypop, Tops and Wilda, James Dunsmore, Grace Smith and the Comedy Club Girls.

Dance Hall Doller Dancing Feet Gallopping Ghost (Western). Haunted Trail (Western).

Hi-De-Ho Comedy With Music. A band leader’s jealous girl friend arranges to have him killed, then learns his love is true and gives up her own life to save his. Cab Calloway, Ida James, Jeni Lee Geo. Campbell, Virginia Girvin. Director: Josh Binney.

SACK AMUSEMENT ENTERPRISES

Beale Street Mama...112...6) Sept. 9, ’46 Comedy Drama. Stars: Spencer Williams, July Jones, Rosalie Larrimore. Producer-Director: Bert Goldberg.


Jesus and the Devil...118 ..(1) Religious Drama. Director: Robert M. Moscow.


Junction 18...116...(55) June 1 Comedy Drama. Produced by Century Productions. Stars: Pigmeat Markham, Bob Howard, Nobel Sisie and Orchestra. Director: George P. Quigley.


TED TODDY

Going to Glory...Prod. 1...90) Sept. ’46mm. Musical Fantasy. P r o d u c e d by Royal Gospel Productions. A young girl, nice but painfully plain, wins the hand of a devil to the devil for beauty and a good time, but her new beauty soon disappears. Irene Harper, Lloyd Howlett, Stella Van Derzee, Charles A. Freeman, John Watts. Director: T. Meyer.

Man tan Runs for Mayor...Prod. 2...57) July Comedy. Produced by Lucky Star Productions. Mantan promises to put four chickens in every pot and two cars in every garage. Mantan Moreland, F. E. Miller, John D. Lee Jr., Fred Gordon. Director: A. Selah.

Return of Mandy’s Husband...Prod. 3 (52) October Comedy. Produced by Lucky Star Productions. Mandy’s husband returns and brings plenty of jive, jazz and hot stuff. Mantan Moreland, F. E. Miller, John D. Lee Jr., E. Hensley. Director: A. Selah.

What a Guy...Prod. 25...56) October Comedy. The stars of the “Anna Lucasta” stage show make their appearance in this film. Mantan Moreland, F. E. Miller. Director: A. Selah.
Henry Blanke

Producer

In Release
"Deception"
"Cry Wolf"
"Deep Valley"

Completed
"Escape Me Never"
"The Woman in White"
"The Treasure of the Sierra Madre"

In Production
"Winter Meeting"

Preparing
"African Queen"
"Autumn Crocus"
"The Fountainhead"
"Lightning Strikes Twice"
"Moby Dick"
"Return of the Soldier"
"The Two Worlds of Johnny Truro"
Irving Rapper
Director

In Release
"DECEPTION"

Completed
"THE VOICE OF THE TURTLE"
ROBERT BUCKNER
Producer

"LIFE WITH FATHER"
Warner Bros.

Preparing
"PATENT APPLIED FOR"
Universal-International
Raoul Walsh

DIRECTED

"SILVER RIVER"

IN PREPARATION

"COLT .45"
HOPALONG CASSIDY PRODUCTIONS, INC.

WILLIAM BOYD
(HOPPY)

LEWIS J. RACHMIL

UNITED ARTISTS RELEASE
"Little Fellers" That Do a Big Job

Detailed Information on All Releases for the 1946-47 Season

Columbia

ALL-STAR COMEDIES

Andy Plays Hookey...8425... (18)............Dec. 19, '46
Andy Clyde finds it doesn't pay to play hookey from the office, especially with in-laws around.

Bride and Groom...8439... (16)..............Mar. 27
Shemp Howard on his way to get married, becomes involved in one escape after another, while his bride waits at the church.

Cusid Goes Nuts...8423... (16)..............May 1
Vera Vague plays a hilarious dual role as a shy spinster and a wolfish.

Fright Night...8405... (17)..............Mar. 6
The Stooges as prizefight managers become involved with gangsters who attempt to fix the big fight.

G. I. Wanna Home...8401... (15%)............Sept. 5, '46
The Three Stooges "unsettle" the housing problem.

Good Bad Egg, The...8438... (17)............Mar. 20
A proposal written on an egg changes Joe De Ria's status as a bachelor inventor.

Half Wits' Holiday...8410... (17%).........Jan. 9
The Three Stooges are hired by a psychologist to prove that proper environment makes gentsmen out of the lowest forms of human life. The psychologist loses.

Hold That Lion...8417... (16%)..............July 17
The Three Stooges, after a thief who stole their inheritance money, wind up in a baggage car on a train and tangle with an escaped lion.

Honeymoon Blues...8422... (17)............Oct. 17, '46
The honeymoon of Hugh Herbert, detective, is constantly being interrupted, following an assignment to recover blackmail letters.

Hot Heir...8124... (16%)..............Feb. 13
Hugh Herbert tries to impress a wealthy uncle, but misadventure seems to dog him.

Meet Mr. Mischief...8435... (17%)............Jan. 23
Harry Von Zell's wife breaks him of playing practical jokes by having a pseudo-Indian mystic frighten him.

Moron Than Off...8434... (17)..............Nov. 28, '46
Sterling Holloway buys a swine-keeper's ticket with the money due on the furniture, and winds up as an escaped criminal.

Nervous Shakedown...8428... (15%)............May 8
Hugh Herbert goes to a sanitarium for a rest cure, and runs into phony doctors and escaped criminals.

Out West...8406... (17%)..............Apr. 24
The Three Stooges go west because one of them has vein trouble, are victimized by gangsters who think the "vein" is a gold mine.

Pardon My Terror...8421... (16%)............Sept. 12, '46
Schilling and Lane as detectives are almost murdered themselves while trying to solve a killing at an old mansion.

Reno Vates...8422... (18%)..............Nov. 21, '46
Vera Vague gets a divorce, marries her lawyer, and honeymoon at the old home, where she is heckled by former husband who still lives there.

Rhythm and Weep...8402... (17%)............Oct. 3, '46
The Three Stooges on the verge of committing suicide are saved by a "millionaire" who turns out to be a nut.

Scooper Dooper...8427... (18)..............Feb. 27
Sterling Holloway, newshawk, is given a false lead for a scoop story concerning jewel thieves. The tip turns out to be true.

Stagily Married...8433... (16%)..............Nov. 7, '46
Joe De Ria refuses to go to his store on Friday the 13th, but finds out it's unlucky to stay at home.

Society Mugs...8431... (16)..............Sept. 19, '46
Getting a wrong telephone number brings a mouse-trap inventor instead of an escort to a party.

So's Your Antenna...8432... (17)............Oct. 10, '46
Harry Von Zell is the innocent victim of bank robbers who plan to use him on a holdup job.

Three Little Pirates...8403... (18)............Dec. 5, '46
The Three Stooges, shipwrecked on an island, are ordered executed, but manage to bluff their way out.

Training for Trouble...8427... (15%)............July 2
Schilling and Lane are two unemployed vaudeville hoofers. Obstacles face them at every turn in their hunt for work.

Two Jills and a Jack...8440... (18)............Apr. 17
Andy Clyde thinks his sweetheart is married to his best friend, and the friend thinks his wife and Andy are having an affair.

COLOR PHANTASIES

Fowl Brawl...8701... (6)..............Jan. 9
(Sly Fox)

Leave Us Chase It...8704... (6%)............May 15
(Superkate and Mitye Mouse)

Tooth or Consequences...8705... (6%)............June 5
(Fox and Crow)

Uncultured Vulture, The...8702... (5%)............Feb. 6
(Professor and the Vulture)

Wacky Quacky...8703... (6)..............Mar. 20
(The Witty Duck)

COLOR Rhapsodies

(Technicolor)

Big House Blues...8503... (7)..............Mar. 6
(Flippy, the Canary)

Cockeyed For Two...8502... (6)..............Feb. 13
(Poor Hungry Pigeon)

Loco Lob...8501... (6)..............Jan. 9
(Big Bad Wolf and Poor Little Rabbit)

Mother Hubba-Hubba Hubbard...8504
(6)..............May 29
(The Dog Detective)

Up'n Atom...8505... (6)..............July 10
(Klaver Kat)

COMMUNITY SINGS

(Series 11)

No. 1...8651... (9½)..............Sept. 12, '46
(Leibert) The Gypsy

No. 2...8652... (10)..............Oct. 10, '46
(Baker) It's a Pity to Say Goodnight

No. 3...8653... (9½)..............Nov. 14, '46
(Leibert) Surrender

No. 4...8654... (9½)..............Dec. 19, '46
(Baker) Pretending

No. 5...8655... (10)..............Jan. 23
(Leibert) Rumors Are Flying

No. 6...8656... (10)..............Feb. 27
(Baker) Ole Buttermilk Sky

No. 7...8657... (9½)..............Mar. 13
(Leibert) The Coffee Song

No. 8...8658... (10½)..............Apr. 17
(Baker) I'll Close My Eyes

No. 9...8659... (10½)..............May 22
(Leibert) For Sentimental Reasons

No. 10...8660... (9½)..............July 19
(Baker) Managua, Nicaragua

SCREEN SNAPSHOTs

(Series 26)

No. 1...8851... (10)..............Sept. 5, '46
Radio Characters

No. 2...8852... (10)..............Oct. 5, '46
Looking Down on Hollywood

No. 3...8853... (10)..............Nov. 7, '46
Rodeo

No. 4...8854... (9½)..............Dec. 26, '46
Skolosky Party

No. 5...8855... (9)..............Jan. 23
Movie Columnists

No. 6...8856... (9)..............Feb. 6
Behind the Mike

No. 7...8857... (10)..............Mar. 13
Holiday in Las Vegas

No. 8...8858... (10)..............Apr. 10
My Pal Ringeye

No. 9...8859... (10)..............May 1
Famous Hollywood Mothers

No. 10...8860... (9)..............June 12
So This Is Hollywood

THRILLS OF MUSIC

(Series 1)

No. 1...8951... (10)..............Sept. 12, '46
(Jerry Wald & Orchestra)

No. 2...8952... (10½)..............Oct. 17, '46
(Machito & Orchestra)

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BOXTFICE
GRANTLAND RICE SPOTLIGHTS
Diamond Gals...R6-10... (10) ...July 18 Previews 156 golden girls of the All-American Girls' Baseball League, during their training season in Havana.

Dive Hi Champs...R6-2... (10) ...Oct. 11, '46 Swimmers go through their thrilling aerial aquatic races against picturesque backgrounds.

Iced Lightning...R6-8... (10) ...Apr. 18 Traces the development of hockey in Canada, and shows a hair-raising game between two rival Canadian teams.

Jumping Jacks...R6-5... (93*) ...Jan. 10 Leading Texas athletes and a group of Dallas teen-agers put on a spectacular show.

Like Father—Like Son...R6-4 ... (10) ...Dec. 13, '46 The sons of five leading American athletes are shown taking training from their dads.

Making the Varsity...R6-9... (10) ...June 13 Features the sports activities at Yale University.

Queens of the Court...R6-3... (10) ...Nov. 15, '46 Tennis training at Rollins College in Florida, with shots of national champ graduates of the school.

Race Horses Are Born...R6-1... (9) ...Oct. 4, '46 Training thoroughbreds at a New Jersey farm for the big races. Narrated by Ted Husing.

Selling the Sun...R6-6... (10) ...Jan. 31 Florida's sun-soaked beaches and resorts in the winter months; local beauties vie for title of Florida's grapefruit queen.

Under White Sails...R6-7... (9) ...Feb. 28 Sailboats in action--at Connecticut, New York and off the Massachusetts coast.

LITTLE LULU (Technicolor)
Baby Sitter, The...D6-5... (7) ...Nov. 28 Bout with a Truant, A...D6-3... (8) ...Oct. 10 Cad and Cuddle...D6-2... (8) ...July 18 Dog Show-Off, The...D6-6... (7) ...Not set Loose in the Caboose...D6-1... (8) ...May 23 Super Lulu...D6-4... (7) ...Nov. 21

MUSICAL PARADES (Technicolor)
Champagne for Two...FFG-2... (29) ...June 13 Jingle, Jangle, Jingle...FFG-6... (19) ...Jan. 1, '48 Midnight Serenade...FFG-5... (18) ...Nov. 21 Paris in the Spring...FFG-4... (10) ...July 26 Smooth Sailing...FFG-3... (20) ...Aug. 8 Sweet and Low...FFG-1... (19) ...Mar. 28

NOVELTOONS (Technicolor)
Enchanted Square, The...P6-3... (10) ...May 9 Madhatter Island...P6-4... (9) ...June 27 Mild West, The...P6-7... (7) ...Aug. 22 Much Ado About Mutton...P6-5... (8) ...July 25 Naughty But Nice...P6-8... (7) ...July 10 Spree for All...P6-1... (7) ...Oct. 18, '46 Stupidities Cat...P6-2... (7) ...Apr. 25 Wee Men, The...P6-6... (10) ...Aug. 8

PACEMAKERS
Brains Can Be Beautiful...K6-5... (10) ...May 30 A trio of women who have both beauty and brains--Jacqueline Cochran, Eye Curie, Jinx Falkenburg.

Brooklyn, I Love You...K6-1... (10) ...Oct. 4, '46 The Dodger baseball team is featured, as well as some of its enthusiastic fans.

Everybody Talks About It...K6-6 ... (10) ...Aug. 1 Explains the science of weather forecasting. Also shows the development of man-made weather at the General Electric laboratories. Narration by Tex McCrary.

Love in Tune...K6-2... (93*) ...Oct. 25, '46 Hal McIntyre and his orchestra play while

World of Sports (Commentaries by Bill Stern)
Army Football Champions...8801 (11) ...Sept. 19, '46 Army gridiron champs in training and in actual victory plays.

Best in Show (Dogs)...8804... (9) ...Dec. 12, '46 How dogs are trained and prepared for the blue ribbon exhibits.

Cue Tricks...8806... (9) ...Feb. 20 The world's male and female pocket billiard champs. An 8-year-old cue artist performs seemingly impossible feats.

Goofy Golf...8888... (8) ...Apr. 24 Joe Elmar, trick-shot artist, impersonates various types of golfers.

Grappling Groaners...8809... (9) ...May 29 Famous wrestlers exhibit difficult holds, twists and hammerlocks.

Hi-Li...8805... (9) ...Nov. 21, '46 The fundamentals of the Latin American game jai-alai (pronounced like the title), which is called the fastest and one of the most dangerous of all sports.

Polo...8805... (9) ...Jan. 30 Action shots by experts; how polo ponies are trained; a polo match between leading U.S. and Mexico teams.

Ten Pin Magic...8802... (10) ...Oct. 24, '46 How bowling champs make strikes and spares.

Tennis Wizards...8807... (9) ...Mar. 20 The world's greatest professional tennis champs in action.

Volley-Oop!...8810... (8) ...July 26 Two professionals dispel the idea that badminton is a leisurely game.

Metro-Goldwyn-Mayer
FITZPATRICK TRAVELTALKS (Technicolor)
Around the World in California...T-815 ... (10) ...May 17 Calling on Costa Rica...T-812... (10) ...Mar. 5 Glimpses of California...T-811 ... (10) ...Oct. 30, '46 Glimpses of New Scotland...T-815 ... (9) ...Aug. 30 On the Shores of Nova Scotia...T-914 ... (8) ...June 28

MGM NEWS OF THE DAY
(Released Twice Weekly)
MGM SPECIALS (Two Reels)
Give Us the Earth...A-802... (21) ...June 21 Dr. Sprague Hatch, YMCA rehabilitation expert, educates Mexican natives along the paths of modern agriculture.

Luckiest Guy in the World, The...A-801 ... (21) ...Jan. 25 A gambler steals from his firm, accidentally kills his wife, commits another murder on purpose, and almost gets away with it all.

MGM TECHNICOLOR CARTOONS
Henpecked Hobies...W-831... (8) ...Oct. 26, '46 Hound Hunters...W-834... (7) ...Apr. 12 (Dog catchers)
Red Hot Rangers...W-836... (8) ...May 31 Uncle Tom's Cabana...W-839... (8) ...July 19

PASSING PARADE
Amazing Mr. Nordill, The...K-873 ... (10) ...Aug. 30 The baffling case of Everett Nordill, counterfeiter, is re-enacted on the screen. Leon Ames has the title role.

Really Important Person, A...K-871 ... (11) ...Jan. 11 A cop's son enters an essay contest, and not finding the right character in history, writes about his dad and wins.

Tennis in Rhythm...K-872... (10) ...Aug. 23 PETE SMITH SPECIALTIES
Athleticizs...S-855... (9) ...Jan. 11 Brain-teasing questions on sports, including swimming, wrestling, midget auto-racing and golf.

Diamond Demon...S-856... (9) ...Feb. 1 Johnny Price, the world's greatest trick ball player, does his stuff.

Early Sports Quiz...S-857... (9) ...Mar. 1 Baseball, basketball, football, roller skating and sking sequences of early days of sports.

Football Thrills No. 9...S-851... (9) ...Sept. 7, '46 Highlights of the important games of the past year.

I Love My Husband But...S-853 ... (10) ...Dec. 7, '46 Various types of husbands who get on wife's nerves, including the sloppy, the inconsiderate, the food-grouch, and the cant-fix-it types.

I Love My Wife But...S-858... (9) ...Apr. 5 The short course to inaugurate National Laugh Week and deals with Mr. and Mrs. Average Couple and the irritating faults each finds in the other.

Neighbor Pests...S-859... (9) ...May 3 There is the telephone pest, the type that throws wild parties, the lawnmower borrower. Then there is always one with a vicious dog.

Pet Pieves...S-860... (9) ...July 5 Some of which include lengthy conversationalists in public telephone booths; those who chew gum through magazines but do not buy; key chain twirlers, etc.

Playing by Ear...S-854... (9) ...Dec. 28, '46 Blind persons illustrate how they engage in active sports, through development of a sense of timing and use of their hearing.

Sure Cures...S-852... (11) ...Nov. 2, '46 Lampoons home remedy cures for various types of ailments.

TOM & JERRY CARTOONS (Technicolor)
Cat Concerto, The...W-835... (7) ...Apr. 26 Cat Fishin'...W-832... (8) ...Feb. 22 (Dr. Jekyll and Mr. Mouse...W-837 ... (8) ...June 14 Mouse in the House...W-840... (8) ...Aug. 20 Part Time Pal...W-832... (8) ...Mar. 15 Salt Water Tabby...W-838... (7) ...July 12

Paramount
GEORGE PAL PUPPETTOONS (Technicolor)
Date With Duke...U6-3... (8) ...Oct. 31 Rhapsody in Wood...U6-4... (9) ...Dec. 19 Tubby the Tubba...U6-5... (10) ...July 11 Wilbur the Lion...U6-1... (10) ...Apr. 18

BAROMETER Section
Currently in Release

ROBERT CUMMINGS • BRIAN DONLEVY

in

"Heaven Only Knows"

with

Marjorie Reynolds

and

Jorja Curtright

directed by Albert S. Rogell

Soon to be Released

MARIA MONTEZ
JEAN PIERRE AUMONT • DENNIS O'KEEFE

in

"ATLANTIS"

directed by ARTHUR RIPLEY

Nero Films are Released thru

UNITED ARTISTS
Triangle Productions, Inc.

MARY PICKFORD  CHARLES "BUDDY" ROGERS
RALPH COHN

* 

Soon to be released:

CLAUDETTE COLBERT
ROBERT CUMMINGS
DON AMEYCHE

in

"SLEEP, MY LOVE"

with
Rita Johnson — George Coulouris
and
HAZEL BROOKS

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In Preparation:

"THE STARDUST ROAD"
(The Story of Hoagy Carmichael)
and
"THE UNLOVED"
with a cast to be announced

Releasing Thru United Artists
Arthur Lubin

In Release:

"NEW ORLEANS"
A Jules Levey Production
for
United Artists

In Production:

"MICKEY"
Eagle-Lion

In Preparation:

"DEADLOCK"
Based on famous W. W. Jacobs story
the camera focuses visual attention on the effects of music on people.

Radio, Take It Away!...K6-3...[11]...Jan. 31
A safari with a sound recordist and an expert on mounting horns of longhoorn steers.

Swedish Glass Makers...L6-2...[10]...Feb. 14
Glass making by skilled artisans in a Swedish village on the Baltic sea; quaint and artistic wood-carvings; patents recently disposed of by the U.S. patent office; elaborate hairdos worn by Nipponese women.

Stunt Girl, The...L6-4...[11]...May 2
Hollywood's famous stunt girl who doubles for the stars; a family of artists; portraits carved out of ivory; a collection of early American transportation vehicles.

POPEYE CARTOONS

Abusement Park...E6-1...[7]...Apr. 25
I'll Be Ski-ing Ya...E6-9...[8]...June 13
Popeye and the Pirates...E6-3...[8]...Sept. 15
Royal Four Flusher...E6-4...[6]...Sept. 12
Safari So Good...E6-6...[7]...Nov. 7
Wotia Knight...E6-5...[7]...Oct. 24

MUSICAL FEATURETTES

Carle Comes Calling...L6-204...[16]...Sept. 12
"The wizard of the keys," Frankie Carle, plays some unusual piano arrangements.

Follow That Music...L6-206...[18]...Jan. 21
Geke Krupa and Orchestra; Judy Carroll, vocalist; and the Negoys.

Let's Make Rhythm...L6-208...[18]...May 23
Features Stan Kenton and Orchestra, and several popular song numbers.

Pathe News

Released Twice Weekly
Pathe News No. 102 is last of series issued by RKO. Released as "Warner Pathe News," beginning around middle of August 1947.

Patihe Sportscopes

Boating Fever...L6-303...[8]...Nov. 22, '46
Pictorial boating tips, with demonstrations by experts.

Ike Skippers...L6-307...[8]...Mar. 7
Iceboating on Lake Winnebago, Wis., with scenes of iceboat races.

Kentucky Basketeers...L6-304...[8]...Dec. 13
Kentucky University's camp basketball team is shown on the campus, at practice and in a game with Rhode Island State.

Racing Sleuth...L6-309...[8]...May 22
How races are protected from fixers, thieves, touts, swindlers and dopers.

Reading and Riding...L6-313...[8]...Aug. 22
A school for boys in Arizona, where students combine classroom work with outdoor activities.

Skiing Lady...L6-301...[9]...Sept. 29, '46
Gretchen Meller is shown in training for defense of her title as amateur figure skating champion of the U.S.

KLM at 100...L6-311...[8]...June 27
KLM's 100th anniversary, with scenes of flight and aircraft.

Summer's Tale...L6-310...[8]...May 30
A camera study of a pair of foxes in a for-
JAY RICHARD KENNEDY

COMPLETED

"TO THE ENDS OF THE EARTH"

Associate Producer and Original Screenplay
(Columbia)

IN PREPARATION

"BEYOND THESE GATES"

"FREEDOM FROM FEAR"
Arthur Freed
Producer

Jimmy Durante
M-G-M
SAMUEL MARX
Producer

In Release
"My Brother Talks to Horses"
"The Beginning or the End"

In Preparation
"The History of Rome Hanks"
"The Red Mill"

Carmen Miranda
est in Sweden; also shots of summer flowers, bees, insects, etc.

Wild Turkey...74,308... (8)  Apr. 4 Hunting the woodland birds in the wooded hills along the Potomac river.

RAY WHITLEY WESTERN MUSICALS
(Reissues)
Bar Buckaroos...73,104... (16)  Sept. 6, 46
Bandits and Ballads...73,503... (17)  Nov. 15, 46
Buckaroo Broadcast...73,504... (18)  Dec. 30, 46
Cupid Rides the Range...73,502
(18)  Oct. 11, 46

SPECIAL SINGLE REEL
Football Highlights of 1946...73,100... (18)  Dec. 10, 46
Highlights of the big gridiron games of the season, plus a football musical score.

THIS IS AMERICA
(Fifth Series)
Beauty Sale...73,101... (17)  Nov. 15, 46 (Models and modeling.)
Big Party...73,107... (17)  May 2 (The Mardi Gras.)
Campus Boom...73,104... (16)  Feb. 7 (Veteran enrollments.)
Forgotten Island...73,106... (18)  Apr. 4 (Puerto Rico)
49th State, The...73,112... (16)  Sept. 19 (Hawaii)
Getaway Today...73,102... (18)  Dec. 13, 46
I Am an Alcoholic...73,108... (17)  May 30 (Alcoholics Anonymous)
Nation Is Born...73,103... (20)  Jan. 10
Passport to Nowhere...73,109... (19)  June 27 (Europe’s D.P.'s.)
San Francisco-Pacific Gateway...73,105... (16)  Mar. 7
Treasure House...73,111... (16)  Aug. 22 (Smithsonian Institution)
Whistle in the Night...73,110... (18)  July 25 (America’s railroads)
Untilled...73,113... (17)  Oct. 17

20th Century-Fox

DRIBBLE PUSL PARADE
©Fisherman's Nightmare...7551... (8)  May 2 A fisherman falls asleep and dreams of an underwater world where people live and have the same problems as land people. Commentary by Lew Lehr.
Monkey-Tone News...7901... (9)  Jan. 17 Lew Lehr does the commentary in newsreel fashion while trained monkeys perform.

MARCH OF TIME
No. 12... (Vol. 12)... (19)  Aug. 9, 46 Atomic Power.
No. 1... (Vol. 13)... (17)  Sept. 6, 46 Is Everybody Happy?
No. 2... (Vol. 13)... (17)  Oct. 4, 46 World Food Problem.
No. 3... (Vol. 13)... (17)  Nov. 1, 46 The Soviet Neighbor—Czechoslovakia.
No. 4... (Vol. 13)... (18)  Nov. 29, 46 The American Cop.
No. 5... (Vol. 13)... (17)  Dec. 27, 46 Nobody's Children.
No. 6... (Vol. 13)... (18)  Jan. 24 Germany—Handle With Care.
No. 7... (Vol. 13)... (17)  Feb. 21 Fashion Means Business.
No. 8... (Vol. 13)... (16)  Mar. 21 The Teachers’ Crisis.
No. 9... (Vol. 13)... (18)  Apr. 18 Storm Over Britain.
No. 10... (Vol. 13)... (19)  May 16 The Russians Nobody Knows.
No. 11... (Vol. 13)... (19)  June 13 Your Doctors—1947.

No. 12... (Vol. 13)... (18)  July 11 New Trains for Old?
No. 13... (Vol. 13)... (18)  Aug. 8 Turkey’s 100 Million.

MOVİETONE ADVENTURES
(Black and White)
Fantasy of Siam...7501... (8)  Jan. 3 Scenes of splendor in the royal palace with contrasting glimpses of modern life; views of ancient pagodas and temples.
Harvest of the Sea...7203... (9)  July 4 Fishing as a livelihood in the village of Nam in Canada's British Columbia; dangerous sponge-fishing in the Gulf of Mexico.
Royalty of the Range...7292... (9)  Mar. 7 How prize herds are trained for the American Royal exhibition show.

Cape of Good Hope, The...7255... (8)  Apr. 4 A travelog showing modern seaside resorts on the Cape of Good Hope, with shots of its jutting cliffs and surrounding country.

Gardens of the Sea...7257... (8)  June 20 Undersea life on the Australian Great Barrier Coral Reef.

Girls and Gags...7254... (8)  Nov. 22, 46 The technique used by publicity men in taking pictures of pretty girls in bathing suit poses.

Historic Caper Town...7233... (8)  Oct. 18, 46 Scenic wonders of the city of Caper Town, South Africa; plus cooperation achievements made during World War II.

Jamaica...7252... (8)  Sept. 13, 46 A camera tour through the modern capital of Kingston in Jamaica, and other points of interest, including the agricultural areas.

Romance of the Fjords...7258... (8)  June 27 Scenery of the Norwegian coast and mountain country, where natives travel largely by boat.

Sons of Courage...7251... (8)  Aug. 2, 46 Purebred Arabian steeds put on a show at the Lazy V Ranch in Colorado.

Zululand...7256... (8)  June 6 Modern customs and traditions of the Zulu tribe, which enjoys autonomy and self-rule under the government of South Africa.

MOVİETONE NEWS
(Released Twice Weekly)

SPORTS
(Black and White)
Football Fanfare...7230... (9)  Aug. 23, 46 Highlights of the big games of 1945.
Style of the Stars...7250... (10)  Feb. 7 Closeups of shots by top women golfers; American League baseball stars in action; five swimming and diving queens.

Tanbark Champions...7303... (8)  May 23 Thoroughbreds parade across the arena at the American Royal Horse Show in Kansas City.

Wings of the Wind...7304... (8)  July 18 Sailboat races, iceboating and water skiing.

(Turkey)

Playtime’s Journey...7352... (8)  Dec. 13, 46 A summertime visit to a Pennsylvania palomino farm and to the buffalo area of Wyoming; the famous Engen brothers shown skiing in the North Dakota

Summer Trails...7325... (8)  Nov. 8, 46 Four young men hit the trails of Pennsylvania, which includes hiking, visiting a horse farm, watching trout fishermen and seeing the Grand Canyon at Wellsboro.

Winter Holiday...7351... (8)  Sept. 27, 46 Winter sports at Lake Placid, including skiing, ice-skating and sleigh riding.

TERRYTOONS
(Trancecolor)

Beanstalk Jack...7510... (7)  Dec. 29, 46
Gandy Goose in Mexican Baseball...7515
(7)  Mar. 14
Housing Problem, The...7506... (7)  Oct. 25, 46
Mighty Mouse and the Hap Cat...7589
(7)  Dec. 6, 46
Mighty Mouse in Aladdin's Lamp...7516
(7)  Mar. 28
Mighty Mouse in the Crackpot King...7507
(7)  Nov. 15, 46
Mighty Mouse in Crying Wolf...7501
(7)  Jan. 10
Mighty Mouse in Dead End Cats...7513
(7)  Feb. 14
Mighty Mouse in the Electronic Mouse Trap...7506... (7)  Sept. 6, 46
Mighty Mouse in the Jail Break...7504
(7)  Sept. 20, 46
Mighty Mouse in Sky Is Falling...7518
(7)  Apr. 25
Mighty Mouse in Winning the West...7501
(7)  Aug. 16, 46
Mighty Mouse Meets Deadly Dick...7520
(7)  May 30
Snow Man, The...7505... (7)  Oct. 11, 46
Talking Magpies in Cat Trouble, The...7517... (7)  Apr. 11
Talking Magpies in Happy Go Lucky, The...7514... (7)  Feb. 28
Talking Magpies in McDougall's Rest Farm, The...7512... (7)  May 9
Talking Magpies in the Uninvited Pets, The...7508... (7)  Nov. 29, 46

Tortoise Wins Again, The...7502
(7)  Aug. 30, 46

United Artists

DAFFY DITTY
(Trancecolor)
Choo Choo Amigo...7444... (8)  July 5, 46 A Mexican locomotive, outdated but beloved by the natives, is about to be replaced with an ultramodern streamliner.

Pepeito's Serenade...7552... (8)  Aug. 16, 46 The little puppet goes through some horrifying experiences for his sweetheart who wants him to become a musician.

MUSICOLORS
(Cinecolor)

Enquiled Cathedral, The...7252... (8)  June 13 A foreword tells of the weird music, chanting and tolling of bells that comes from the sea where a cathedral was swallowed by waves. The Symphony Orchestra of Los Angeles plays the opening music as the camera presents striking underwater effects.

“Theeta and Fugue” in D Minor...M1
(10)  Oct. 15, 46

A panorama of beauty sculptured throughout by nature, in the Bryce Canyone of Utah, filmed without a background accompaniment of Bach’s music.

THE WORLD TODAY
Wonder Eye...W71... (10)  May 16

Natural and man-made wonders of the world as seen through the lens of a trick camera.

Universal

ANSWER MAN SERIES
(Questions of general interest, based on the radio program of the same name.)

Answer Man No. 1, The...2591
(10)  Oct. 21, 46
Dennis Morgan

Leo Forbstein
Musical Director
MAX STEINER
COMPOSER-CONDUCTOR

John H. Auer
Producer-Director

Completed:
"The Flame"

Shooting:
"I, Jane Doe"

Preparing:
"Another Dawn"
"Don Careless"
"Mr. Mighty"
JERRY BRESLER
Producer

CLAUDE BINYON
PRODUCED
"SUDDENLY IT'S SPRING"
PAULETTE GODDARD - FRED MacMURRAY
FOR PARAMOUNT

WILL DIRECT
MacKINLAY KANTOR'S
"MIDNIGHT LACE"
Starring CLAUDETTE COLBERT

and

FREDERIC WAKEMAN'S
"THE SAXON CHARM"
FOR UNIVERSAL-INTERNATIONAL
Robert Arthur
Producer

"Buck Privates Come Home"
"The Wistful Widow of Wagon Gap"

Preparing:
"Are You With It?"
"The Brain of Frankenstein"
"Three for the Money"

ExCLUSIVE REPRESENTATION
SAM JAFFE AGENCY

Merle Oberon

Business Management
WALLACE E. HUNT
Warner Bros.

BLUE RIBBON HIT PARADES

Cagey Canary...3101...(7)...Dec. 24
Cat's Tale...3306... (7)...Nov. 25
Doggone Modern...3308... (7)...Nov. 18
Fox-Pox...3301... (7)...Nov. 11
Goody Grovers...3307... (7)...Nov. 4
Have You Got Any Castles...3304... (7)...Oct. 28
Pigs Is Pigs...3305... (7)...Oct. 21
Rhapsody in Blue...3303... (7)...Oct. 14
Sneezing Wessel...3309... (7)...Oct. 7
Sniffles Bells The Cat...3311... (7)...Sept. 30
Wacky Worm...3302... (7)...Sept. 23
You're An Edward...3306... (7)...Oct. 16

BUGS BUNNY SPECIALS

Easter Yeggs...3719... (7)...June 28
Hare Grows in Manhattan...2726... (7)...Mar. 22

FEATURABLES (New)

Okay for Sound...3101

Ray Of Sunshine...2003... (7)...Sept. 7
A brief history of talking pictures, from the Thomas Edison laboratories to the modern sound studios at Burbank, Calif.

(Reissues)

Alice In Movieland...3103... (9)...Dec. 21
A movie-struck girl while on a train bound for Hollywood, dreams the brilliant future she longs for. Joan Leslie plays the lead.

Dog In the Orchard...3104... (9)...Jan. 11
Tale of murder and illicit romance and a dog who avenges the murder of his beloved mistress. Howard da Silva has the lead role.

Keystone Hotel...3105... (9)...Feb. 8
A Mack Sennett "custard pie" comedy, with such oldtimers as Ben Turpin, Ford Sterling, Chester Conklin, Hank Mann and Marie Prevost.

Minstrel Days...3102... (9)...Nov. 30
Twelve numbers popular a couple of decades ago behind the footlights.

Remember When...3106... (9)...Apr. 5
An oldtime dance and music hall of the Gay Nineties, with some of the old vaudeville favorites.

JOE MCDOWEES COMEDIES

So You Think You're A Nervous Wreck...3108... (10)...Dec. 28
A nervous visit a psychiatrist, but goes to the extreme in following his advice and winds up in an insane asylum.

So You Want To Be In Pictures...3405... (10)...June 7

Singing Barbers, The...3382... (10)...Feb. 17
The Gordonires.

SPECIAL FEATURETTES (Two Reels)

Fight of the Wild Stallions...2201
A palomino and a black stallion fight for leadership of the herd, before they are captured, broken and branded by wild horse wranglers.

Harnessed Lightning
Not set

UNIVERSAL NEWS (Released Twice Weekly)

VARIETY VIEWS

Bear Facts...3241... (9)...Feb. 24
Bronco Babes...2346... (9)...Feb. 16
Brooklyn, U.S.A...2347... (9)...Aug. 4
Patio Museum...2345... (9)...June 2
Pelican Pranks...2342... (9)...Feb. 24
Play and Plenty...2348... (9)...Aug. 11
Rhumba Holiday...2344... (9)...Apr. 21
Wild West Chimp...2343... (9)...Mar. 17

George O'Hanlon, as a screen-struck ham actor, demonstrates what not to do in landing an acting assignment.

So You Want to Keep Your Hair...3401
Lampoons the things that men will try on their vanishing hairs to keep from having to wear a toupee.

So You Want to Play the Horses...3402
The woeful tale of a man who couldn't leave the horses alone and finally learned his lesson.

So You're Going on a Vacation...3406
George O'Hanlon, as Mr. Average Man, wants to spend his vacation at home reading, but his wife talks him into taking an expensive trip. He ends up reading but without the home conveniences.

So You're Going to Be a Father...3404
The mental tortures and pre-education fathers go through. The audience is given a glimpse of the "results" as they appear 16 years later.

MELODY MASTERS BANDS

Big Time Revue...3688... (10)...Jan. 25
Includes outstanding old vaudeville stars.

Desi Arnaz and Band...3601... (10)...Dec. 13
Melody of Youth...3602... (10)...Dec. 14
California Junior Symphony conducted by Peter Merenblum.

Stan Kenton and Orchestra...3604

Vaddeville Revue...3695... (10)...Apr. 12
An old-fashioned gasp footlight variety show.

Zero Girl...3606... (10)...July 19
Spectacular skating sequences.

MERRIE MELODIES—LOONEY TUNES

Color Cartoons

Along Came Daffy...2729... (7)...June 14
Birth of a Nation...2716... (7)...Apr. 13
Crowing Pains...3702... (7)...July 12
Doggone Cats...3707... (7)...Oct. 12
Foxey Duckling...3704... (7)...Aug. 23
Gay Antics...3714... (7)...Feb. 15
Goody Gophers...2713... (7)...Jan. 25
Hobo Bobo...2718... (7)...May 17
House Hunting Mice...3705... (7)...Sept. 5
Inki at the Circus...3701... (7)...June 21
Orphan Airdale...3706... (7)...Oct. 4
One More Wreath...3712... (7)...Jan. 18
Pest in the House...3703... (7)...Aug. 3
Rabbit Transit...2718... (7)...May 19
Scent-imental Girl...3700... (7)...Mar. 5
Tweedle Pie...3717... (7)...Aug. 3

SPORTS PARADE

Technicolor

American Sports Album...3504... (10)...Mar. 8
Shots of various sporting activities including polo, trout fishing, football, rodeo, hockey, ice skating and sailing.

Arrow Magic...3506... (10)...Mar. 22
Ande Vale, champion archer, performs some unusual tricks with his bow and arrow.

Battle of Champs...3503... (10)...Jan. 18
A five-man golf tournament with only one member who uses golf clubs.

Carnival of Sports...3512... (10)...Aug. 23
The camera follows a sportsman's tour of Venezuela. Shows the natives playing baseball, polo, swimming and in the bull ring.

Day at Hollywood Park, A...2590... (10)...June 7
A screen tour of one of the nation's leading racetracks.

Fishing the Florida Keys...3513

Flying Sportsman in Jamaica...3508... (10)...May 24
GEORGE JESSEL
Producing for 20th Century-Fox

Breaking Records:
"I Wonder Who's Kissing Her Now"

Now Being Released:
Tyrone Power in
"Nightmare Alley"

Preparing:
"Burlesque"
"Waltz Into Darkness"

ARTHUR PIERSON
Under Contract to 20th Century-Fox

Director

"DANGEROUS YEARS"
(A Sol M. Wurtzel Production)
Don Ameche

MANAGEMENT:
M. C. A.

Charles Coburn

Management:
IRVING SALKOW
LEWIS ALLEN
Director

In Release:
"DESERT FURY"
(A Hal Wallis Production)

Completed:
"SO EVIL MY LOVE"

Shooting:
"THE SEALED VERDICT"

Harry Von Zell
Val Lewton
Producer

GEORGE MARSHALL
Director

"PERILS OF PAULINE"
"VARIETY GIRL"
"TAP ROOTS"
(Walter Wanger—U-I)

Preparing
"HAZARD"
The camera follows an airliner to Jamaica, where various sports activities are in progress.

**Horse Racing.** 3507...[10]...May 2
Trimming the "standard bred" horse for the races. Shots of the Santa Anita race track event.

**King of the Everglades.** 3501...[18]...Jan. 3511...
Reconstruction of the Florida Everglades, including its swamps and wildlife, as shown capturing alligators, turtles and rare fish.

**Lucky Hunter.** 3592...[10]...Oct. 26, '46
Hunting with bow and arrow with Howard Hill, who aims at some unusual targets—

and hits them.

**Let's Go Swimming.** 3505...[10]...Jan. 4
Aquatic feats, including an underwater ballet by a pair of twins.

**Sportsman's Playground.** 3511...[10]...July 5
Glimpses of horse shows, sailing, riding, fishing, and barbecues, in a camera trip to Puerto Rico, the Virgin Islands and Trinidad.

**Tennis Town.** 3510...[10]...June 21
Why the state of California has provided America with so many tennis champions.

**TECHNICOLOR ADVENTURE SPECIALS**

**Branding Irons.** 3006...[10]...Aug. 16
Highlights in the history of various ranches identified by their branding iron.

**Circus Horse.** 3504...[10]...June 28
An old circus horse brings good luck at the stake to his young, gold-prospecting benefactor, Alan Hale.

**Glamour Town.** 3805...[10]...Aug. 2
Scenes of famous streets and places in Hollywood.

**Kingdom of the Wild.** 3803...[10]...Mar. 15
Scenic shots of the great national forests of the west.

**Rubber River.** 3802...[10]...Nov. 16, '46
How rubber is gathered in the heart of the jungle and prepared for transportation to the United States.

**Star Spangled City.** 3801...[10]...Oct. 19, '46
Famous landmarks and scenic highspots in the nation's capital city.

**TECHNICOLOR SPECIALS**

**Boy and His Dog.** A...3003...[20]...Apr. 26
Winner of the 1946 Academy award in the two-color division. Cast comprises Harry Davenport, Billy Sheffild, Dorothy Adams.

**Cinderella's Feller.** 3001...[20]...Sept. 21, '46—Reissue
Child performers re-enact the famous Cinderella story.

**Hollywood Wonderland.** 3006...[20]...Aug. 9
A screen tour of offices of studio artists and craftsmen; glimpses of a few scene shots being made.

**Last Bomb, The.** 3002...[20]...Nov. 2, '46
Aegypt, the Nagasaki which brought about the end of war with Japan.

**Romance and Dance.** 3007...[20]...Aug. 30
Colorful scenes of festivities celebrations in Mexico.

**Saddle Up.** 3004...[20]...Mar. 1
Scenic wonders of Mexico; glimpses of polo matches, the racetrack and the bull-fighting ring.

**Song of a Nation.** The...3005...[20]...May 31
Story of the birth of America's national anthem. Donald Woods, Claire Dodd.

**WARNER PATHE NEWS**

[Released Twice Weekly]

Warners took over RKO Pathe News in August 1947.

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**Serials**

**COLUMBIA**

**Jack Armstrong, the All-American Boy.** 3810...15 chapters...[10]...Feb. 6
John Hart, Joe Brown, Rosemary LaPierce, Pierre Watkin.

**Son of the G Men.** 3510
15 chapters...[10]...Oct. 24, '46
Bob Shaw, Dawn Kennedy, Robert "Buz", Hale, Jim Diehl, Hugh Prosser, Leonerd Penn.

**Vigilante.** The...3810...15 chapters...[10]...May 22
Norby Byrd, Ramsey Ames, Lyle Talbot, George Ofnerman Jr.

**REPUBLIC**

**Black Widow, The.** 694...13 chapters...[10]...June 10

**Jesse James Rides Again.** 693
13 chapters...[20]...Mar. 21
Clayton Moore, Linda Stirling, Roy Barcroft, John Compton.

**Jungle Girl.** 692
15 chapters...[20]...Apr. 18—Reissue
Frances Gifford, Tom Neal, Gerald Mohr, Eddie Auff.

**Son of Zorro.** 691...13 chapters...[10]...Jan. 18
George Turner, Peggy Stewart, Roy Barcroft, Edward Cassidy.

**UNIVERSAL**

**Mysterious Mr. M.** 3581-2583
12 chapters...[10]...July 23, '46
Dennis Moore, Richard Martin, Edmond MacDonald.

**Foreign**

**Animals and the Brigands, The.** 10
Praska-Brandon
Animated color cartoon from Czechoslovakia, and winner of the "best cartoon" award at the Cannes International Film Festival.

**Biography of the Motion Picture Camera.**

**The.** [20]...A Films
Documentary made in France, with English narration. Tells the story of the first motion picture cameras and the inventors that preceded Thomas A. Edison. (Available in both 35mm and 16mm.)

**Bridge, The.**

[16]
Czech Film Co.—Brand Films

**Christmas Dream.** 10
Zlin-Brandon
Marionette film. A little girl falls asleep and as she dreams her toys come to life. (A Czech production.)

**Etruscan Civilization, The.**

[10]
Superfilm
Italian-made, narrated in English. History of the development of music, from the original sounds of nature to present-day instruments.

**Poland—Her Country and Her People.**

[10]
Int'l Film Foundation
English narration. History of the country and struggle of its people from the Middle Ages to the liberation in 1945.

**Rebirth of Stalingrad.** 10
Artkino
English narration. Documentary showing the work of reconstruction in the famous city almost wiped out in the German invasion.

**Toy That Grew Up, The.** 30
A. F. Films
Animated cartoon produced in France with English narration. Explains the early history of animated pictures from the days of the earliest slides to today's animation studios. (Available in both 35mm and 16mm.)

**Verona...**

[12]
Superfilm
Italian-made with English narration. Camera tour of the well-known Italian city.

**Via Margutta...**

[12]
Superfilm
Italian-made with English narration. The audience gets a glimpse inside the various art studios on the famous Italian street of Via Margutta.

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**Miscellaneous**

Are Parents or Society Responsible for Juvenile Delinquency?...[18]...General Films
The radio program, "America's Town Meeting of the Air," makes its first appearance on the screen with a discussion of juvenile delinquency.

**Argentine Primer...**

[21]
General Films
A Julien Bryan production and travelogue of that South American country.

**Assignement: Tel Aviv...**

[10]
United Palestine Appeal
Pictorial tour of the modern all-Jewish city which 40 years ago was a desert. Narrated by Quentin Reynolds.

**Atacama Desert...**

[16]
General Films
One of the driest areas in the world is this desert in Chile. Its nitrate and copper mines provide untold wealth for that country.

**Aubusson Tapestries...**

[14]
A. F. Films
The art of tapestry making is revived in France. Shows students learning the ancient art in a modern school.

Be Your Age...[10]...American Heart Association
and Metropolitan Life Ins. Co.
Distributed gratis. Shows what to do to prevent heart trouble, and what those who have a heart ailment should do. (Produced by Jam Handy Organization.)

**Bill Bailey and the Four Pillars...**

[18]
American Bankers Ass'n—Emerson Yorke
A factual film on the rotating crop plan inaugurated by W. C. Bailey of Clarksville, Tenn., to help the farmers of the region. (Available in both 35mm and 16mm.)

**Bolivia...**

[20]
General Films
Produced by Julian Bryan. Pictorial description of the country—its inhabitants, mines and rubber industry.

**Bronco Busters...**

[10]
Nat'l Film Bd. of Canada
Highlights from Alberta's annual cowboy stampede. (Available in both 16mm.)

**Brotherhood of Man...**

[10]
Film Alliance of America
Animated version of the pamphlet, "The Faces of Mankind," dealing with the problem of racial equality.

**Card Sharps...**

[10]
Telenews
Exposes card gambling rackets.

**Challenge of Housing, The...**

[10]
Nat'l Film Bd. of Canada
Traces juvenile delinquencies to housing shortage and poor living conditions. (Available in both 16mm.)

**Chance to Lose, The...**

[10]
Wilding Prods.
Drivers who gamble with death on the highways.

**Child City, The...**

[30]
Wilding Prods.
Story of Mooseheart, Illinois, founded by the Loyal Order of the Moose to take care of children of members of Wyoming, through misfortune or tragedy, are left homeless.
SAM KATZMAN

Producer

FRANK WISBAR

DIRECTOR
Martin Mooney
Producer

Frank McDonald
DIRECTOR

"Hit Parade of 1947"
(Republic)

"When a Girl's Beautiful"
(Columbia)

"Linda Be Good"
(Cameo)

"Bulldog Drummond Strikes Back"
(Columbia)

In Production
"In a Spanish Town"
(Tentative Title)

(A Gene Autry Production for Columbia in Cinecolor)

*Also Producer

Management
Hallam Cooley
HENRY KOSTER

Directed

"THE BISHOP'S WIFE"

Jack Schwarz Productions

In Production "The ENCHANTED VALLEY"

In Cinecolor
City Sings,. (18) Nat'l Film Bd. of Canada Scenes from Winnipeg's annual Manitoba Music Festival. (Available in 16mm and 35mm.)

Color of a Man, The.... (18) Congregational-Christian Churches Stresses the role played by the American Missionary Association in bettering conditions for the Negro. (Available in 16mm and 35mm.)

Crafts of the First. (11) A. F. Films The importance of part fire plays in the manufacture of such products as glass, dishes and enameware.

Dead Strike Back, The.... D-7-2 (16) The North, the South and the Empire, April 11 Grim documentary film of Czechoslovakia (showing horror scenes) during the Nazi occupation, and the final chapter of retribution. Narrated by Jan Masaryk, son of the Czech republic's founder.

Defeated People, A.... (19) Crow Film Unit Produced and with the cooperation of the Allied Control Commission for Germany. Portrays life in the British occupied zone of Germany.

Divorce—U.S.A. T-1-1 (14) Telenews—July. 1947 Actual courtroom proceedings of divorce trials. Emphasizes the alarming increase in the rate of divorce.

Glass Bell, The.... (11) A. F. Films Brings home the point that each individual himself must fight for peace. Dramatizes the story of an average French family during the German occupation. (Available in 16mm and 35mm.)

Going Places.... (10) Audio Prods. Development of travel by horse to modern day railroad travel.


House in the Desert.... (30) United Palestine Appeal How a miracle discovery made it possible to remove the salt content and irrigate the land of Beth Ha'ara on the Dead Sea, making it into a great farming community.

Instruments of the Orchestra.... (30) English Films The function of each instrument in a symphony orchestra is explained. The London Symphony Orchestra is used as an example.

Jungle Marauder, The.... (814) General Films A tiger in search of food tangles with a pack of rajas and dies.

La Paz.... (16P) General Films Bolivia—its people, customs and geography.

Last Night We Attacked.... (18) American League for a Free Palestine Made up of old newsreel shots and grim scenes of concentration camp victims, with shots of Jewish underground activities and British retaliation. Narrated by Quintin Reynolds and Bill Parker. (Available in 16mm and 35mm.)

Leopoldville.... (16P) General Films Produced by Belgian Congo Information Center. Travelog of the leading city in the Congo.

Magic Wand, The.... (10) Science Films Presents an exciting part of civilization through the war and its new achievements. Grateful to exhibitors through the courtesy of Modern Talking Picture Service.

Mediterranean Milestone.... (95) General Films Camera tour around the Mediterranean, with shots of Gibraltar, Tunisia, Algeria, etc. Music from:≪Music for a Monkey. (11) Nat'l Tuberculosis Ass'n. Third in a series produced by Emerson Yorke, and designed for appeal to Negro audiences. Narrated by William Maynor, famous soprano, and the Hall Johnson Choir singing, and finish with a health message. (Available in 35mm and 16mm.)

Mr. Bell.... (31) Bell System Presents for the Bell System, on the life of Alexander Graham Bell, inventor of the telephone. Raymond Edward Johnson in title role. Film being released gratis. For details get in touch with the motion picture department of your local Bell System company.

National Air Races.... (21) U. S. Rubber Co.—Emerson Yorke Shows sports events of the 4-day program of air classics held annually at Cleveland. (Available in 35mm and 16mm.)

New World, The.... (10) Nat'l Film Bd. of Canada March Alaska highway; Canada's great mineral wealth and fabulous new tourist accommodations along the highways into the Dominion.


No Help Wanted.... (10) U. S. Gov't. release How handicapped war veterans are adjusting themselves to civilian life.

Norwegian Sketches.... (10) Central A week in a Norwegian village before World War II.

One World or None.... (10) Aster—July 15 First in a series of 35 mm films sponsored by various government groups. Emphasizes home front and war effort. Narrated by Raymond Swing.


Out of the Ruins.... (29) Y. M. C. A.—Nat'l Film Bd. of Canada Problems and accomplishments of the relief organization in Greece.

Phasesan Fever.... D-6-10. Telenews—Sept. 1 Film reel on phagean hunting.

Piano Reflections.... (12) Sack Amuse. Ent.... May 31 Arthur Koch, famous pianist, demonstrates his keyboard skill with three familiar classical selections.


Science Goes Fishing.... (10) Nat'l Film Bd. of Canada Canadian scientists introduce modern, improved methods of cod fishing in Gaspe Bay. (Available in 35mm and 16mm.)

Science Spins a Yarn.... (23) YMCA M.P. Bureau Produced by American Viscose Corporation. An average American family's modern-day use of rayon, and a pictorial history of its early development. (Available in both 35mm and 16mm.)

Ski Kill.... (10) Nat'l Film Bd. of Canada—April Sking season in Canada begins with the first ski jump held in 16mm.

Spelunking—A New Science.... (20) A.F. Films A new hazardous science indulged in by sportsmen and scholars who have made rare discoveries of prehistoric specimens buried at the bottom of deep crevasses.

They're Off.... (10) General Films Various types of races, including horse, track, swimming and baby.

Toronto Symphony No. 1.... (10) Nat'l Film Bd. of Canada Composer Sir Ernest MacMillan presents some interesting numbers new to American audiences. (Available in 35mm and 16mm.)

Undersea Life.... (6P) General Films How future provides self protection for the deep sea inhabitants.


What's on the Roof.... (10) Nat'l Film Bd. of Canada Deals with psychiatry, and gives a factual presentation of its growing progress in Canada's major hospitals. (Available in 35mm.)

White Safari.... (10) Nat'l Film Bd. of Canada The trek of the snowmobile, "Exercise Musk-Ox," through Canada's Arctic wastes. (Available in 35mm and 16mm.)

Whoever You Are.... (20) Award Films A 16mm tolerance film. Shows how a group of parents in a New York City community successfully organized a youth center for all sects.

Woman Speaks.... Release No. 2. 3, 4, 5, 6 (10) Film Studios of Chicago Women of Achievement series featuring outstanding women whose work has brought them success in unique fields of endeavor.

Year of Freedom, A.... (10) Brandon Films Documentary film of Czechoslovakia, covering a year of reconstruction and rehabilitation, from May 1945 to May 1946. (Available in 35mm and 16mm.)

NEGRO FILMS

ALL AMERICAN NEWS

Open the Door, Richard.... (18) Feb. 17 A film of the original skit by Dusty Fletcher which furnished the hit song, "Sugar Chile" Robinson.... (10) Special The 7-year-old boy wonder of the piano keyboard.

NEGRO ACHIEVEMENT SERIES

(Two Reels)

Achievements

American Negro Spirituals
Firsts (Leaders of Negro achievements)

Negro Colleges

Negro in Science, The

Negro in the Field of Art, The

Negro in the Musical World, The

Outstanding Negro Personalities

Real Joe Louis, The

Sports Carleveal

Unusual Events and Personalities

ASTOR

Oovatie O'Rooney.... (28) Aug. 16 All Negro cast, featuring Slim Gaillard and Jelly Roll Morton.

Richard's Answer.... (10) Stepin Fetchit enacts the reason why Richard would not open the door.

Woman's a Fool.... (25) All Negro cast, featuring Ida Cox, "Arabella," Alabama Blossom and Birdina Hackett, Jean La Rue, Billy Fuller, Red Calhoun and his Royal Swing Band.

SACK AMUSEMENT ENTERPRISES


MURDER IN SWINGTIME.... (60) May 1—Reissue All Negro cast. Stars: Les Hite, June Richmond, Ben Carter.

NINE ONE-REEL ALL NEGRO CAST MUSICALS

Ripp Bang Boogie

Harlem Hi-De-Ho

Harlem Hot Shots

Social Outlaws

Jivin' the Blues

Rhythm on the Run

Rag Cutters on Parade

Solid Sender

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Steve Sekeley
Director
British Studios Increasing Output

by JOHN SULLIVAN

This past year has seen two small and one large studio reopen after their wartime requisitioning by the government, with a consequent small increase in feature film production. The stage space available, however, is still not nearly large enough to satisfy the requirements of the home market, even if more efficient methods of production were used. At the present time 16, 20 or 24-week schedules are the rule rather than the exception, and although there is no doubt of the quality of the present crop of British pictures, serious efforts still will have to be made to reduce their costs.

Within another six to eight months the British industry will be working to maximum capacity when the two remaining major studios have completed their rebuilding programs, and when that day arrives producers will have available a total of 60 stages with a floor area of 518,492 square feet of space. This includes the stages at Merton Park which are rarely used for feature film production. With its two stages and 5,772 square feet this studio is controlled by the Film Producers' Guild, a combined small company which maintains the studio and its production facilities jointly for the making of advertising or government-sponsored films.

When all these studios are operating the British film production scene will be dominated by two large groups with an outer fringe of independent companies. At the top of the list are the Rank group of five studios with 24 sound stages totaling nearly 256,000 square feet. This includes Michael Balcon's Ealing Studios, which is independent but distributed only through Rank and draws stars from the Rank pool. Next come the Warner Bros. Associated British group which controls 14 stages at four studios with a floor area of 132,709 square feet. Again this figure includes an independent, in this case Louis Jackson's British National Studios, but all Jackson's product is distributed by Pathe Pictures, which is the distributing company for Associated British.

Of the independents the largest is Sir Alexander Korda who controls three studios, one of which—the tiny Beaconsfield—has been transferred to the Crown Film Unit, which makes government-sponsored documentaries. His two feature film studios are at Shepperton and Islington, the former having six stages and the latter three. His nine stages total 94,730 square feet and make him a force to be reckoned with in British production. Korda owns most of his own, but a recent order by the Board of Trade set up a committee to judge independent producers. A notable quality pictures will not be denied a circuit booking.

The next independent company in importance is the Alliance group which controls three studios at Twickenham, Hampstead and Southall. They are largely financed by Allied Artists, the Pathe, Rank and King cinema circuit, which owns a string of 40 theatres. Their method of production is to form a separate production company for each picture, with, presumably, the studio taking a share in the profit in exchange for studio and facilities use, rather than having a pool. The company has one studio with an area of 45,875 square feet.

Apart from the above the only major studios are the MGM plant at Elstree which has four stages and a floor area of 89,000 square feet, and the Nettlefold studio at Walton on Thames with two stages and 13,976 square feet. Metro has announced no plans at time of writing for its own productions and leases the studio to independents in the meantime. Nattefold is leased alternately by Columbia British Productions and Butchers Empire Film Service, and an occasional break in the schedule of these two companies permits another independent to make a feature there.

That is the structure of the British industry; what those studios have produced in the past year follows.

DENHAM

Denham studio is controlled by D. & P. Studios, Inc., a Rank subsidiary, which employs all technicians working there and leases space to Rank production companies at an inclusive rate. The main company operating at Denham is Two Cities Films, but this is the studio which is leased when an American company adopts a studio, which is probably the most costly of all British studios to operate.

Until recently the executive producer of Two Cities Films was Filippo Dei Gudici and under his guidance pictures like "Henry V," "In Which We Serve," "This Happy Breed" and "Odd Man Out" were made. Dei Gudici was one of the leaders of the "prestige" school of production, maintaining that only first class pictures should be made in England. Although Dei has left two Cities, several of his pictures are still in the cutting rooms there and one, Laurence Olivier's "Hamlet," is still in production. This latter has been taken by Josef Somlo, whose first venture since taking over the reins, is a musical, "One Night With You," which stars Nino Martini and Patricia Roc.

During the past year two pictures were produced by Anglo-American units at Denham. The first was "So Well Remembered," which RKO produced with Edward Dmytryk directing and which starred John Mills, Martha Scott, Trevor Howard and Patricia Roc. This was shown in London recently and received good notices. The other film, now in the process of cutting and dubbing is Paramount's "So Evil My Love," which Hal Wallis produced with Ray Milland and Ann Todd starring. Lewis Allen directed this and went on to direct three features on Milnord's next picture. Another Anglo-American was "Meet Me at Dawn," which Marshall Helen, an independent producer, brought to 20th-Fox. For this picture 20th-Fox sent William Eythe from Hollywood to star and he was given Hazel Court, a Rank starlet as feminine.

Two Cities produced during the year several, which have not yet been shown. "Uncle Silas," which was produced by Josef Somlo and Lawrence Irving and directed by Charles Freling, was completed by it lengthy schedule. Production started in November 1946 and, at time of writing, it is still awaiting trade show. The picture is notable, notably, in being the first starring vehicle of 19-year-old Jean Simmons who has built up a remarkable following in this country in very short time. It was also the first directorial venture of Charles Frank.

Eric Ambler's "October Man" was on the floor when John Sargent starred in time and received its west end premiere recently. This was ajt, gripping thriller in the Ambler manner and was both written and produced by him with Roy Baker directing. John Mills and Joan Greenwood are starred and the finished picture is an example of perfect casting with each actor partging of characteristic.

Another Two Cities picture not yet shown is Peter Ustinov's "Vice Versa," an adaptation of the Edwardian story of the pugnacious father who wished he were going back to school in his son's place and found himself there. Ustinov directed one other picture before this, "Bright Victory," which was not very well received.

The Boulting twins also worked at Denham during the year. Their company, Charter Films, produced the Michael Balcon-grave-Rosamund John film, "Fame Is The Spur," which sets out to tell the life story of a former British prime minister, James Ramsay Macdonald. Time of writing this has not yet been shown.

Currently on the floor at Denham are Laurence Olivier's "Hamlet," which probably will have been transferred to a cutting rooms by the time this appears in print and "One Night With You." As soon as "Hamlet" is finished on the floor the Rex Harrison-Peggy Cummins picture "Escape" will go in. This is at present on location in Devonshire and is being directed by Joseph Mankiewicz at 20th-Fox. This will be joined by the Robert Siodmak picture, "Precious Bane," which Paul Zoskin is producing. In the cutting room is "The Easter Parade," in which Bette Davis stars. Another is "The Mark of Cain," which stars Sally Gray and Eric Portman. "The Mark of Cain" was written by Joseph L. Searle, who was responsible for "So Evil My Love," the Paramount picture.

EALING

The production executive at Ealing Studios, Ltd., is Michael Balcon and he maintains a nominal independence from the Rank group. In practice his scripts probably have to be passed by General Film Distributors who handle his product, but it is a fact that Ealing is noted for its acute sense of story and its habit of tackling subjects on which many producers would be afraid to gamble. They produce serious, high-quality films on a medium-scale budget, which are the result of combining technical excellence with boxoffice appeal. Some of their films seen in the U.S. include "The Man in the White Suit," "The Captive Heart" and "Frieda."

During 1947 they have produced four pictures, one of which, "Frieda," already released its North American Picture. The other three were "Nicholas Nickleby" with a star cast of character actors led by Sir Cedric Hardwicke, "The Loves of Joanna Godden," which went Gaumont-Withers,

(Continued on page 206)
British Studios
Increasing Output
(Continued from page 206)

and a picture with a cast of child actors called "Hue and Cry." "Hue and Cry" undoubtedly will be released in America as an example of a British kid picture, and GIs who were stationed in England will recognize instantly the true London children who appear in it. Exhibitors were shy of it until Ealing boldly spent a considerable sum on advertising, and the film that "began to differ" and when shown in London it was unanimously praised by the press and went on to do a remarkable business at the boxoffice on its general release. British audiences generally do not like Hollywood child actors, maintaining that they are rude and their pictures oversentimental. "Hue and Cry," which shows a bunch of London children playing detective on bomb sites, was welcomed by the customers with open arms and was probably Ealing's biggest picture and greatest money maker of the year.

In the cutting rooms at Ealing at the moment are two pictures: "It Always Rains on Sunday," a story of London's east end with Google Withers in the lead, and "Against the Wind," which deals with salmon fishing in the Thames, in which Robert Beatty is starred in this. Production is a Technicolor subject, "Sara-band for Dead Lovers," with Stewart Granger and Joan Greenwood in the leads, and "Scott of the Antarctic" with John Mills portraying Captain Scott.

GAINSBOROUGH

Gainsborough Pictures has two studios operating, one at Shepherds Bush with five stages and one at Islington with two. Sydney Box is executive producer for the company and has appointed his sister Betty to deputize for himself at the Islington studio. She thus becomes England's first woman producer.

When he first took over at Gainsborough a year ago, Box promised an output of 12 pictures a year from the two plants. So far this record is not far short of that figure and it must be remembered that he has carried his actors from the central pool, a system which leads to setbacks. There is no doubt that Box does deserve credit for a production job that is an example to other British producers. Apart from Sydney Box's own efficiency one of the reasons for the success of his regime at Gainsborough is that he personally controls the studio staff, unlike the system at Denham where a producer is charged with technicians salaries by the studio holding company. By this means Box is producing pictures for around the $800,000 mark, at which price they can make a profit in the home market alone, whereas sales deals heavily reduced their profit margin.

So far this year Box has finished six films. Patricia Roc was the star of L. A. G. Strong's story, "The Brothers," which was directed by Donald, one of the best commercial directors in Britain. "The Man Within" and "Jassy" were two Technicolor pictures from this studio, the first starring Forest and Graves and Russell Attenborough, and the second, Margaret Lockwood and Patricia Roc. Recently Sydney Box had included in the last picture as director. James Mason made here before leaving for the United States—"The Upturned Glass." This was a good, competent thriller which did not do as well as expected at the boxoffice.

Another thriller from Gainsborough, this time from the Islington studio, was "Dear Murderer." Directed by Arthur Crabtree, the film had Eric Portman, Greta Gynt and Dennis Price in the leads and did very good business. It was notable as the first venture of Betty Box as a producer.

One Sydney Box film not a sensational above is the one for which he deserves most credit. He courageously took a chance with a young low budget director, Kenneth Anger, and allowed him to direct his first feature. The title was "Holiday Camp" and the picture was marketed on a group of Londoners arriving for a week's holiday at one of these giant places. The picture was a great success and may well prove to be one of the most important for Gainsborough during the current year.

Lined up for premiere at the moment are "Daybreak," which Compton Bennett directed before leaving for Hollywood, and which stars Ann Todd; "When the Bough Breaks," a story about the effects of a bigamous marriage, with Patricia Roc and John一栋 and "Snowbound," the first dealing with the Dakota crash in the Alps, and the second about a stern group of people marooned in an Alpine hut. Also ready for showing is the picture starring Jean Kent, "Good Time Girl," based on a sensational 17-year-old girl story, and "The Bad Lord Byron." A production at the moment are: "Miranda," which stars Glynis Johns and which is based on a play which had a successful run here; "The Calendar" with Greta Gynt, based on the Edgar Wallace thriller, and "Expectations," a method of gambling indulge in by millions of Britons. On location in "Snowdonia," the first car picture of Dennis Price, "The Bad Lord Byron."

MG M (ELSTREE)

This studio is the most modern in Europe, having been completed just before the war. De-requisitioned this year, production is not far short of what it was a few months ago. The first picture was Edward Dmytryk's production "While I Live" and as soon as that came off the floor Maurice Ostrer took over with "Idol of Paris."

Ostrer recently left the Rank group after disagreements over policy, taking with him R. J. Minney and Leslie Arliss, both of whom were associated with him in the production of "The Wicked Lady," the biggest moneymaker of all time in this market. Leslie Arliss is directing and R. J. Minney producing "Idol of Paris" and the picture is set for a 14-week schedule. At the time of which details are lacking, it looks like being accomplished by a wide margin due to Arliss' habit of working with a personal assistant who lines up and rehearses the next shot for him while he is working on the current one. Maurice Ostrer seems determined to prove that he can be as professional and a budget of less than $1,000,000.

NATIONAL (ELSTREE)

The National studios are controlled by Louis J. Stasatski and US National Films, Ltd., who releases his product through Pathe Pictures, Ltd. Jackson is a firm believer in selling a picture for the home market and regarding any foreign sales as so much extra profit. His unit is one of the most efficient in England and he is probably the only producer who does know to his face and to his schedule. At the moment he has three films ready for showing: "The Ghosts of Berkeley Square," with Robert Morley and Felix Aylmer; "Prisoner of Zenda," with Ronald Colman and Joyce Howard, and "The Three Weird Sisters," with Nancy Price, Richard Todd and Lovell who is currently in production is a thriller, "Death of a Rat," which stars Mervyn Johns and which is being directed by Paul Stein.

PINEWOOD

Another of the Rank studios, Pinewood is the home of Independent Producers. Line producer is E. H. Jackson who controls studio facilities for several years. The actors-Michael Powell and Emeric Pressburger's company—has its home here, as also the Cineguild of Ronald Neame, David Lean and Anthony Havelock-Allen. Eric Ambler, many of whose thrillers have been bought by Hollywood recently joined the board. Cineguild and will produce with them.

The two other production units working at Pinewood are Individual Pictures, Ltd., headed by David Launder and Stephen Neame, and Wessex Productions, Ltd., a new company recently formed by Ian Dalrymple who heads a group of technicians from the Crown Film Unit.

During 1947 five pictures have been shown by the units working at Pinewood. These actors have two, "Stairway to Heaven" and "Black Narcissus," both of which were written, produced and directed by Michael Powell and Emeric Pressburger and photographed in Technicolor by Britain's greatest color cameraman, Jack Cardiff. Cineguild's contributions for this year were the record-breaking "Great Expectations," directed by David Lean and sent 18-year-old Jean Simmons to a place among the top stars of British film, and "Take My Life," an extremely competent thriller that starred Greta Gynt, Marius Goring and Hugh Williams. Three of these films have been seen in the U.S. but Individual Picture's offering, "Captain Boycott," has yet to be shown. This star is Stewart Granger and Greer Ryan and is without a doubt Granger's best picture to date. With Mason temporarily removed from the British film scene Stewart Granger has the oppo.

in the cutting rooms at Pinewood are the Archers' "Four of the River," which stars Sabu; Cineguild's "Blanche Fury" and Wessex's "Woman in the Hall. "Blanche Fury" was directed by Marc Allegret, the French director, with Valerie Hobson and Stewart Granger in the leads and is photographed in Technicolor. "Woman in the Hall" is the first film of the Wessex unit and stars Ursula Jeans and Jean Simmons.

Now on the floor are David Lean's production of "Greenwich Village" and the Archer's "Red Shoes," which is based on the Hans Andersen fairy tale of the dancer who buys a pair of red ballet shoes: shrugging from a man and must dance in them until she dies.

RIVERSIDE, SOUTHALL & TWICKENHAM

These studios are controlled by the Alliance group, which is financed by A. R. Shippman and with James Carter as executive producer. Since they have only four usable stages between the three studios (Continued on page 223)
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Deborah Kerr
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Sabu - Flora Robson - David Farrar

BLACK NARCISSUS
with
Jean Simmons - Esmond Knight - Kathleen Byron
COLOR BY TECHNICOLOR

SABU
in
END OF THE RIVER
with
BIBI FERREIRA

In Production
THE RED SHOES
COLOR BY TECHNICOLOR

THE HALLMARK OF SCREEN ENTERTAINMENT
Gainsborough Pictures (1928), Ltd.
SYDNEY BOX, Managing Director

ERIC PORTMAN—GRETA GYNT
JACK WARNER—MAXWELL REED

in
DEAR MURDERER
*Produced by BETTY BOX Directed by ARTHUR CRABTREE*

A Sydney Box Production
ANN TODD—ERIC PORTMAN—MAXWELL REED

in
DAYBREAK
*Directed by COMPTON BENNETT*

A Sydney Box Production
JAMES MASON—ROSAMOND JOHN—PAMELA KELLINO

in
THE UPTURNED GLASS
*Directed by LAWRENCE HUNTINGTON*

JACK WARNER—DENNIS PRICE
FLORA ROBSON—HAZEL COURT

in
HOLIDAY CAMP
*Directed by KENNETH ANNAKIN*

THE HALLMARK OF SCREEN ENTERTAINMENT
Gainsborough Pictures (1928), Ltd.

MARGARET LOCKWOOD—PATRICIA ROC
DENNIS PRICE—DERMOT WALSH—BASIL SYDNEY

in

JASSY
(Color by Technicolor)
Directed by BERNARD KNOWLES

PATRICIA ROC—ROSAMUND JOHN
WILLIAM OWEN—BRENDA BRUCE

in

WHEN THE BOUGH BREAKS
Produced by BETTY BOX
Directed by LAWRENCE HUNTINGTON

A Sydney Box Production
JEAN KENT—DENNIS PRICE

in

GOOD TIME GIRL
Directed by DAVID MACDONALD

PHYLLIS CALVERT—DEREK BOND
MARGOT GRAHAME—ANDREW CRAWFORD

in

BROKEN JOURNEY
Directed by KENNETH ANNAKIN

ROBERT NEWTON—DENNIS PRICE

in

SNOWBOUND
from the novel, "The Lone Skier"
by Hamilton Innes
Directed by DAVID MACDONALD

THE HALLMARK OF SCREEN ENTERTAINMENT
TWO CITIES FILMS LIMITED

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in the Boulting Brothers' Production
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FAME IS THE SPUR
Directed by ROY BOULTING
Produced by JOHN BOULTING

KATINA PAXINOU, JEAN SIMMONS, DERRICK DE MARNEY
in
UNCLE SILAS
Directed by CHARLES H. FRANK
Co-Producers—JOSEF SOMLO and LAURENCE IRVING

JOHN MILLS—JOAN GREENWOOD
in Eric Ambler's Original Story
THE OCTOBER MAN
Directed by ROY BAKER
Produced by ERIC AMBLER

THE HALLMARK OF SCREEN ENTERTAINMENT
TWO CITIES FILMS
L I M I T E D

A Peter Ustinov-George Brown Production
ROGER LIVESEY in
VICE VERSA
Based on famous Victorian comedy by F. Anstey
Directed by PETER USTINOV

A W. P. Lipscomb Production
ERIC PORTMAN—SALLY GRAY in
MARK OF CAIN
Directed by BRIAN DESMOND HURST

An Arnold Pressburger Production of
Somerset Maugham's famous story
THEN AND NOW
Directed by THOROLD DICKINSON

A Paul Soskin Production
PRECIOUS BANE
Based on Mary Webb's famous story

A William Sistrom Production
MARGARET LOCKWOOD in
MARY OF MAGDALA
(Color by Technicolor)
Directed by BRIAN DESMOND HURST

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EAGLE LION RELEASE

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NOW IN PREPARATION
"DULCIMER STREET"
From Norman Collins' best-seller

"THE BLUE LAGOON"
Color by Technicolor

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JEAN SIMMONS  CECIL PARKER

in
"THE WOMAN IN THE HALL"

by G.B. Stern

Produced by
IAN DALRYMPLE

Directed by
JACK LEE

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Also appearing in the Alliance Production "They Made Me a Fugitive"
Dennis Price

"Caravan"
"The Magic Bow"
"Hungry Hill"
"Dear Murderer"
"Jassy"
"The White Unicorn"
British Studios Increasing Output (Continued from page 206)
a good deal of reshuffling goes on within the group to make the best use of this staff. A picture starring, for example, at Southall, may make a move to Twickenham for a big scene and then back to Southall. So far this year they have shown only two pictures, both of which did well on release and one at least has an American distribution deal actually set. Cavalcanti's "They Made Me a Fugitive," which starred Trevor Howard, Sally Gray, and Max von Sydow, caused a sensation when shown here at the Warner Theatre and went on to do an enormous business on release. Warners will distribute in the U.S. and announced treatment as a top feature exactly as if produced at Burwan.

The second picture from Alliance was John Paddy Carstairs' "Dancing With Crime," starring Ischard Attenborough and Shelia Sim. This also was well received, but suffered by coming in at the tail end of the crime pictures.

Now being readied for screening are three from this group: "Daughter of Darkness" with Anne Crawford; "Things Happen at Night" and "Yes, It's My Life," both for Miss Blandish, which is based on a best seller. This is remarkable for the fact that almost the entire cast are either American or Canadian and the locale of the story is a city in the U.S. Jack LaRue is co-starred with Linden Travers.

In production at Riverside on a leasing arrangement is the Marcel Hellman film, which he is making for 20th-Fox distribution. This film is "White Cargo," being directed by Tim Whelan of Hollywood. Southall's current production is "Just William's Luck" and at Twickenham "The Brass Monkey," on the floor, starring Carole Landis and Carol Levis.

SHEPPERTON
The Shepperton studios and the companion plant at Isleworth are controlled by Sir Alexander Korda. So far this year only two of the approximately 14 pictures are being made. Both are simple plots, but are of high quality, and are expected to be profitable.

The first is "The Missing Truth," with John Loder and Joan Rice, directed by Terence Fisher. The second is "A Man About the House," which was trade-shown recently and goes into a west end premiere house soon. This was based on Charles Bennett's novel with Kieron Moore in the title role as a young Italian butler who marries an English spinster to gain control of her estates and then slowly poisons her. Kieron Moore is one of Korda's discoveries and shows great promise in this, his first picture. Sir Alex had high hopes in him that he can cast him in almost every picture produced at either studio during the year, billing him with church stars to make sure that he is shown to the greatest number of people in the shortest possible time.

Being cut and dubbed at the Korda studios is the Burgess Meredith picture, "Mine Own Executioner," and the Paulette Goddard film, "An Ideal Husband." In the latter film Miss Goddard co-stars with Michael Wilding, who is a Herbert Wilcox discovery. Wilding's last picture was "The Courtneys of Curzon Street," featuring Anna Neagle, which was also made under the Korda banner and which will be shown in the U.S. soon through MGM.

On the go now is the Vivien Leigh film of Tolstoy's "Anna Karenina" and David Niven's "Bonnie Prince Charlie." Just started production is Carol Reed's "Lost Illusions," which will star Ralph Richardson and Michele Morgan.

WELWYN
Welwyn is one of the ABPC studios, until now the only one actually in production. So far this year two films have been shown, the first was Victor Skutskyz's production of "Temptation Harbour," directed by Lance Comfort from an original by the French author Simonon. The second was Robert Newton and Simon Simon in the leads and attracted a great deal of attention here and in Europe. The other Welwyn production was "Brighton Rock," produced by the Boulters brothers, which has not yet been shown.

On the floor at the moment at Welwyn is Anatole de Grunwald's production of "Bond Street," starring Jean Kent, Roland Young and Hazel Court. Dr. Grunwald was the producer of "The Way to the Stars," which was released in America under the title "Johnny in the Clouds." This film won the Daily Mail National Film Award for the best picture produced here during the war. Anatole de Grunwald, Anthony Asquith and Terence Rattigan form a combination of producer, director and scenarist which, under the title of International Screenplay, Ltd., is making films for seven, International, one of the big distributing houses. For this picture Asquith has withdrawn, the directorial job being taken over by Gordon Parry, but the three of them will be together again for their next production of "The Winslow Boy." Based on one of Rattigan's second plays and a famous British trial and the film is producing for Korda.

The Trend of Production For 1947-48 (Continued from page 52)
at an unfaltering pace, while Monogram is delivering "Jiggs and Maggie in Society" as the second in what may shape up as a series of similar series.

A growing preoccupation with that time-honored profession, the law, is evidenced in the substantial number of properties dealing with jurisprudence which are on studio slates. These include such films as "Smart Woman," in which Constance Bennett stars for Allied Artists as a feminine defense attorney; a Joan Crawford vehicle at Warners, "Until Proven Guilty"; a Robert Taylor production, "The Man From Bogardus," to be released by RKO Radio; Republic's "The Defense Rests" and, at Universal-International, "Loom of Justice," starring Edward G. Robinson.

Several With Religious Motifs Picturing with religious motifs, so well received during the days of World War II when theatre-goers sought spiritual solace along with their entertainment, still occupy an important niche on the list of subjects scheduled for the 1947-48 season. Those that will probably be "The Miracle of the Bells," produced by Jesse L. Lasky and Walter MacEwen for RKO Radio release, and "Fighting Father Durne," the Pat O'Brien starrer, also for RKO Radio label. Cecil B. DeMille has announced his next production for Paramount will be "Samson and Delilah." Ingrid Bergman is starring in "Joan," story of the mother of Jesus. DeMille is associated in its production with Walter Wanger and Director Victor Fleming. This, too, is for RKO Radio. A Biblical message figures importantly in "Red Light," to be made for Allied Artists by Roy Del Ruth, who is directing "The Scarlet Lily," the story best-seller, by Frank Ross. This property, originally announced for production several years ago, and for which an RKO Radio release was secured, was never quite managed to hit the starting line. Whether it will get into work during the 1947-48 season was early in the year, a still-unanswered question.

Series Films Aplenty
It goes virtually without saying that, whatever off-the-beaten-path subjects are added to studios' agenda from time to time during the season, the production of those tried-and-true standard commodities, the series, is destined to go on and on. This year, in a year which got under way amid such unsettled economic conditions, the making of such comparatively modestly-budgeted entries may be accorded even more enthusiasm than usual. Falling generally into four categories—westerns, mysteries, comedies and melodramas—this "bread and butter" group shows every indication of increasing in popularity. Broken down, the list includes such sagebrush entries as Republic's Roy Rogers, Allan "Rocky" Lane and Monte Hale vehicles; the Charles Starrett-Smiley Burnett co-starrers and, from Autry's own production unit, the Gene Autry actioners from Columbia; Monogram's musical westerns starring Jimmy Wakely, the "Cisco Kid" series starring Gilbert Roland, and another group featuring the perennial Johnny Mack Brown; Tim Holt, who rides the RKO Radios; and two cowpokes which the studio output is made for Eagle Lion, Eddie Dean and Lash LaRue; and, for the United Artists brand, Bill Boyd, who has been portraying Hopalong Cassidy for yar's and yar's.

Mystery and Action
In the mystery category are a new series of six Bulldog Drummond adventures, to be made for 20th-Fox release by a newly-formed studio, Reliance Pictures; three groups from Columbia, the Whistler, the Lone Wolf and the Crime Doctor; and Monogram's Charlie Chan series, which to date has outlasted two actors and now has a third, Roland Winters, in the role of the oriental hokshaw.

To be added to the series list, in melodramatic vein, are Monogram's Joe Palookas and the Big Town stories turned out for Paramount by the Pine-Thomas unit. In comedy vein the output will include Columbia's Blondies and for Monogram the Bowery Boys and Jigs (Continued on page 224)}
The Trend of Production For 1947-48

(Continued from page 223)

and Maggie. Eagle Lion is distributing several chapters in the saga of the Gas House Kids.

Numerous Remakes

Economy measures may be one of the motivating factors, too, behind the large number of remakes either in work or contemplated for the new season. Such new versions of earlier films can normally be budgeted somewhat lower than other properties because of the saving in initial writing costs, the story having already been bought and paid for previously. At any rate, a number of them are on tap, including Paramount’s “A Connecticut Yankee,” and an array of six from Metro including “Coquette,” “The Guardsman,” “If Winter Comes,” “Scaramouche,” “Mississippi” (formerly made as “Huckleberry Finn”) “Summer Holiday” (once filmed as “Ah, Wilderness”). On schedule at Warners is “Lady Windermere’s Fan.” Being made by Tony Martin and Nat Goldstone for Universal-International is “Casbah,” a musical version of “Algi

ers.” 20th-Fox plans “Burlesque” as a Betty Grable starrer. A remake of a European success, “Mayerling,” is being readied by the Hakim Brothers for RKO Radio release. Mary Pickford, in association with her husband, Charles (Buddy) Rogers, and Ralph Cohn, has “The Bat” in preparatory stages and Samuel Goldwyn is going to remake “Secrets,” in which the same Miss Pickford scored a resounding hit in silent-screen days.

Novels and Stage Hits

Two other categories, film versions of best-selling novels and screen adaptations of hit plays, are also due for serious consideration by the film makers. As to the transference of best-sellers to celluloid, it is virtually a foregone conclusion that nearly every popular book sooner or later is acquired for filming. To name only a few listed for 1947-48: Metro’s “B. P.’s Daughter,” by J. P. Marquand, and “Cass Timberlane,” by Sinclair Lewis; U-I’s “The Saxon Charm,” by Frederic Wakeman, author of “The Hucksters”; Enterprise’s “Arch of Triumph,” by Erich Maria Remarque; Cagney’s projected “A Lion Is in the Streets,” by Adria Locke Langley, for UA; and RKO Radio’s “The Wayward Bus,” by John Steinbeck. Then, of course, there is an array from 20th-Fox which begins with “Forever Amber” and comprises such titles as “The Foxes of Harrow,” “Nightmare Alley” and “The Walls of Jericho.”

Virtually the same situation applies as concerns hit plays. In this category are Frank Capra’s “State of the Union” for Metro; Warners’ “Voice of the Turtle,” “Christopher Blake,” “Key Largo,” “Johnny Belinda” and “The Patriots”; “Bed of Roses,” “I Remember Mama” and “Mourning Becomes Electra” at RKO Radio; “Harvey” at Universal-International; and “The Time of Your Life,” made by Cagney Productions for UA, among others.

Unclassified Subjects

Not falling into any of the above-mentioned categories, and therefore best catalogued as “general” film entertainment, are a number of other subjects running the gamut from Disney’s live-action-animation features to dramas of domestic life, fantasy and other topics which defy classification. Together with the specialized groupings noted above, they fit into a picture-making schedule for the new season that is diversified as to subject matter and promises to deliver to showmen a package of celluloid produced with very little of Hollywood’s usual extravagance and depending, in large measure, on experience and craftsmanship as substitutes for topheavy budgets.

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The Why and Whereof The Barometer Editions

A decade ago it was decided, largely at the suggestion of many of our readers, that each year one issue of The MODERN THEATRE should be devoted to a recall and recapitulation of progress in new theatre planning, property maintenance, new product developments and all matters pertinent to the physical well-being of theatre business.

For ten years, four of which were war years in which little progress in either new building or new product development could be recorded, because there was none, we continued publication of the Barometer Edition, endeavoring to hold the line on House Appeal during the war by prompting emergency maintenance measures, meanwhile proposing to our readers and urging them to the necessity of postwar planning and preparedness for the reconstruction period to follow the war’s end.

Subsequently, we have resumed the original function of the Barometer Editions, this year with added features covering practically every phase and department of the physical theatre as it exists today; but with sufficient brevity and clarity to serve its purpose.

This Barometer Edition is one of the regular issues of The MODERN THEATRE. It is not now, or was it ever, intended to serve as a catalog, year book, buying guide or other specialized compilation to intrigue the passing fancy of infrequent advertisers. Rather it is published primarily in the interests of our readers. That it serves our regular advertisers so well is a matter of great satisfaction to us, as well as to them.

This year we review the past year of both building project and product developments and interpret the trends toward future progress with more certainty than has been possible heretofore.

More theatre projects to discuss and the increasing availability of new equipment and modern materials adaptable to the needs of present theatres as well as those projected, make the task less difficult to us as well as more interesting and helpful to our readers.

Our “Key to Better Buying” directory of supply sources will be found at the rear of this edition. It has been revised, enlarged and brought up to date as another practical aid to our subscribers in the common objective of increasing the functional efficiency and House Appeal of all classes and sizes of theatres.

Again this year, the Barometer Edition is yours, and we hope you’ll find it interesting—and helpful.
Modern Materials . . . Give House Appeal Added Meaning

by Helen Kent

What is a modern material? Often a modern material is not new at all, and yet the way in which it is used qualifies it for modernity. On the other hand, we have materials now available which are so new that they were not even developed before the war. Thus, it would appear that adaptation of materials on hand makes them modern, as we like to use the word. And in the sense in which modern seems that most desirable of qualities, added house appeal for theatres is the natural result.

Among the materials which are neither new nor strictly modern, and yet which lend themselves more forcefully to modernity than many another, are the glass products. Glass is one of the oldest of all building materials, and yet nothing is newer than glass as it is used in modern construction. Wide expanses of plate glass for windows and doors, or facing of either exterior or interior walls with structural glass puts that product into the latest trend.

Of course, glass has been improved over its long period of years. What once passed for window glass was rather crude, and even though decorative, colored glass as used in cathedrals would hardly measure up to the standards of glass-making today. Yet, the fact remains that this old material can hold its own with even the newest developments in what we like to call modern materials.

Today's Glass Products

Structural glass as it is now produced is a material that combines beauty, versatility, sanitation, permanence and reasonable cost. It is a glass that is mechanically ground and polished to a smooth, brilliant surface that has a mirror-like reflectivity. This quality of reflectivity adds depth and richness to the attractive colors in which it is produced. Because of its adaptability, structural glass is equally suitable for exterior or interior application. The material is very strong and its smooth texture makes it highly resistant to abrasion. It is impervious to the effects of heat, cold or moisture, will not stain, check, craze, fade or change color with age. It is easy to care for; an occasional wiping with a damp cloth is usually all that is required. And the material is easy to install in either new construction or existing buildings.

Among the later adaptations of the glass-makers' art are glass blocks. These durable and sturdy building blocks are made of clear, colorless, all-glass units that have been permanently fused together. A partial vacuum inside each block is responsible for important insulation properties. Glass blocks are available in many distinctive patterns, including those designed to meet special light-directing and light-diffusing requirements. Maintenance cost of glass blocks is infinitesimal. Installed in panels, the solid mass of glass, broken only by mortar joints, needs little or no attention because diffusion of light and pattern of the glass make dust and dirt less visible.

Mirrors are old yet new when used in the modern manner. Made from superior quality plate glass, mirrors today are finished with care and skill. Used in theatre decoration, mirrors give added light and cheerfulness and make areas look larger. Mirrors may be incorporated even in exteriors and fronts; but copper-back mirrors are recommended because electro-copper-plating gives additional protection against deterioration from climatic or atmospheric conditions. Original effects may be attained with mirrors fabricated from flesh-tinted, blue, green and water-white plate glass, in addition to plate glass in its regular color, and there is a choice of silver, gold or gun-metal backing.

In present manufacture, plate glass is ground and polished, mechanically, to a true, flat surface and perfect brilliance and reflectivity of finish. It is the finest material available for glazing windows and display cases and for scores of interior decorative purposes wherever clarity of vision, beauty and dignity are desired. There are also blue, flesh-tinted, green and water-white plate glass which are ideal for decorative uses in modern theatres.

Frontispiece

Modern Materials will enter prominently into the design, construction and outfitting of motion picture theatres and multiple-enterprise amusement plants to be erected in 1948. Increasingly, modern materials are dictating the architectural style of our entertainment plants of the future, in which functional provision for the attraction, accommodation, comfort, convenience and safety of patrons supersedes the spectacular trends of the past . . . Our frontispiece is a photo- montage of new theatre front elevation perspectives rendered during 1947 by members of the Architectural Advisory Staff of The Modern Theatre Planning Institute. This panel in greatly magnified size (64x56 inches) was exhibited at the TESMA Annual Trade Show, held at Washington, D.C., September 24-29, 1947. Noteworthy is the point that no two projects in this group are alike in design. All represent modern theatres of various sizes, planned specifically for their locations, which is the principal object of smart theatre planning.
These add sparkle and color and are exceedingly ornamental.

The possibilities for the effective use of heavy plate glass are unlimited. It has been used successfully for many purposes: Decorative panels and partitions; shelves; marquises and cry rooms. Wherever it is used, it lends beauty, dignity and the modern touch. Heavy plate glass is clear and affords perfect vision. It is impervious to moisture, weather, cleaning chemicals and other disfiguring agents. It is easily cleaned and possesses strength that protects and endures.

Heavy plate glass doors, often without door frames of any description, may be made of the specially treated product. A special tempering process makes such doors four to five times as strong as regular plate glass of equal thickness, and many times more resistant to impact and shock. Yet all the beauty of polished plate glass is retained in the doors, which actually seem to open up an interior for the attraction of passersby.

Modern By-Products

To class it actually among the most modern of products, glass has a number of sideline performances which are really unique and developed within the past couple of decades. Glass spun into fibers has found many uses and eliminated many hazards. Glass won't burn, hence a fire-hazard was immediately eliminated. The glass fibers have been highly successful when used as an insulating material, with the added advantage of being impervious to fire.

Even more lately, decorative hangings and drapery or upholstery materials and even projection screens have been woven of the glass fibers. Thus, such fabrics are originally and permanently noncombustible. Aside from the fact of their safety for use in places of public occupancy, the new fabrics are unbelievably beautiful and soft to the touch. Many attractive weaves and colorful patterns are available. The material may also be used to cover entire wall surfaces and it offers a striking decorative effect.

Metamorphosis in Fabrics

The weaving of fabrics is almost as old as time itself. Yet, fabrics of today are certainly to be classed among modern materials. Fabrics for upholstery are so varied and versatile in appearance that there is little in common with older types nor among the many types produced today.

For example, the production of pile fabrics is rather an art, and yet the modern materials produced in this classification are greatly refined examples of the old craft. Selected fibers of the finest mohair are blended into yarns and woven into special porous pile fabrics. The result is a more luxurious softness, plus amazing wearability, because the fabrics practically breathe. The new pile fabrics are remarkably dirt-resistant. Dirt stays on the surface and may be brushed off or vacuumed and even stains and grease disappear as if by magic.

Special dyes and processes have been developed by constant research. New pile fabrics now stay bright under any conditions of location or climate. The materials are available in the latest clear shades which are as color-fast as science can make them. Modern pile fabric is also treated to make it completely moth-proof. Acoustically, it is the perfect auditorium seat upholstery material.

Synthetic or plastic fibers have made a sparkling debut in the upholstery material field within the past few years. Plastic fibers are spun to a desirable thickness for greatest resiliency and then woven just like any other yarn into fabric of amazing strength and beauty. This new fabric will not snag, scuff, scratch or peel, and its original beauty of color and sheen remains fresh and new. Dirt, grease and stains may be wiped off with a damp cloth.

Another popular form of plastic application to the upholstery material field is in the heavy-duty leatherette type. Plastic leafrilcloth is extremely durable, easy to clean, washable, vermin-proof, satin resistant and can be made fire-resistant. Another form is all-plastic, made tough and resilient, and completely fire-resistant. Various grains and finishes are available in either the plastic-coated fabrics or the all-plastic materials. Colors vary from gleaming black to white and pastels. Decoratively, these materials have found many uses besides theatre chair upholstery. For lounge furniture, the effect is luxurious and modernly sleek. As wall covering, door tufting or for smart standee rail treatment, the material is unusual and highly effective.

Plastics Come of Age

Aside from the aforementioned plastic fabrics and materials, this newest of science-developed products has many other practical uses in theatres. There are plastic wallboards which photographically reproduce almost any decorative effect,}

For Modern Material Supply Sources Refer to "The Key to Better Buying" at the Rear of This Issue
Theatre Planning DEMANDS

FORESIGHT . . . AND FORTITUDE!

by ANSEL M. MOORE

As has been the custom of the past 12 years, our current assignment is to review and appraise the progress of theatre planning as we have observed it during the past year. It is hoped that by doing so, we can project the trend of future planning.

Our review for the record (1947) will relate not so much to the architectural renderings of front elevations and blueprints, as the floor plans we have been published during the year, in the perspective as well as in the finished stage; but rather to the state of mind that seems to have preceded the planning of a majority of the projects we have been able to examine and appraise.

This year's crop of new theatres, including old theatres that have been restored by remodeling, is in no respect inferior to those of preceding years, excluding the war years when theatre building was in status quo. But an examination of the completed projects illustrated in the pictorial section of this issue on the following pages, covering typical examples of contemporary theatre design and construction, provides convincing proof that theatre planning has merely "held its own" and has not, with but few exceptions, shown any marked degree of improvement or of innovation over the projects of previous years.

This critical observation brings up the "state of mind" previously alluded to above, which we believe, from the evidence presented, is seriously in need of overhauling, if there is to be real and substantial improvement in the functional planning of motion picture theatres for the future. Suppose then we deal with that state of mind for the remainder of this report.

The lack of foresight is plainly evident in the planning of too many of our new theatres. They are patterned after the past and obviously very little thought was given to the time of their conception toward projecting their usefulness into the future—the very near future, in fact. What then is responsible for so many old-fashioned and functionally inadequate new theatres, which are new only in point of existence?

Could it be that our architects have fallen down on the job? Hardly that; because we know from having often heard the sad experiences of competent theatre architects, who tried without success to pull their clients out of the rut of tradition, that the designer is usually to blame only to the extent that he finally agrees to "draw up" what the builder demands—or else. After all, our architects must live by their wits, in case their wisdom is not wanted.

Candidly, we lay the cause of the condition right in the lap of the theatre industry. With few exceptions, theatre architects are employed expressly to emulate each other in the design of new theatre buildings. And it may be said in their behalf that most of them do a pretty fair job. We are (and sometimes improving upon) the pre-conceived notions of their clients, who know what they want before they consult a designer. And all this usually in advance of finding out what the public wants. Personally, we have no fault to find with the theatre builder who knows what he wants; provided he has taken the trouble to find out what the public wants before he undertakes the execution of his idea.

Currently, we are in the midst of a mad rush to build drive-in theatres. It all started with an attempt to build theatres more cheaply by obviating the necessity of theatre seats, air conditioning, carpets and other refinements of the indoor theatre. The drive-in panned out favorably for the original builders, who actually stumbled onto the answers (1) to the long-endured parking problem; (2) the demand for fresh air; (3) the more friendly atmosphere and among other things (4) the public desire to eat, drink, relax and be merry while being entertained. Now we have an epidemic of drive-in theatre building, which bids fair to upset all indoor theatre traditions. Perhaps it should; although the drive-in builders naively tell us that their development does not compete with indoor theatres.

Now, is there any good reason why our new indoor theatres could not have been planned, built and furnished to provide, in even greater measure, all of the much-heralded advantages of the drive-in theatre—and to do it more profitably the whole year round?

Truly the state of mind of most of our theatre builders is as badly in need of transformation as their physical properties are in need of renovation and repair. Open-mindedness to the long existent public demand for greater diversification of amusement than a mere movie show can provide, plus added comforts, conveniences and competing services, would have altered the plans of many of our new theatres and projected them into the future as vastly more profitable public service enterprises.

Foresight is the indispensable ingredient of modern theatre planning. The design, shape, size, cost and location of a theatre are inextricably involved in the surveying and finding out what the community wants, or is likely to want, before drawing pencils are put to paper. Without preliminary study, careful analyses and observance of trends both local and industry-wide, theatre building is merely a gamble, and at present high costs of construction it can be anything but safe.

Yes, foresight is the prerequisite to profitable theatre planning—but there's more to it than that. Foresight merely guides the user of it in the right direction. It takes fortitude—good old guts, if you please—to put into action what foresight dictates should be done. The lack of foresight and the fortitude to back it up has placed present theatre operation in a most vulnerable position, competitively. It can recover only by altering its present state of mind and accepting the challenge to get into show business all the way, or get out of it entirely.

Personally, we still cling to the belief that indoor motion picture entertainment is by far the best of all forms of pastime amusement. It is the picture that draws the crowds and thus creates money-making opportunities for kindred amusement enterprises and merchandising establishments that cling to good theatre locations like barnacles, thriving on business drawn to the theatre by good showmanship.

Practically every one of our 1947 crop of theatres has that drawing power. Any one of them might well have served as the "power house" for an amusement-shopping center, with more parking space and the added amusement and service facilities reserved for theatre management. Yet most of them were planned for motion picture exhibition only, in the traditional manner.

The indoor motion picture theatre is an established American Institution. Nothing can supplant it in service to the community; but its economic survival depends on securing greater income from operations than can be had from motion pictures only. It must enhance its earning power by increasing its public attractions. More foresight in theatre planning is needed, and as well the will to back it up.

The new residential communities of tomorrow, as well as those already well under development, will require modern theatres and amusement establishments, which in turn provide the keystone of needed shopping centers. Will present theatre owners provide the amusement facilities; or will they sit back and let others do it? That pertinent question can be answered only by the prompt exercise of foresight—and fortitude—in theatre planning.

READ MOORE REGULARLY EACH MONTH IN THE MODERN THEATRE SECTION OF BOXOFFICE.
Modern Materials... Give House Appeal Added Meaning

(Continued from page 15)

from finest marble to the most entrancing wood veneers. Obviously, the plastic re-productions are far below the price scale of the original materials and much simpler to keep in original beauty.

A plastic wall covering material which reproduces the beauty of wallpaper without the fragility of paper has proved to be unusually adaptable to theatre decoration. The material is so durable that it can be washed innumerable times and still retain its new look. Stains of all kinds quickly wash off with ordinary soap and water. The new wall covering material is not a plastic-coated paper. It is plastic all through, hence will not crack, peel or discolor. There are nearly a hundred beautiful styles available for just the right decorative effect, from plaids and florals to solid tones.

NEW USES FOR RUBBER

The manufacture of rubber is relatively a rather modern process. And yet, when most of the practical uses of rubber were first encountered, there was little place for it in theatre usage. Lately, however, rubber has been put to a number of uses which make us wonder why it took so long to get so far.

Of course, it took many years to develop the process needed for the manufacture of foamed rubber. As a cushioning agent for upholstered furniture it is unsurpassed. Its tough resiliency never sags nor gets lumpy. The cushion shaped to fit the chair or other furnishing, is one piece of pure foamed latex. Tiny air cells actually breathe to keep it always fresh, dust-proof, free from odor and mildew. The material is long-wearing, hence economical. Foamed rubber cushioning as an underlay for carpet is among the latest uses of the product which is applicable to theatre improvement. In this instance, it also serves to increase comfort and long wear for the carpet as well.

Rubber link matting, though not exactly new among theatre furnishings, is a modern material with many use values. It is a functional decorative element when used at front of the house or in the lobby. Furthermore, it increases sanitation and cleanliness in the theatre by trapping all dirt beneath the links and preventing much that would be tracked into the house. Hence, a theatre so equipped stays cleaner longer. Rubber link matting also eliminates danger of wet, slippery flooring. Matting may be personalized with special designs, monograms or lettered names. Practically all colors are available to make this easily handled furnishing an attraction point in any house.

METALS AND PREFABS

Metals for decorative as well as practical purposes as they are produced today are modern materials with a long history. Decorative metal is becoming increasingly popular, and stainless steel, aluminum, copper, brass and copper are all effective trim materials, and some have been used as front or wall-facings for many years. The sheen of metal forms a fascinating background for the play of light. Metal display cases have emerged as the most practical as well as decorative. Besides display elements, theatre fronts are highly dependent upon other metal uses. A wide variety of sash, bars and moldings is available for the creation of striking fronts and interiors.

With interest in pre-fabricated theatres running high, it is well to remember that most pre-fabrication is based on the metal "Quonset Hut." Efficient in design, the development is most significant. The semi-circular metal shell is a substantial, economical basic building of remarkable versatility. It lends itself well to the use of additional building materials and hence has almost limitless possibilities for artistic interiors and smart modern facades.

The steel-on-steel construction provides the advantages of fire-resistance, long life and inexpensive maintenance.

If this unrestricted study of what the market offers in materials proves anything, it is that there are few modern materials; but many modern adaptations and improvements. House Appeal results from the application of almost anything that is modern or improved, thus the material situation is one to keep under scrutiny at all times.

Luminous display can be improved greatly with the installation of the newest lighting developments. Very little alteration is necessary to achieve an entirely modern lighting effect.
The Function of the Modern Theatre in Community Affairs

1948 will bring our industry face to face with an important decision that must be met squarely by those who now operate motion picture theatres as well as those who plan to build new ones. The entire industry may well be concerned with the course of action determined by the decision, which must be made individually before its effects can be realized collectively.

The Decision: Shall I (or we) continue to build theatres for motion picture exhibition only; or shall we plan to participate more freely in the profits of other forms of popular amusement and entertainment, and the public services which are attendant thereon?

The answer to that question involves a bit of careful consideration and study of the important role motion picture exhibitors can play in the affairs of every community, provided they choose to break sharply with tradition and assume the responsibility of their waiting role as the most logical purveyors of diversified entertainment in every community.

The cold facts are that motion picture exhibition alone cannot much longer amortize the high cost of building and equipping the type of theatres to which the public has become accustomed to the point of demand. The only sensible solution to this is provision for increased patronage—increased income from operations. Theatre admission prices cannot be increased sufficiently to effect a salvation without taking motion pictures out of the "popular-priced" entertainment class. More income must come from a greater variety of popular attractions which can be added to motion picture exhibition without prejudice to the good will prestige now enjoyed by motion pictures. Indeed, motion pictures may well provide in greater measure the drawing card for its contemporary attractions, most of which, under present conditions, are directly competitive to one-purpose theatre operations.

The drive-in theatre has demonstrated the desirability of providing parking space and other public conveniences, including food and drink and other diversion to moviegoers. Vending of commodities to theatre patrons is said to be more profitable than the sale of tickets in many situations. Yet the drive-in is a short-season enterprise at best.

The multiple-enterprise amusement center was originally conceived and sponsored by this publication as a permanent and progressive income-bearing property investment for theatre owners. It visualizes, as here illustrated, the modern theatre as the core attraction of an amusement-shopping center, with the added supporting enterprises, such as bowling, billiards, skating, dancing, dining and other wholesome participating sports and pastime facilities reserved for operation and control of experienced showmen—As supporting adjuncts, rather than as direct counter-attractives to the isolated one-purpose theatre, which must of necessity be a part of every residential community.

The suburban shopping center and the multiple-enterprise amusement plant are inseparable as to their function in serving the public. Their inter-dependence is readily recognized by smart investors. Therein lies the focal point of the decision on the type of theatre to plan and where to build it.

A Multiple Enterprise Project

Irondequoit, a suburb of Rochester, New York. This shopping center, originated by the Town Planning Board of Irondequoit, and financed by a small group of enterprising Rochester business men, will have a modern motion picture theatre combined with a bowling arena and other recreational enterprises as the chief contributor to the patronage of all other commercial enterprises planned for the new shopping center which is now ready for construction. Major component enterprises of the project include as indicated (A) the Cinema and adjoining (B) Bowling Arena and (C) Billiard Saloon as the integrated amusement elements. (D) Modern Restaurant with adjoining Pizza for Out-of Dining and Dancing; (E) Service Station; (F) Modiste Shop; (G) Elite Shops; (H) Super-Mart Grocery.
SHOPING CENTER

It would be difficult, indeed, to conceive a more favorable location for a modern motion picture theatre than has been provided by the planners of this $6 million development in a Boston suburb. Yet, a modern theatre is one of the major segments of the project, strategically placed and properly designed to help safeguard the huge investment involved.

North Shore Center, as here shown in aerial perspective, is to occupy 62 acres of ground area (capitalized at $1.00 per square foot) near Beverly, Mass., which is 18 miles north of Boston. The component elements of the carefully integrated multiple-enterprise project are indicated. Not shown, however, is the most important provision of parking spaces for 3,000 automobiles, which are calculated to exceed the combined peak requirements of all enterprises and services included in both the shopping and recreational portions of the Center.

The Center is within a logical drawing radius of 21 communities with a combined population of 323,000 patrons, who are within 30 minutes driving time. However, the planners, National Retail Recentralization, Inc., conservatively discounted this potential and have calculated their market possibilities on the immediate vicinity with a population of 50,000 sure-fire shoppers and part-time seekers, 85 per cent of whom it is figured will spend $15 million yearly at the Center.

North Shore Center is an excellent example of sagacious planning in which return on investment is the principal objective. Significantly a 1,500-seat modern theatre, a 20-lane bowling arena, an ice-skating rink, an exhibit hall for fashion shows and other enterprises are included, because the planners know that amusement and recreational facilities are requisite to the success of the Shopping Center. For the same reason, a modern restaurant and other concessions to public service are provided, plus unlimited parking space and a perfectly landscaped pedestrian mall. It is a completely integrated group of retail, service and entertainment facilities, with a modern theatre as the chief crowd-gathering attraction.

The service and recreational enterprises are concentrated at the end of the mall, or sheltered promenade, to afford full advantage of their drawing power. The theatre, of outstandingly straightforward design, may be used by NSC tenants for fashion shows and other demonstrations before matinees. A modern restaurant designed with walls of glass opens on a reflecting pool, which is convertible to ice skating in winter. A two-story exhibition building for the display of products available in the stores of the Center is provided, as well as a three-story building for doctors and dentists, who will serve the community.

Outstanding commercial enterprise of the Center is a large-domed four-level department store of circular formation with 75,000 square feet of space on the four staggered floors. This enterprise opens on the mall and parking area at the east end of the site. The Center's 30-odd shops are designed and allo-

(Continued on next page)
ENTERPRISES

Businesses that attract more than 90 million paid admissions weekly, is an excellent "feeder" for commercial enterprises, the planners at the North Shore Center have predetermined the success of the project by utilizing the power of modern theatre, through the provision of a modern theatre. Yet, they have not, as so many community planners have done heretofore, isolated, or "played down" the importance of the picture theatre as a public attraction.

On the other hand, the sponsors of North Shore Center have successfully propounded the truism that a modern theatre cannot be successful without supporting enterprises. Thus, they have added bowling, skating and exhibition as collaborating amusement entertainers, the popularity of which are second only to movie going.

The NSC project is obviously an out-cropping of the growing public distaste for "down-town" shopping, with its over-crowding and inconvenience, high rentals and inadequate parking facilities. The trend toward the establishment of multiple-enterprise amusement centers as the nuclei of residential development is, therefore, well established and awaits only the activity of trend-conscious tradesmen — and theatre men with foresight.

The environs of staid old Boston are not peculiar to the problem presented. The situation at that point might well be duplicated in the areas surrounding thousands of our metropolitan centers, where a definite exodus from over-crowding is now under way. More storage centers are, therefore, inevitable, as soon as building conditions will permit. It is to be hoped that in all cases the good judgment exercised in planning NSC will govern — and that the modern motion picture theatre will assume its true stature in the schemes for better living that are now being evolved for early realization.

IDENTIFICATION

North Shore Shopping Center, Beverly, Mass.

OWNER: Canton Real Estate Trust

GENERAL CONSULTANTS: National Retail Re-centralization, Inc.

ECONOMIC SURVEYS: Kenneth C. Welch, Architect

SITE PLAN: Frederick J. Adams

DESIGN AND CONSTRUCTION: Ketchum, Gina & Sharp, Architects; Anderson & Beckwith, Associate Architects

LANDSCAPE DESIGN: Arthur A. & Sidney N. Shurtleff and Thomas Church, Associated Landscape Architects

Additional details on the project may be secured upon request to The Modern Theatre Information Bureau.
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and opened to the public during the past twelve months, the projects shown on this and the following pages represent the latest styles in theatre construction and modernization achieved despite the handicaps of material shortages and slowly relenting restrictions.

**SUBURBAN CINEMA IN THE MODERN STYLE**

Introduced and described to readers of The MODERN THEATRE, issue of December 7, 1946, the Towne Theatre at Long Beach, Calif., combines modern architecture with commercial aptitude, as will be noted in the exterior shown above. A suburban theatre, seating 1,308 patrons, it functions as the central attraction for the shopping center in the community it serves. Below are fore and aft views of the spacious, finely appointed and well-lighted foyer. At one end (left view in background) the “Candy Bar” and at the other end (right view) a huge and effectively lighted display panel for exploiting current and coming events. Fountain Room window on left in foreground. Circular lighting fixtures in ceiling reflect neon lighting. Owner: Cabart Theatres Corporation. Architect: Hugh Gibbs.
Even during the war it became evident that the serviceable Quonset Hut might find many peacetime purposes. It remained for a theatre architect to adapt and practicalize it for modern theatre construction. First of such projects to be completed, the new Fox Theatre in Aurora, Colorado, was opened on October 30th of last year by the Fox Intermountain Amusement Corporation of Denver. Illustrating the surprising scope of such a building, the theatre seats 672, and contains all the usual areas such as foyer, lounge, rest rooms and office. The standard “Quonset 40” unit was used for the auditorium superstructure. Owner: Fox Intermountain Theatres. Architect: Charles D. Strong.

Above—Night and Day views of the exterior and at right, a close-up view of the front entrance. Below—The “Candy Harvest” compartment in the foyer indicates a clever combination of the commercial aspect with the other attributes of House Appeal planned throughout the project. At right—a view of the lounge near entrance to the ladies’ rest room. Here curved lines are cleverly accentuated by attractive decorations, lush carpeting and a comfortable bank of settees.

(Continued on next page)
Fore and aft views of the auditorium of the Fox Theatre (see preceding page) where the curved formation of the Quonset is put to good use for both acoustical and decorative effect. Comfortable seats and carpeted aisles, plus good lighting and a perfect screen setting complete the ensemble of elegance. Note ramped seating arrangement in the rear, at right.

QUONSET TYPE FOR QUICK CONSTRUCTION

The "steel hut" soon began to show possibilities for small theatre construction in the hands of competent planners. Its popularity was further induced by the shortage of building materials and the demand for more speed in construction. The Middleton Theatre at Middleton, Wis., featured in The MODERN THEATRE, issue of March 28, 1947, is one of the early-firsts in this type of construction. Above are shown early stage views of construction of the Middleton's auditorium superstructure which, except for interior finish, was erected in seven days. Despite the general scarcity of other materials and equipment, only four months were required to complete the project. Under normal supply conditions, it is estimated by the architects, the project could have been completed in 45 days.

At left—A view of the completed front of the Middleton Theatre, Middleton, Wis., and below—a corner of the lobby with popcorn machine and candy counter. Standing (left to right)—Jackob Eskin, Harry Melcher and Mark Morgan, executives of Eskin Theatres, Inc., the owners. At right—The auditorium as seen from the screen. Owner: Eskin Theatres, Inc. Architects: Peacock & Belongia.
CASE OF A NEW THEATRE ON AN OLD-ESTABLISHED SITE

Renovation and structural modernization of older theatres in established and still resourceful locations was noticeably evident during the past year. Some admirable instances of property restoration were reported, in which competent planning and the use of modern materials and furnishings completely transformed aging theatres into modern entertainment plants, with all the house appeal and functional efficiency of new construction.

The Strand Theatre, Brockport, N. Y., is an example. Shown above, the smart front entrance provided for the Strand, and (at right) the modernized foyer are high points of the renovation project. At left, a panel of new decorative effects and below, a view of the foyer showing the strategically located built-in confectionery counter and display case of the modernized Strand and at right, a view of the renovated auditorium. Owner: Kallet Theatres, Inc. Architect: Michael J. DeAngelis.
COMMUNITY ATMOSPHERIC MOTIVATED MODERN HOUSE

The Hamilton Theatre, in Hamilton Township, Trenton, New Jersey, the facade and foyer of which is shown above, was opened to the public with suitable ceremonies on last Christmas Day. It is an excellent example of the community theatre which fits hand-in-glove with its surroundings. Embodying all that has been found desirable in a modern suburban theatre, the Hamilton is Colonial in architecture, decoration and furnishings. Since American Colonial remains the most popular home-building trend in the East, it is apparent that a theatre which adheres to this style will have more appeal to its patrons than might any other. Owner: RKO Theatres. Architect: William I. Hohauser.

WESTERN STYLING

The architecture of the new Will Rogers Theatre at Oklahoma City, Okla., similarly adheres to western atmospheric and community history, in paying tribute to a world-famous Oklahoman. Night and day views of its namesign are shown in comparison with a daytime view of the Will Rogers, which is located in the Nichols Hills suburban residential development, a modern community already replete with contemporary architectural examples of home construction. The spacious and well-equipped lobby has a definite atmospheric appeal to residents of Nichols Hills. Owner: Griffith Consolidated Theatres, Inc. Architect: Jack Corgan.
Befitting the Site

The new Cheverly Theatre in Cheverly, Maryland, just outside Washington, has a prolific location on an arterial highway. Its expansive frontage is designed to make the most of its situation. A combination foyer-standee area is a new departure in functional space-saving. In this case, the foyer is the expansive area at the rear of the auditorium. The auditorium itself, seating 944, has luxury appeal and comfort gained by unusually wide spacing of the seats. Ladies' powder room and lounge and men's smoking room in the Cheverly are smartly decorated and furnished.

Modern restrooms, such as the ladies' room illustrated, are an outstanding feature of the house. Owner: Sidney Lust Theatres. Architects: John and Drew Eberson.
A THRIFT EXAMPLE

The Josephine, located at 300 West Josephine Street, San Antonio, Tex., on a lot 130x150 feet, was designed to serve the neighborhood section within a drawing radius comprising some 40,000 population. The cost of the building was approximately $110,000 and $39,000 was invested in equipment and furnishings.

STRUCTURAL RENOVATION RESTORES APPEAL

Among the first of the RKO group to be enhanced by structural renovation under a program of property improvement launched early in the year, was the Hillstreet Theatre in Los Angeles. In this house, the primary aims in redesigning of the front entrance and lobby were, first, to eliminate the dated Gothic architecture in the lobby, and second, to open up the lobby and bring the entrance out into the street as a stunning attraction point of the front.

The spacious box-office anchored to an essential center column shows apt modern design. Traffic lanes in colorful terrazzo flooring is another smart installation. Entrance doors into the modernized lobby bring the theatre interior to the fore also. The view from the street, looking into the newly modernized lobby, shows the main redecorating and structural changes accomplished. Domed ceiling with spiral indirect lighting cove replaced former Gothic decor.
lighting in the lobby is provided by soft white neon concealed in a dropped center beam which also encloses an air conditioning duct. Soft, harmonizing colors in walls, ceiling, carpet and accessories characterize the room.

Beyond another bank of doors, a large foyer and foyer lounge are located. Walls of the foyer and lounge are covered also with flameproofed damask, in a gold chevron pattern for this part of the house. A wainscot of walnut bleached to a clear light finish is an attractive addition to the subdued modern decoration of this area.

A section of the men's lounge, illustrated below, follows the functional idea in theatre formation, furnishing and decorative effect. Note top hat and cane inset in the asphalt tile floor design. Owner: Warner Brothers. Architects: White & Boenish, with D. Leonard Halper, supervising.

**SUBURBAN THEATRE DESIGNED TO SERVE**

A new modern suburban theatre of the more advanced type is the Vogue, at Shaker Heights, a smart suburb of Cleveland, Ohio. Opened in May of this year, the house has a seating capacity of 1564, and is of the one-floor type, without balcony.

With touches of the Colonial style to match the architecture of the neighborhood, the Vogue's marquee and main sign are forthright and impressive. Flashiness yielded to good taste in the advertising display and accessibility of the front entrance. Immediately below is a view of the Vogue's spacious lobby as seen by the incoming patron, and at right, a view of the Vogue's auditorium, designed with an idea of functional efficiency with decorative effect to conform.

The entrance lobby is spacious and completely carpeted with the exception of the recessed rubber mat at the entrance doors. The walls in this part of the house are covered with flameproofed damask in a deep rose pattern which is decoratively in keeping with the Colonial motif and safe as well. Display frames at strategic points are glass enclosed and fluorescent illuminated. General

**BOXOFFICE**
GOOD NEIGHBOR TYPE OF CINEMA

A dual-service enterprise featuring together fine food and feature screen presentations, under the good neighbor policy, with which the whole world may be so well concerned at this time, is expressed in design and policies of the new Miami Theatre at Miami, Fla., opened April 18, 1947. Its decorative effects depict the color and gaiety of Latin America and appeals to the friendship of all nations.

... Below, a view of the lobby as the patrons see it upon first entering the new theatre. Doors to the main auditorium are at either side of the huge mural shown in background. Stairs to the right lead to the smoking loge and balcony.

Below—The Miami's auditorium as seen from fore and aft. Looking backward, the view at left shows the depth of the theatre, affords an idea of the slope and displays the smart simplicity of the theatre's interior design. The view at right, taken from the smoking loge, shows the physical makeup of the theatre. The house is long—a projection throw of 200 feet—and narrow—65 feet wide in the main auditorium. Because the screen is almost straight to the front from every seat, "every seat is a good seat" in the Miami.

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A FRIENDLY THEATRE BEFFTS THE COMMUNITY

Another of the "Community Atmospheric" type of houses is the Alan Theatre, Long Island City, N. Y., strictly modern and bright with many innovations. Extending 132 feet, the entire front facade of the theatre is of pure limestone and contains commercial space for six stores, all of which are rented. The impressive front is focused toward the theatre, however, by a unique stainless steel fluted canopy on which no attractions are to be shown. It takes the place of an ordinary marquee, but is entirely different in effect. The ceiling of the canopy features a combination of white cold cathode tubing and downlights, which is a striking change from the incandescent lighting usually found.

The boxoffice has windows decorated with an etched design and is equipped with the latest type ticket machines and other devices. Heavy plate glass doors open up the lobby to the sight of passersby, while the inner doors are of bright stainless steel. Above the stainless steel doors, upon which the reflected light appears to make a checkerboard, are 11-inch stainless steel block letters spelling out "A Century Theatre" against a background of fluorescent illuminated marble.

An inviting "Tid-Bit Bar" opens onto the lobby. It is located in a room by itself on the main floor and opens as well into the rear of the auditorium. Its attractive counters in both parts of the house are a decorative asset. Spotlights studded in the ceiling above the counters highlight the service.

The Alan has no balcony, but the lounges, rest rooms, dressing rooms and projection room are located on the mezzanine floor. The auditorium stresses comfort in all its phases. Seats are placed so that there is three feet of space between backs, allowing adequate leg room. The chairs, 21 and 22 inches wide and upholstered with laminated rubber and mohair, are staggered to provide perfect visibility from any part of the auditorium. To aid in this plan, the rear orchestra floor was stepped-up and each row ramped from the aisle. Owner: Century Theatres. Architect: John McNamara.
MODERN HOUSE WITH HISTORIC BACKGROUND

Since Omaha, Nebraska, is generally reputed to be the heart of the Indian Country, that intriguing theme was adopted as atmosphere for this new house, which bears the exciting name "Chief," and is in all ways a compliment to the community in which so much interest in the lore of the Red Man repose. The imposing front elevation and facade portion of the new Chief Theatre has ample space and all the effects for good advertising display. Among its many innovations for modern effect is an artistically formed and attractively furnished foyer. See view at right and note directional signs indicating the location of restrooms for "Squaws" and "Braves."

At left, above, the Chief's lobby carries out the Community Atmospheric motif in design, decor and furnishings. Confectionery bar may be seen in the background. At right, the auditorium looking toward stage. Blacklighted American Indian murals on the sidewalls are impressive.

A partial view of the Chief's projection room, where all manner of modern equipment and accessories were provided for fine screen presentation to be featured in this 1,500-seat modern theatre. All pictures courtesy of The Ballantyne Company. Owner: Ralph R. Blank. Architects: John Latenser & Sons.
NIGHT VIEWS OF NEW THEATRES

Four new houses of 1947 provide excellent examples of smart planning for outdoor advertising display. Since the front elevation and entrances of theatres provide a most effective opportunity to attract the eyes of the passersby and impel them to the ticket window, this is a major objective of modern theatre planning that shows promise of further improvement in most all theatres completed during the year. The Plains Theatre, Roswell, New Mexico, the Agnew and May theatres, at Oklahoma City, and the Boomer Theatre at Norman, Oklahoma, are typical of the planning wisdom that is now being applied to outdoor advertising display, which is indeed a marked architectural achievement. This foursome of modern theatres will be described and illustrated more particularly in the forthcoming December 6, 1947, issue of The MODERN THEATRE. Owners: Plains Theatre, Theatre Enterprises, Inc., Dallas, Texas; Agnew, Boomer and May theatres, Griffith Theatres, Oklahoma City, Okla. Architect: Jack Corgan.

SUPER DeLUXE DRIVE-IN AMUSEMENT ENTERPRISE

The popularity of the drive-in theatre continues apace with several outstanding projects completed and opened to the public during the year. The idea is said to have definite appeal to many patrons who would avoid the parking problems now prevalent in most indoor theatres. Enjoyment of their movies without the necessity of dressing up is also pointed out as an appeal factor for family patronage.

Completed early in the summer at a cost of about $250,000, the Phil-Kron Drive-In Theatre, Bloomington, Illinois, owned and operated by Ken Phillips and Pete Kronos, opened to a “packed lot” and has continued to attract patrons at the same pace. One of the innovations of the new Phil-Kron, which has capacity for 850 cars and a throw of 220 feet, is the associated Grill, a smartly designed restaurant, serving complete meals. Hot dogs, other sandwiches and soft drinks are available at a “Snack-Bar” built in the back of the projection room. Pictures courtesy DeVry Corporation.
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AN INTIMATE TYPE OF MODERN THEATRE

Many practical innovations for house appeal and high operational efficiency were planned for and provided in the Miller Theatre, a smart suburban house, of Gary, Indiana. The house has a seating capacity of 808. Combining architectural beauty, smart decorative effects and advanced mechanical efficiency the Miller opened in June of 1947. It is an intimate type of motion picture theatre, forthright in its appeal to public favor.

At right are pictured some of the feature points of the Miller's decorative scheme, designed and executed by Hanns R. Teichert Studios of Chicago. The wall treatment of the auditorium (shown below) is particularly effective in creating a receptive mood for the enjoyment of screen presentations.

The facade (above) and outdoor advertising display facilities of the Miller are impressive and far reaching in their effect on prospective patrons. Below are shown other points of interest in the interior of the Miller. Upper views—at left, a sectional view of the lobby, looking toward the street through glass entrance doors. At right, a section of the novel nursery room. Lower views—At left, a portion of the lounge, and at right, the auditorium as seen upon entrance thereto. Owners: United Amusement Company. Architect: Erwin G. Fredrick.
THE CORE ATTRACTION

The Lans, an 814-seat modern suburban theatre, setting the pace for a new shopping center development, was opened on January 29, 1947 at Lansing, Ill. The impressive front of the Lans, which not only attracts the attention of the passersby, but informs them concerning the programs and directs attention to free parking at the rear.

Fore and aft pictures of the Lans auditorium are shown, in which no provision for the comfort of the customers has been overlooked or slighted. At left, a sectional view of the spacious circulating foyer of the Lans Theatre. Notable is the illuminated poster niche and the upper wall treatment which provides dramatic interest for the outgoing patrons. Owners: Kalafat Brothers. Architect: Erwin G. Fredrick.

CANADIAN SUBURBAN

A suburban modern theatre on a deluxe pattern as to finish, furnishing and function, is the new Armview Theatre at Halifax, N. S., opened to the public this year. The Armview seats 750 patrons on a perfectly ramped floor. A community atmospheric type of front (above) has the Armview, in which effective landscaping and other refinements create an appeal to patronage.

At left—Stage end view of the Armview showing the circular motif of structural form and decorative effect which is sustained throughout the interior. A large stage and a huge spun glass draw curtain (shown open) are notable features. Below, the Armview’s auditorium from the opposite point of view, with glassed-in “cry room” and “party room” at each side of the projection room. Seats are upholstered with aerated foam rubber. Owners: Walker-Affiliated Theatres. Architects: Luke, Little & Mace.
SUPPORT FIRST-RATE THEATRES?

We are indebted to Mr. Van V. Browning of Broken Bow, Okla. (P. O. Box 241) for an opportunity to further clarify our oft-expressed contention that rural patrons are entitled no less to the comforts, conveniences, eye appeal and other refinements of modern theatres, than their urban colleagues, the city patrons.

Also, we believe Mr. V.V.B. deserves much credit for presenting so forcefully, and admittedly with considerable logic, the small-town exhibitor's point of view on conditions that currently prevail. Since our convictions are particularly strong, but conscientious whereabouts, we present the following exchange of correspondence, not to be argumentative; but rather to air the prevailing conditions in the hope thereby that something may be done about them—and that perhaps we may be of help.

POINTS OF VIEW

We have numbered in parentheses certain paragraphs of Mr. Browning's letters containing points that should be answered for the enlightenment of all concerned, and particularly the class of exhibitor for whom Mr. B. undertakes to speak. His first letter commenting on the article in question, is as follows:

"I have just read with a great deal of interest your article in the July 19th issue, "Will Rural Communities Support First-rate Theatres?" As long as I have been quoted in this article, and inasmuch as you have invited your readers to express those reactions to this item, it should also be noted to call your attention to some points that may have been overlooked:

(1) "As was recently stated by 'Pathfinder' under the heading, 'Main Street Business,' the following information was given: 'As a citizen of a small city or town, you are the most important people in America, for the 17,000 Main Street communities like yours are the very backbone of our nation. The economy of the entire United States depends upon the folks who are located on Main Street. More than half the people of the nation shop on Main Street.'

"But, you will find on thousands of these Main Streets of America, theatres, or just picture shows as they are known to us; yes, shows that may not be modern in every way, but they are at least appreciated and enjoyed by the people of these small towns, as well as by the rural folks.

(2) "In many hundreds of these small communities, just about the only source of entertainment available is the local 'picture show.' If we had been required to wait for someone with ample capital to hire an experienced theatre architect, it is most doubtful that many of our small towns would have moving pictures. We all know and appreciate the fact that it would be much better if each small town could have a modern, up-to-date theatre, even though small. But, isn't it better to have just a 'show' in an old store building than no show at all? Possibly a custom-built theatre would be better. Possibly we should not imitate. But all Fords are not built alike. Maybe it would be better to have a special custom-built Packard if we had the cash; but when we cannot afford such, then we make the best of what we can afford.

(3) "It seems to me that the thing that is most needed at this time by those of us who wish to erect a small-town theatre is that some experienced theatre architect should draw a set of plans for a modest, but inexpensive, theatre that would fit on most any of our 25x140-foot Main Street lots. Those who wished to erect a small-town show just a little different could change his front, his popcorn machine, or whatever item he wished; but the theatre proper would be constructed on proven, sound principles.

(4) "My guess is that if some good, experienced theatre architect would sponsor such a program in helping thousands of our little communities secure nice, small comfortable shows, such an architect could make such assistance most profitable to himself and, at the same time, furnish a set of plans for a reasonable fee to the hundreds of us who cannot afford to pay five to eight per cent of the cost of building for having such plans drawn.

"Please do not misunderstand me. I do appreciate the information given in this article, and I think it is just fine; yes, extra fine for the towns of ten thousand or more population or for those who have ample funds. I hope there are others who will write you their reactions to this item and that we can have further helpful suggestions and information."

To which our editor responded appreciatively in this manner:

"Thank you for your letter of July 21st and your comments on our article in the current issue. Since every problem has at least two sides, we are always glad to get opinions, both experienced or otherwise.

"You have made several good points in your responding letter. However, your arguments do not prove the point that small towns and country people would not amply support a truly modern theatre, if they were given the opportunity to do so. We believe that suburban theatre owners, as a rule, are rather poor gamblers when it comes to offering the public a chance to see and enjoy something new. And we don't like stock theatre plans, because of our observation that their construction saves the builder very little money, provided they are built right, and the usual result is just another picture show.

"On the other hand, it has been proven time and again that the services of a good theatre architect actually saves more money on the actual construction of a theatre than his fees amount to.

"However, we like to present all sides of the story, and if you don't mind, your letter will be used as a basis for further comment on the subject."

FURTHER RESPONSE

To which Mr. Browning then promptly replied, as follows:

"Your good letter of July 24th was appreciated. Naturally, I feel the odds are pretty much against me when my opinions clash with someone who has had so much more experience than I; but, should you care to use any part of my letter of July 21st, or of this letter, as a basis for further comment, it is quite agreeable with me.

"In the second paragraph of your letter of July 24th, you said in part, 'Your arguments do not prove the point that small towns and country people would not amply support a truly modern theatre, if they were given the opportunity to do so.'

(5) "True. I agree with you 100 per cent. But . . . why is it that about 80 per cent of our towns with population under three thousand have their shows in some old, remodeled store building, or in some other makeshift arrangement? Are these unsatisfactory, poorly arranged firetraps what was wanted by the public, or even by the owner? The answer is obvious. Most men who erect theatres in small towns have limited funds. If they had an unlimited amount of cash, they would have built their theatre in a larger town or city. Those of us with a limited amount of cash are, as usual, inexperienced in theatre construction. We do not know just what is needed, or what is best. Some of us have gone to those who we understood were experienced theatre architects. But, because of the uncertain ultimate cost, we could not afford to gamble; we could not afford to take a chance; so we bought the old store building.

(6) "In my humble opinion, the people in most of our small towns throughout America will have to continue to get along with these makeshift firetrap shows until some experienced architect takes the time to draw up a plan of a modern, but inexpensive, small-town theatre, or until some organization comes along with a pre-fabricated theatre that will fit the needs and the pocketbook.

(Continued on page 40)
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"THERE'S A BRANCH NEAR YOU"
of the average small-town builder. I see no reason why the so-called stock-plan theatre, even though small, could not be modern and attractive.

(7) "There must be quite a number of experienced theatre architects who have some mighty fine ideas as to just what is needed for the average small-town Main Street 25x140-foot lot. There must also be a number of small-town theatre owners who just happen to have an ideal set-up. I know there must be thousands of small-town theatre owners who would like to turn their firetraps back into a grocery store and erect a nice, modern small theatre building. There must be many others of us who would like to erect a nice small theatre in some of the towns that do not now have shows. So, to make it really worthwhile, let's all chip in a dollar or so in a 'pot' and let some organization or association select the most desirable plan sent in the one going to the plan that seems most desirable. Then probably we could all get this plan for a reasonable amount—say 100 bucks. What do you say?

(8) "Many of our small towns have brick or stone buildings that could be purchased for less than half the amount it would cost to build a like building. It may be some architect could offer a plan to remodel such buildings into safe, reasonably modern, theatre buildings without much cost. While I feel the new theatre would be much better, there are possibly some very small towns that are quite some distance from any other theatre that could use a plan of this kind."

REPLY TO EIGHT POINTS

Here are our answers, point by point, to the problems raised by Mr. B. in the preceding letters. (Refer again to like-numbered paragraphs.)

(1) On this point we are in hearty agreement as to principle and fact, having often referred to our small-town contingency as "the spinal column" of the motion picture industry. But, may we raise this counter-point: Main Street appreciates motion picture entertainment. It merely tolerates cheaply constructed and poorly maintained "store shows," because many exhibitors lack the get-up and guts to give Main Street something better and more deserving of full patronage and support.

(2) We concur with the statement that the local picture show is about the only source of away-from-home entertainment for small-towners and farm people. What a chance for good showmanship! No competition; no counter-attractions. Metropolitan exhibitors yearn for such situations and of these days, we predict, they are going to start looking for Main Streets—and they'll bring their architects along. We disagree that a "shooting gallery" is better than no show at all—or that any old thing is good enough for the natives. Of course, such places are not popular; hence, not profitable. So why build more of them? If the location is right it should have a modern theatre of a size to fit—or none at all. The natives will continue to ride their Fords and Packards to nearby towns where they can find what better suits their fancy.

(3) Trouble with Mr. B's arguments are that he seems to want, as so many others do, the services of an inexperienced theatre architect for nix—or at least at cut rates. When, as a matter of fact, the counsel and service fees of a competent architect usually add nothing to the cost of a theatre building. His eight or ten per cent commission is usually more than compensated for by the savings his services effect and the functional efficiency he adds to the plant is something for nothing. Then, why are small-town exhibitors so scared of theatre architects?

They might as well assume the same attitude toward their family doctors.

(4) No "experienced" theatre architect, who is essentially by nature and training a professional man and an individualist, would care to sponsor or promote such a program. Stock plans will not serve the best interests of small-town theatre operators. The demand is for more individuality—not less—in small towns; and again, the competent theatre architect's fee is small compared to what he creates. He is the best purchasing agent a builder can hire.

(5) We think his estimate of 80% is too high. Modern theatres are making money for their owners in hundreds of towns and villages of no more than 3,000 population and some towns of even less; because they are sufficiently attractive and properly operated to hold their own locally and draw patronage from the entire countryside, as well as from other towns, where the local exhibitors will always have limited means because their "store shows" are unpopular and therefore unprofitable in operation. There is no great gamble to giving the public what it wants, even out in the country.

(6) Again here Mr. B. puts the onus unfairly on the architects, which is wrong. What he needs is to raise his sights and stop worrying about the need for stock plans. We see nothing wrong with pre-fashioned or pre-fab theatres, provided they ever become available—but besides fitting the pocketbook of the builder, they must also provide what the public wants, and we don't believe they want more "store shows" on Main Street.

(7) Yes, there are many experienced theatre architects who have made it their business to know what is needed on Main Street. But what may be good for one town, is exactly opposed to what is needed in another. Seating capacities, style of architecture, climatic conditions, local habits and many other contingencies enter into each project. Besides, a lot 25x140 feet is a pretty small plot on which to put a modern theatre and expect it to pay out on the investment at prevailing admission prices.

(8) This point has some possibilities: but often it costs more to properly reconvert an old commercial building for theatre purposes than it would to raze it and build all new, assuming the site is suitable. And here again expert counsel on good building practice is a must requirement.

In conclusion, it is our opinion that it is useless to try to operate a very small picture show profitably at every cross-roads community in the country. Neither cheaply constructed nor expensively built and furnished houses could pay off in certain situations referred to in Mr. B's letters. But, we believe it is possible to provide for several such contiguous communities a centrally located modern theatre or amusement plant of such size and attractiveness to take care of the entertainment needs of several such communities within a radius of say, 25 miles. Properly planned, such an enterprise would pay off handsomely and because of obvious earning power, there would be no great difficulty in financing such a project through local banks. May we offer that as one solution to the problem?
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APT COUNSEL ON FIRE AND ACCIDENT PREVENTION IN THEATRE MAINTENANCE

Reduction of Fire and Accident Losses in Picture Theatres

by W. D. HUGHS, Jr.*

The so-called fireproof Iroquois Theatre in Chicago, which burned in 1903 took 602 lives. Since that fire, theatre managers, with the help of intelligent and alert employees, have accomplished a splendid and almost unbelievable record. With a competence developed by unceasing drills in emergency evacuations, lives lost in theatre fires over the last 27 years have been limited to 51 people, most of whom were firemen and projectionists. But remember this: Prior to 1946, the managers of modern fireproof hotels had become very complacent over a similar, though not quite as good, record—could see no reason for undue caution or alarm in their fire hazards. And wham! 61 people burned to death in the LaSalle Hotel in Chicago in June, 1946; 119 people perished in the Wincoff Hotel in Atlanta in December, 1946. Both were typical of the so-called "fireproof" hotel. Complacency? It has been reported that the fire hose in the Wincoff Hotel was originally installed in 1913.

The public never worried about night clubs until one fire in 1942 claimed 407 lives; or about circuses until the Hartford disaster in 1944 cost 169 lives. Complacency! I have no figures, but estimate from my inspections that at least 50% of the total seating capacity of all southeastern movie theatres is in wooden-roofed, wooden-floored buildings with wooden balconies which are potential death traps! The statistics of the National Fire Protection Association show that an average of five theatres in the United States are gutted by fire every day that passes, with known losses in the last 10 years of well over $29 million. This frequency of fire is a horrible opportunity for a disaster which may cause the Coconut Grove fire to be regarded as a minor affair. As for accident losses in theatres, statistics have not been closely maintained, but the annual cost is estimated at well above $5 million.

Roads To Reduction

There are only three roads leading to the reduction of the number of fires and accidents and the reduction of the amount to the loss involved in each. One road is by "improved construction," a road along which you seem to be traveling at an admirable speed, building generally incombusible houses or, at worst, houses with concrete grade floors, standard fireproof projection rooms, and fireproof boiler rooms. Another road is the correction of outstanding deficiencies in existing houses, such as remodelling to provide standard projection rooms, adequately protected electrical layouts, adequate exit facilities, protecting old wooden-roofed and wooden-floored buildings with automatic sprinklers. Those of you not now travelling this road may well be forced to do so by new ordinances and laws and by penalizing increases in insurance costs. The third road offers the greatest opportunity of all, the surest route to reduction of losses. You can build absolutely fireproof structures and correct every deficiency called for by ordinances or insurance companies, but if you do not maintain your houses in good condition, you are not going to go very far along the road of loss prevention.

With a few outside aids, maintenance is your own problem. The outside aids are the periodic inspections and recommendations of municipal and insurance company engineers. To obtain full benefits you must cooperate with such inspections. The best and greatest aid to satisfactory maintenance is frequent, periodic and complete inspections by the theatre managers, themselves.

During my recent military service with the United States Navy, I discovered that the navy required the captain of every ship, from tiny PT boats to the mighty floating fortresses of the Iowa class to hold weekly material inspections of the entire ship, from stem to stern, from open bridge to the lowest spaces in the ship. The navy required this inspection whether the ship was moored in the Philadelphia Navy Yard or was under battle off the shores of Japan. The theatres are your ships. The managers are the captains of these ships, frequently responsible for far greater values and for many more lives. They should be required to make weekly fire and safety inspections from the attics of booth and stage to the basement of the theatre, and from the ticket office in the front to the rear exits.

Where Trouble Lurks

I would suggest that every manager be provided with a check-off list, that he list each deficiency found and report what steps he has taken to correct these deficiencies. Moreover, I will be glad to furnish a sample list on written request, from which you may have pads of self-inspection reports printed. At the moment I should like to enumerate a few of the important things to check and to mention some of the defects I have found in six years of fire insurance inspecting. Primarily this inspection must be taken seriously by the manager and his report must reflect the exact conditions which he found, or it will not be worth the cost of the paper it is written on.

First, check the blind spaces in the theatre which are accessible usually through trap doors: the attic, the space under the balcony floor and any shallow spaces under the auditorium or stage. I have found such blind spaces to be catch-alls for the most amazing collection of junk. In one theatre behind a storage room under a balcony floor, I found a knee-deep accumulation of empty electric bulb cartons, waste paper and excelsior. If the wiring in this space had become overheated, this theatre would have been turned into a raging inferno in five minutes. In another attic over a booth, I found old sound machinery, empty cartoon boxes, a pile of excelsior and, worst of all, several open spoons of old trailor films. If these conditions had resulted in a fire costing lives, the managers would justly have been prosecuted for criminal negligence even as the responsible parties in the Coconut Grove fire and the Hartford circus fire were successfully convicted of criminal negligence.

Point Inspection

Then check the projection room. The doors to the booth should open outward, should be self-closing, and, if necessary, to keep open for ventilation during summer months, should be held open by a fusible link arrangement which would permit doors to close automatically in case of fire. I have found doors wedged open.
nail ed open, held open by the drag on the floor, opening inward and miscellaneous other incorrect methods. I wonder how many of the sixteen operators who have lost their lives in projection room fires were trapped in a booth having doors that opened outwards? Shutters should all be stout metal plates arranged to completely cover the openings when in closed positions and should be held open by a system of chains and fusible links which will permit the shutters to close automatically and simultaneously in case of fire. I will describe the proper method later in this article.

Are all film reels stored in receptacles with doors which will close tightly and automatically whenever the receptacles are loaded with light and are all trailer films kept in tightly closed metal cabinet drawers? Is the booth floor free of scra film, oily rags and waste paper? Such material should be kept in self-closing metal waste baskets until disposed of and it should be removed from the booth daily and not when the can gets too full. Check the electric fuse panel in the booth (and also in the foyer and backstage and any other locations containing branch circuit fuses). Make sure that all lighting circuits are protected with 15-ampere fuses and that other circuits such as boardroom receptacles, popcorn machines, projection machines, rewind tables, and others, are protected with the proper fuse for the size of wire in the circuit. I will discuss this feature later.

Now, inspect the balcony. Have all broken or torn seats been repaired or roped off until repairs can be made? Remember, a broken seat can result in a severe spinal injury and that a torn seat may result in a badly infected scratch. Besides the insurance loss, they create a poor impression for your houses. Torn or loose carpets on the steps have resulted in broken backs and broken necks. Be sure your carpets are in good condition and tightly nailed to the floor. I have noticed a bad practice of waiting until the morning to clean up the accumulation of popcorn, boxes, popcorn and rubbish of the day before. This may be a highly significant factor in that over 70% of the fires specifically listed by the NFPA occurred between closing hour and 8:00 A.M. Are all aisle and exit lights properly operative? That burnt-out aisle light you do not have time to replace before opening may cause an accident that will cripple someone for six months to a year.

DANGEROUS DOORS

Make absolutely sure your exit doors work freely and easily. I have had a manager tell me that his exit doors were sticking because of bad weather. Obviously the fire and panic in your theatre may not be kind enough to wait until good weather permits the doors to operate again. If you cannot put the wooden doors in good condition in all weather, the only alternative is to replace them with good metal doors. As for the use of padlocks on exit doors, intending to open them before the performance, 72 lives were once lost during a panic caused by a false alarm of “fire” when the balcony exit was found locked, by accident.

Is the outside fire escape in good condition, painted and rust-free, unobstructed by parked cars and trucks? Inspect the storage and work rooms on the mezzanine and foyer and under the balcony. These rooms should be spotlessly clean and all storage in an orderly fashion. Is the electric wiring in these rooms in good condition? Have all fire extinguishers been properly recharged or checked. Chemical extinguishers should be recharged at least once every twelve months; naturally the four extinguishers I once found empty after a fire four weeks previous were absolutely inexusable. Carbon dioxide ex-extinguishers should be recharged at least once every four weeks and any loss over 10 per cent of the net weight of charge stamped on the cylinder should be corrected by sending extinguishers to the nearest recharging station. I find at least 15 per cent of all the hand pump carbon tetrachloride ex-extinguishers, commonly called “pyrene” ex-extinguishers regardless of the manufacturer, either half-empty or inoperative. I suggest this type be tested monthly by operating the pump, then thoroughly shaking out any fluid remaining in the piston chamber after use; this type of extinguisher should be kept full all the time.

The same list of items checked in the balcony should be similarly checked on the main floor of the auditorium and foyer. Also check the handrails and carpets on the stairs from the balcony. Then look backstage. I once found enough scaffold lumber stored on a stage to build three or four veteran’s houses. This was in addition to an extensive manufacturing operation from the process of seat repairing. And at this so-called fireproof theatre, the maintenance mechanic admitted that the prosenium curtain would not work. I have found all sorts of combustible material on the stages of movie houses.

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Reduction of Fire and Accident Losses in Picture Theatres

(Continued from preceding page)

not even equipped with prosenium curtains. It is admirable to keep the seats required at all times, undoubtedly economical to save the lumber employed in scaffolding, but the theatre is no place for such operations as storing and repairing hundreds of seats at a time and storing enough lumber to build a mansion. A fire in that theatre would have caused an uncontrollable panic.

Inspect the stage basement, dressing rooms and work rooms for cleanliness, orderly storage and proper condition of electric wiring, for the proper location and condition of fire appliances. The art shop is quite frequently the filthiest place in the theatre. There is no acceptable excuse for an unclean, littered and disorderly art shop. Before the artist leaves each day, he should be required to sweep out the sawdust, dispose of scrap wood, stack all displays and frames and all plywood or cardboard in neat and orderly piles, cover up open paint cans and dispose of empty ones. It is better to do without a temperamental and disorderly artist than to do without the theatre which a fire in his shop may destroy or close. Inspect the boiler room for neatness and proper storage of any kindling wood well away from the fire box. Check the cleanliness in the fan rooms.

FIRE CODE REQUIREMENTS

There are two specific features which I have been requested to discuss for the benefit of those who are not familiar with the Fire Code requirements, both shutter systems and branch electrical circuits. Let us take up the first of located shutter systems. The standards require that at least 10-gauge metal be used, that it completely cover the opening in a closed position; that it slide freely in metal channels on each side of the opening; that unless openings such as the opening for spotlight be kept closed when not in use, and that all shutters be arranged to close automatically and simultaneously in case of fire by means of fusible links located directly above the mechanism of each projection machine. It also requires that fusible links be provided in each shutter cord, and that the system be capable of being operated manually from near each projector head and from a point near each exit to the booth. I have seen some excellent arrangements in compliance with these requirements. A pipe is mounted on the front wall of the booth at a point near the ceiling; short bent rods are fastened through this pipe at a point directly above each shutter arranged so that when the rod is held in an operating position, each rod holds a ring attached by chain to the shutter below it, thus holding the shutter in an open position. Each shutter chain contains a fusible link release. The pipe mountings are sufficiently large in diameter that the pipe to permit it to revolve freely. A supporting arm is installed on one end of the pipe which holds it in an operating position by means of a chain from the arm passing through a pulley in the ceiling, passing over the two projectors with a fusible link located over each projector, then through another pulley at the other side of the projectors and to a trigger release located in the door jamb of the exit booth. The chain is capable of being pulled loose by a quick jerk from a point at the projection heads. When this chain is released for any reason, a weighted arm at the other end of the pipe, together with the weight of the shutters, causes the pipe to revolve downward, releasing the rings off each of the bent rods and permitting all shutters to close.

I have seen faulty deviations from this system. In one instance, the pipe mountings were too small and the pipe was kept from revolving downward. In another instance the rings were held up by hooks passed through holes drilled in the pipe, but when the pipe turned the ends of the hooks which had been painted, could not slip out of the pipe and thus caused a failure of the system. Whatever system is employed should be tested every week to be sure it works. An excellent test is the operation of the manual release.

OVER-FUSING PERIL

The next fault which is probably the most common single defect found on theatre inspections is the practice of over-fusing branch electrical circuits. Practically every machine is deliberately built with a “weak spot” which will “break” and cause the machine to stop if there is any danger of an overload which would tear up or damage the machine. Engines and motors are built with shearing pins. The electrical circuit is provided with a “fuse.” This consists of a strip of low-melting metal contained in either a cartridge or plug which is inserted in the wiring of the circuit and through which all the current of the circuit will flow. Since excess currents will cause overheating of the wire, a two inch long section usually short, setting fire to surroundings, the fuse is deliberately selected to blow at a limiting safe current. Every size of wire takes a different “safe” current.

The wiring found in the branch lighting circuits of the best and largest houses is size 14 wire which has a safe limit of 15 amperes. The circuit in many houses was built with the intention of using, for an example, all 75-watt bulbs, but the manager now finds it necessary to use 100-watt bulbs in the worst houses, which require one-third more to twice as much current and the fuse blows. Instead of accepting this alarm that the circuit is being overloaded, he gets a 30-amper fuse which, fuses shuntingly, fits the same socket. That keeps the fuse from blowing. He is usually ignorant as to whether the wire is overheating or the insulation in the circuit is being broken down. The next size of wire, one being commonly used in theatres and all industrial installations, is size 12 which can safely carry loads up to 20 amperes; the least common size wire found in branch circuits is size 10 which can carry currents up to 30 amperes in most installations.

However, in addition to the wire size, there is another limitation on the safe current in any circuit. This limit is the type of lighting fixture or appliance supplied by the circuit. These fixtures and appliances are much like fuses in the circuit in their behavior in that overcurrents cause the appliances to overheat, break down in the insulations within the equipment. The rule regarding type of fixtures is this: All ordinary lighting fixtures can never be fused for loads more than 15 amperes. Circuits supplying fixed fluorescent lights and fixed keyless porcelain lampholders (such as marquee circuits) may be fused up to 20 amperes if the fuse wire is used in the theatre supplying small portable appliances such as drinking fountains, fans, floor lamps, may be fused for 20-ampere loads if proper wire size is used in the circuit.

You will find that competent electricians will not dispute these rules. I have had managers argue that they have to use 150-watt bulbs in place of the old 75-watt ones, therefore they have to use 30-ampere fuses. These men would not buy an automobile and because it will pull their own house trailer, use it to pull the Jones’ house trailer and the Smith’s trailer as well. They realize that such an overload would eventually ruin their automobile. I hope that it does not require a severe fire to prove that similar treatment of electrical circuits will eventually ruin their wiring.

There may be a fuel scarcity this winter. Insulation of the building is the best way to meet it—and now’s the best time to “Get it done!,“

Structural changes are again possible. Make the most of the opportunity to change the appearance and efficiency of your house.
Take a leaf from Macy's book...

Here are some of the reasons why Bigelow's amazing Lokweave carpet is ideal for Macy's much-walked-on floors:

Sturdy loop pile Gropoint construction stands up for years under heavy traffic... special close weave resists dirt... tufts are locked in and cannot pull out... installation costs are low—no waste yardage, no binding or stitching... and, best of all, Lokweave comes with spare parts.

Because there are no sewn seams in a Lokweave carpet, worn or damaged areas can easily be replaced with pieces of carpet left over from the original installation. This is an economical carpet—ideal for large floor areas. Don't overlook Lokweave when you buy carpet.

BIGELOW-Sanford CARPET CO., Inc.
140 Madison Avenue, New York 16, N.Y.
Fine rugs and carpets since 1825


**AIR CONDITIONING**

**DEVOTED TO A BETTER UNDERSTANDING OF TEMPERATURE CONTROL IN THEATRES**

**SIXTH INSTALLMENT**

**Practical Principles of Theatre Air Conditioning**

**by GEORGE F. FRANTZ**

The operation of air conditioning systems: Intelligent and proper operation of the system at our disposal is not only necessary to produce good results—it is a financial responsibility, for it determines whether the investment for this equipment is going to pay dividends by inviting and keeping new customers, or whether it will discourage and lose old ones. The ultimate test of good performance of any system is that the patron should be so comfortable that he is entirely unaware of any effort or action contributing to this condition. This condition should apply to all patrons regardless of where they may be located or of the time and period of their attendance. If there are noticeable temperature differences, annoying drafts, or discomfort for any reason, then we have failed in our efforts.

In the first chapter of this series we had an explanation of the nature and action of the fundamentals which go to produce the desirable conditions we are trying to establish. In the second chapter we described and explained some of the types of equipment and systems used to produce and control these conditions. Regardless of what equipment may be available, the person responsible for its operation and performance cannot operate it intelligently unless he has some basic knowledge or understanding of Why, How, and What he is trying to do!

Through carelessness or improper operation most of the equipment used is capable of producing conditions which are far worse and more objectionable than if no equipment was used at all. For illustration let me recite a few experiences: On one occasion on an extremely hot day I stepped into a theatre auditorium and for a short time the condition was quite comfortable; gradually I began to feel as though I had stepped into a Turkish bath and finally when I had to leave, it was a relief to reach the hot street. In this case washed air was being recirculated because someone had neglected to see that the dampers were properly set, or else they were working under the misguided thought that if air was cooled by running it through a washer once, then it could be cooled to any degree by running it through several times.

At another time upon inquiring of a manager how his new cooling system was working, he replied, "Fine! I made nine people up and put on their coats last night." On another occasion a manager came into my office and complained about the "lousy, inadequate, and obsolete heating equipment" installed in his theatre. That he was unable to heat the place properly, and that attendance was poor, and the few patrons who did come could not stay and demanded refunds. That evening, with the temperature hovering just above zero, I investigated his complaint and it did not take long to learn the cause of all his trouble. He had been operating a large blower installed for summer cooling, at full capacity with the fresh air intake dampers wide open. Heating systems are not designed to carry such loads, and after the manager had been instructed in the proper operation of his system no further complaint was heard. "Silly," you may say. Indeed it is; but who is really to blame? These men had satisfied all the qualifications demanded by the executive who had employed them. In view of the many requirements usually demanded of a manager he may be straining a point to insist that he also have a knowledge of air conditioning; yet, we can see from the foregoing that a certain amount of this ability and training can be worthwhile. At least, his knowledge along this line should be determined before he is made responsible, and if necessary, given suitable instruction and training.

So far, we have covered, what I believe to be, most of the essential factors necessary to provide a better understanding of the subject. However, there is one feature which applies to all phases of operation and which will add greatly to the effective performance of any system. That feature is, anticipation of possible needs or conditions. Each process which we have discussed requires time before its effect is apparent. This period of time, or lag, may run from thirty minutes to an hour or more, depending upon the process, when it was started, weather, capacity of equipment, and mainly upon the attendance. We can see that if a process is not started in advance of its actual need, a critical condition may be reached and there will be a delay before the condition is alleviated. In the meantime this unnecessary condition may cause much discomfort to the patrons and be unduly prolonged. The way to prevent such an occurrence is to anticipate the needs, and start the desired process far enough in advance to offset the usual lag in effect. This practice should be used for handling declining as well as increasing loads, and all changes should be made gradually rather than rapidly and abruptly.

We must also remember that the conditions which constitute comfort for the patron sitting quietly watching a performance are considerably different from those which produce comfort for the employee. A person sitting generally requires a higher temperature for comfort. Also, he is more sensitive to drafts and temperature changes. Employees, on the other hand, being more active, require a lower temperature and are not so sensitive to other conditions. For this reason, it is important that conditions be maintained and judged from the standpoint of the patron instead of the employee.

Ordinary thermometers, although not indicating the true effective temperature, are valuable in checking conditions and they should be so placed that they reflect the true condition of the area in which patrons are located. It is astonishing the number of situations which attempt to operate without a thermometer, or with thermometers in drafty locations or on cold walls, and it is not unusual to find thermostats located in the manager's office or in some other spot entirely remote from the area concerned. Too, you frequently find employees adjusting controls or closing and opening doors to adjust conditions to suit their comfort while the unfortunate patron sits in discomfort.

Another fault found too frequently is the apparent lack of regard for the comfort of the early or late patron. In some cases the temperature of the auditorium is

(Continued on page 48)

**Are You Confused?**

The subject of air conditioning explained in common, non-technical, everyday terms becomes less baffling to the man who wants to buy for best results. If you are confused concerning the application of air conditioning to your theatre, write a letter to GEORGE F. FRANTZ, 1900 S. Columbine St., Denver 10, Colo., outlining your condition, seeking cooperation room dimension, temperature, etc. Give him the facts. ENCLOSE POSTAGE for reply, and he'll be glad to help you.

---

*President and General Manager of Frantz Service Company, Denver, Colo.*

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The MODERN THEATRE Section
How to get the Air Conditioning that's RIGHT for Your Business

... with Better Air Conditioning

While the General Electric Central Plant Air Conditioner and Refrigeration Unit shown here make the best possible system under some circumstances, your business may require a radically different type of system. That's why it's important to have a General Electric expert work closely with your architect, contractor or engineer.

General Electric equipment offers wide leeway in choice of systems... ranging all the way from a compact General Electric Self-Contained Air Conditioner to the larger components for entire buildings and theatres.

So it's simple to make certain you get Better Air Conditioning "tailor-made" to your business. Just call your local General Electric Air Conditioning distributor or contractor. They'll be glad to help.

General Electric Company, Air Conditioning Department, Section 75811, Bloomfield, N. J.

GENERAL ELECTRIC

Better Air Conditioning
not brought up to the comfort point at opening time, and in others, not much attention is paid to conditions during the last performance. It is only by constant alertness and frequent checking that desirable conditions can be maintained, or undesirable conditions avoided. In the following paragraphs additional points to be checked and watched for, will be outlined.

**Ventilation** is a year-round problem and is as essential in one season as another. The amount of air necessary for this purpose will vary from a maximum during warm weather to a minimum during cold weather, and it will also vary proportionally to the relative humidity, from maximum at capacity crowds to a minimum at one-fifth capacity or less. When a small or medium amount is required better results can be obtained by the use of the exhaust system if one is available. The necessary replacement air can be brought through the supply system without operating the blower, or through doors. For maximum demand, both the supply and exhaust facilities should be used. During cold weather any incoming air should be tempered before being brought into the auditorium. If the system is not equipped to do this, then the exhaust fan, if one is available, should be run at a low speed, or intermittently if no speed control is possible.

**Heating**—The Spring and Fall seasons are the most difficult periods to judge needs and regulate conditions. At these times there is a great tendency to rely upon the body heat generated by the audience to provide comfort, rather than going to the trouble and work of firing up the heating system for the short period it is needed. Needless to say, this is a decidedly poor practice and inflicts unnecessary discomfort upon many patrons. Another condition that often contributes to discomfort is that of cold drafts. These usually develop in situations which are operated and heated only a few hours a day. While the air temperature may be satisfactory the effect of the cold floor and walls can be quite annoying. About the only way to eliminate this trouble is to apply heat for longer periods, or at more frequent intervals and prevent the interior from cooling too much. A common cause of overheating during near or full-capacity attendance is the lack of realization that the body heat produced at these times is equal, or greater than that produced by the auditorium heating system. Knowing, and utilizing this information, much of this condition can be averted.

The minimum temperature to be maintained for comfort will vary from about 75 degrees F. at a low relative humidity, to 68-70 degrees F. at high relative humidities. The maximum temperatures may run five or six degrees higher without causing undue discomfort. Occasionally attempts are made by persons in areas of low relative humidity to save fuel by increasing the humidity and maintaining a lower temperature. It is doubtful if any fuel saved is noticeable, and it certainly would not justify the abnormal condition to which the patron would be subjected nor the increased discomfort he would experience upon leaving the theatre. A more effective fuel saving can be made by careful operation and maintaining the heating equipment in good condition, than by such trick methods.

The temperature of entrances and lobbies should be maintained much higher in order to overcome the great losses occasioned by the continual opening of the doors. Where the distance between the entrance and the auditorium is relatively short, annoying cold drafts may be noticeable to patrons sitting along aisles or near aisles entrances.

Two or more sets of doors between the en-

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**When the Building Ban is Lifted...**

**Have Your Air Conditioning Ready for Fast and Accurate Installation!**

From an engineering standpoint it's a relatively simple matter to plan and design your air conditioning system right now — to carmark the equipment for your house — and when the building ban is lifted, your usAIRco air conditioning system will be ready to move right into the new construction.

Systems designed now ... and ordered now receive all those extra values that come from well-planned, unhurried execution. It is the daily job of usAIRco engineers to design comfort cooling systems to fit into structural blueprints okayed for completion.

usAIRco offers 3 comfort cooling systems at 3 budget levels ... refrigeration, cold water and evaporative cooling. Avoid the disappointments of hectic, last-minute planning. Fill in the coupon now. United States Air Conditioning Corporation, Minneapolis 14, Minnesota.

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**Could This Be Your Trouble?**

On one occasion while inspecting a theatre, I was asked to particularly check on the exhaust system which had been recently installed and was quite ineffective. Although the ducts were somewhat undersized the system was good and there were no obstructions, the blower was running at the proper speed and in the correct direction, but still there was hardly enough air discharge to blow out a candle. When the blower was stopped and examined, it was found that someone in assembling it had installed the "wheel" in a reverse position which caused the blades to face the wrong direction and consequently they only churned the air. When the wheel was replaced in the proper manner, the trouble naturally disappeared.
Stains wash off quickly

Fire resistant — no flaming

Tough and resilient

**FOR THEATRE UPHOLSTERY**

**Duran**

all plastic

- Washable
- Versatile
- Durable
- Decorative colors

Combines functional beauty, decorative appeal, easy maintenance.

For seating: auditorium, lounge and foyer furniture.

For panelling: walls, doors, partitions, stages and showcases.

Exclusively created by Masland, Duran is all plastic, not a coated fabric. It will not chip or peel.

Ask your contractor, designer or decorator about Duran.

**FOR PANNELING**

**FOR SEATING**

**FOR LOBBIES AND RESTROOMS**

THE MASLAND DURALEATHER COMPANY, 3234-90 Amber St., Phila. 34, Pa.
CONFECTIONS

CONCERNING EXTRA-INCOME POSSIBILITIES
IN CATERING TO THE HABITS OF PATRONS

Merchandising Confections in
the Theatre of Today

by HERBERT R. EBENSTEIN*

THE CONFECTION business is big business in the theatre of today. Whether you go from the biggest movie palace in the city to the smallest house in the rural community — you'll find exhibitors selling candy, popcorn, ice cream and beverages. And for good reason.

Confections are being sold in volume today not entirely because the exhibitor discovered they would add to his profits, although they most certainly do. They are accepted as an important part of movie-going by the public because the patron has found that with a bite to eat, or something to drink, his visit to the theatre is made more pleasurable. He is less likely to get restless or nervous during a two or three-hour show if he can satisfy his hunger urge; he is more likely to enjoy the films he came to see. And so, out of public contentment, your theatre confection business is born.

SOMETHING TO REMEMBER
Some of us lose sight of this important fact. Unless we keep it in mind, there is a real danger of upsetting the balance between the confection unit, and the theatre itself. The patron should not be confronted with a lobby that is overloaded with confections—one that is lined with vending machines and counters, and out of all proportion to his demands and tastes. The successful exhibitor must operate his refreshment counter as an integral part of his theatre, rather than treat it as a separate business. He can do it simply by remembering that the refreshment counter exists, first, to serve his patrons. Making the unit pay in profits is important, of course; but you won't find them separated. Customer satisfaction and higher profits go together.

Recently, I visited a theatre which illustrates graphically what ignoring this concept can do to patron good-will. A man and his two little boys stepped up to the counter to buy chocolate bars to enjoy during the show. The attendant handed him three small-size bars, and he gave her 15c. Informed that this was not enough, the patron questioned the price. Then the attendant raised her voice and scored the man roundly for his "pinch-penny" attitude. She succeeded in alienating this patron, and she attracted the unfavorable attention of dozens of other potential customers in the lobby.

This particular theatre would be better off without its refreshment counter than to operate it as if patrons annoyed the attendants. Courtesy and efficiency, on the other hand, will create plenty of good will and continued satisfaction on the part of the patron.

NEED FOR SHOWMANSHIP
Yes, patrons like to be treated with respect, and they also like showmanship. Your refreshment unit should be as beautiful and as appealing as you can make it. Placing a counter in the lobby and seling candy from behind it is no longer enough. By using the imagination that has made you a successful exhibitor, you can decorate your counter—and the setting for it—attractively. Seasonal and holiday themes are good, and there are numerous tie-ins with motion pictures that you play.

It is well to remember that in confections, we are dealing with food. Nothing is more personal to the consumer, and if the theatre manager is to be conscious of this responsibility, he must know his source of supply. Candy is the number one item in point of sale for the theatre. Bar candy is the safest buy; because it is manufactured under local health laws, and the Pure Food and Drug Act. However, even the best candy is subject to the laws of deterioration. The mildest form is staleness, and a resultant loss of flavor and freshness. Germination represents deterioration in its most aggravated form.

Protect your patrons by being familiar with your source. Make sure it is reliable, and then control your own stock after it is delivered to the theatre. In our own experience, we have found that if the installation is not supervised, managers seldom rotate their stocks. The first candy in should be the first candy out. And here's something else—your merchandise will be fresher, your losses will be smaller if you stick to top quality brands. This does not necessarily mean nationally advertised brands, for there are many excellent candies that do not receive full advertising treatment. Profit in candy is not in the higher percentage you make from grade

*President, Pacific Candy Corporation; President, Western Candy Distributing System; Vice-President, Northwest Automatic Candy Corporation.

(Continued on page 52)

Candy counters and confectionery bars, strategically located and attended by courteous sales people, are now adding extra income to theatre operation—without prejudice to public good will.
ADDED COMFORT ADDS TO YOUR PROFITS
—Brings patrons back. Luxuriously soft, Claremont Fabric provides living room comfort—makes every performance a private screening.

LOWER MAINTENANCE ADDS TO PROFITS
—Keeps operating costs down. Claremont Fabric is blended to wear longer—to resist all types of abuse. It's easy to clean. Ordinary stains—dirt, grease, perspiration—come right off with slight persuasion.

The Reason:
Like all Goodall Fabrics, Goodall Claremont is Blended-For-Performance. And that means luxurious softness plus amazing wear. Goodall Claremont is also blended to stay color bright.
Quality Counts

Today... More Than Ever Before

Trouble-Free Service
Assured top quality service with Cretors' more than 60 years experience in building popcorn machines for world-wide use

Greater Eye-Appeal
America's smartest corn popping machine available in satin-finish striped stainless steel designed to harmonize with any location

Speedier Production
Improved mechanism and modern engineering insure popping and economical, "top" operation

FOR
Increased Profits

C. CRETORS & CO. 604 W. CERMAK ROAD CHICAGO 16

Merchandising Confections in the Theatre of Today

(Continued from page 50)

"B" merchandise, but in rapid turnover and repeat sales from the best candy you can buy.

Concerning Popcorn
Your second most popular confection is popcorn, and there is a fallacy concerning it that we should dispose of. Popcorn is not at its best right after it is popped; because it is full of steam from the popper. If it is allowed to dry after popping, then heated, you'll find the results very satisfactory. Of the two methods available in producing corn—popping it yourself or buying from a central processing plant—the latter is by far the most preferable. There are as many varieties of raw corn as there are varieties of meat. And unless the manager familiarizes himself with them, he is likely to get an inferior raw product. Processing plants not only select the finest raw product; but they produce the finished product under rigid formulae—at the right heat and with the proper seasoning. Corn from such plants comes already popped and ready to serve except for warming, and on the whole it is tastier, more satisfying popcorn.

As for other theatre confections — ice cream and beverages—the exhibitor is wise to stick to standard brands.

Let's suppose you have an attractive confection unit in your theatre, staffed with courteous personnel. Let's suppose the merchandise you sell is top quality, and
that you are rendering a service that patrons appreciate. You’re going to say, “It’s a lot of work, operating this type of installation.” That’s true; but it is only through careful devotion to the confection problem that the desired results are obtained.

Confection Service

However, there are confection service companies now available in most areas. These companies will take over many of your problems and solve them for you. The best among them will give you a bar-by-bar inventory every week, so that you can eliminate profit-destroying shortages. They’ll warehouse the merchandise you sell, and make sure it is fresh at all times. They’ll save you the trouble of picking up confections from the supplier. And usually, they’ll make more money for you than you can make by operating the installation alone.

Examine the reputations of service companies in your locality. Where there is a reliable and competent confection service available, you will find it most profitable to assign your work to them. If there is no such service, the exhibitor should do the job himself. But he must not compromise with the highest ideals of service to his patrons. The exhibitor who will subordinate the profit motive to the service motive will find in the final analysis that he is making the most money for his organization.

The theatre patron deserves the finest confection service you can give him. It not only pays off at the counter—it pays off at the boxoffice, too.
trance and auditorium will generally prevent or reduce this problem.

Cooling is probably the most critical artificial condition we are called upon to control. For physiological reasons it should not be carried to the extreme required by heating. Some medical authorities recommend that the inside temperature during the summer should be maintained at not more than 12 to 15 degrees lower than the outside, and some cities have passed ordinances to that effect. The operation of evaporative and refrigeration cooling systems are radically different, and an attempt to operate one by the experience gained from operating the other may lead into serious difficulties. A direct comparison of the operating features of each may be studied from the following chart:

<table>
<thead>
<tr>
<th>EVAPORATIVE</th>
<th>REFRIGERATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Requires large volume of air.</td>
<td>Requires small volume of air.</td>
</tr>
<tr>
<td>Requires all outside air.</td>
<td>Requires small amount of outside air for ventilation needs.</td>
</tr>
<tr>
<td>Requires frequent and complete air changes.</td>
<td>Complete air changes are infrequent.</td>
</tr>
<tr>
<td>Recirculation of air should be studiously avoided.</td>
<td>Recirculation of air necessary to avoid excessive costs.</td>
</tr>
<tr>
<td>Increases the humidity.</td>
<td>Reduces humidity.</td>
</tr>
<tr>
<td>Sprays should be turned off during periods of high relative humidity such as during and after rain.</td>
<td>Operation during these periods is hazardous because humidity can be reduced. Air ventilators should be low.</td>
</tr>
<tr>
<td>Requires high air velocities.</td>
<td>Can be modulated.</td>
</tr>
<tr>
<td>Cannot be modulated.</td>
<td>Response is rapid.</td>
</tr>
</tbody>
</table>

With either type it is essential that the location of all controls and dampers be known, also their purpose and function, and that they be checked occasionally to see that they are in their proper position for the purpose to be served.

Seventh Installment: "Maintenance" will be the subject matter of the final in installment of this series of authoritative articles by Mr. Franzi on "Practical Principles of Theatre Air Conditioning." It will appear in next (December 6th) issue.—Editor.

Reseat your theatre at the first opportunity. Wear and tear of the war years, when you couldn't reseat, has taken a heavy toll in comfort. Place that order now and "Get it done!"

Institutional advertising is a luxury. You can't put your finger on its box-office value." How many times have you heard veteran showmen make that statement? Is it true? Decidedly not! True, it is difficult to put one's finger on its value most of the time; but this year, in Chicago, the returns on an institutional "Cool Campaign" showed up in big, black dollar signs at all box-offices throughout the Balaban & Katz circuit.

Institutional advertising (House Appeal promotion) has been a big factor in the Balaban & Katz operations from the circuit's very inception. As far back as 1917, in its first house, the Central Park, B&K showmen were selling comfort, service, no tipping; and then, on the occasion of introducing cooling systems into the theatre field, air conditioning.

In the spring of this year (1947) the Balaban & Katz organization was awarded The Modern Theatre First Annual Pioneer Award, symbolized by a beautiful bronze plaque, for having originally introduced and developed air conditioning comfort in theatres to its present high point of efficiency. This plaque became the focal point of an all-out Balaban & Katz advertising and publicity campaign, heralding 30 years' leadership in theatre air conditioning.

Then came the hottest summer in 36 years of national weather history. All over the nation August grosses wilted. Box-office reports screamed it in headlines: "HEAT HIT LOS ANGELES GROSSES," "BIZ DWINDLES IN SAN FRANCISCO HEAT," "HEAT SENDS PITTSBURGH BIZ TO NEW LOW."

No such bad weather box-office news came out of Chicago. Balaban & Katz ticket sales soared to new highs in August. The intense heat wave hit Chicago as hard as any city in the country—with many days and nights of temperatures over the 100-degree mark. Chicago moviegoers sought their only sure escape in air-conditioned theatres.

Alert B&K showmen anticipated sudden heat waves by preparing special "Hot Weather" ads for spot use. Ads selling only one thing—air conditioned comfort—not one other word save of an institutional nature.

Balaban & Katz showmen had had similar (if to a lesser degree) results in previous years. They've always institutionalized house features in special ads. This year there was no mistaking its value—the promotion gave B&K theatres the biggest month of August in many years, despite the unprecedented heat wave.

Throughout the campaign smart use was made by the circuit of The Modern Theatre's Pioneer Award. Mammoth reproductions of it were displayed over the box-offices of all B&K theatres. Smaller reproductions in decented 40"x60" posters (as here illustrated) were exhibited out front of all houses. The award plaque was also reproduced effectively in the institutional newspaper ads.

During June and July Chicago moviegoers were well informed as to the quality of Balaban & Katz air conditioning. When the great heat wave struck Chicago, moviegoers heeded the well-advertised advice and swarmed into B&K houses.

Here, for once, it was possible to put a positive finger on the box-office value of institutional advertising. Such concrete evidence shouldn't be necessary to impress the industry with its value. Institutional value does pay off—if you are operating your place of amusement as an INSTITUTION ... and it has House Appeal!

Air Conditioning Show To Reflect Pace of Science

Every known device for promoting indoor comfort in an adverse climate will be represented at the forthcoming Air Conditioning Exhibition in Grand Central Palace, New York, February 2-6, 1948. Many will be entirely new, others strikingly improved. With some 460 exhibit spaces already booked applications are still being received for further assignments.

So rapidly is the pace of science accelerating new development in air conditioning for popular comfort and also in the fast growing field of industrial air conditioning that the American Society of Heating & Ventilating Engineers sponsored a plan to hold the nation's leading air conditioning show annually until 1950. Immediate response from exhibitors proved the wisdom of that decision, which dated the next exposition concurrently with the 54th annual meeting of the Society. Officially, this will be the 8th International Heating and Ventilating Exposition.

Large multi-colored posters (40x60) like this, keyed to Theatre's Pioneer Award Plaque for 1947, were used to promote big business for B&K theatres during Chicago's unprecedented heat wave this summer.
10 FACTORS THAT ADD UP TO AN EXCEPTIONAL CHAIR VALUE!

1. HIGHLY ATTRACTIVE APPEARANCE.
2. LUXURIOUSLY COMFORTABLE.
3. SMOOTH STEEL SEAT BUCKET — completely conceals working parts. No bolts or screws exposed to snag clothing.
4. SILENT, AUTOMATIC SEAT LIFTING MECHANISM. All seats lift to identical three-quarter fold.
5. ADJUSTABLE BACKS — for varying pitch.
6. COMPENSATING FEATURE — for radius and inaccuracies in floor.
7. CLOSED STEEL, FULL DEPTH PANEL CENTER STANDARDS.
8. FULL LENGTH STEEL BACK PANEL — affords full protection to seat cushion. Curled edge on back protects upholstery.
9. EASY TO REUPHOLSTER — no tacks required. Just slip on cover and clip to steel frame. Seats are easy to remove from bucket.
10. MODERATELY PRICED — reasonably prompt deliveries.

QUICK DELIVERY on Irwin Standard Line Chairs — Write for Information

IRWIN SEATING COMPANY
GRAND RAPIDS, MICHIGAN
House Appeal Underfoot is Still Progressing Favorably

The picture of floor coverings of all types, particularly their availability, is infinitely rosier than it was twelve months ago. Looming is booming, so to speak, and the result is that carpet in its various weaves, textures and patterns is obtainable and being installed in our homes with much less time elapsing between order and delivery. The same holds true of other floor coverings, hard-surfaces, resilient and mattings.

Although we have not yet as near a buyer's market in these commodities, the improvement over last year's performance is so great as to be almost unrecognizable—as the same market, that is. Many of the difficulties which dogged the floor covering producers, such as shortages of raw materials, many of which have to be imported, labor troubles and so forth, have been overcome to a very great extent. In most instances, production quotas are now higher than ever before in the history of the manufacturers, who notably have been in the forefront of industrial progress.

Wartime production, during which time looms for carpet and plants for floor surfacing materials were turned over and reconverted entirely for production of other times completely foreign materials, was admittedly hard on manufacturers. However, in many cases there were blessings in disguise through speeded up production methods and the adaptations of newly developed materials.

Now that reconversion to peacetime production is practically completed, the floor covering field is in better position than ever before to deliver improved and redesigned products. However, the tremendous backlog of orders still appears as a god to production, and things will not be right in this field until the stockpile of consumers' orders levels off somewhat.

Where We Stand

The theatre industry as a whole is among the carpet and floor material producers' darlings. It is a favored field with them and for a very good reason. The field buys in quantity, but more importantly—what better public advertisement of quality exists than the theatre where that manufacturer's carpet or floor is constantly on display? The appeal to the public through the theatre remains mighty good business.

Hence, despite the infinitely greater home-furnishings field and others which are equal in many ways to our own field, theatres have been obtaining more than a fair share of the carpet and materials that have been produced since the war. Not a new theatre has been built that has not been supplied with carpet (perhaps not the first choice, but carpet withal) and other flooring materials before it was opened to the public. On the other hand, many older houses have been recarpeted without undue delay. Thus, it would appear that through the manufacturers' remembrance of an old friend, our field has not suffered too greatly during the great furnishing shortage.

By pulling itself up by the bootstraps, the carpet industry has accomplished production miracles to the tune of only a slight increase in price. Since price ceilings were removed, the increase has amounted to only a small percentage, which if controls had remained would probably have been granted by this time at any rate. The same holds true of other floor covering materials and is an example of good planning on the part of the manufacturers who have thus far held the line on rising prices.

What's New in the Field

The carpet and floor covering material industries have not been content to sit back on their laurels and hand out old stuff in the way of pre-war successful designs or old stock patterns. The designers have been among their busiest cohorts. For this reason, floor styling is notably different and exceptionally new in appearance.

For example, texture in carpets has come into its own within the past couple of years. Daringly different and yet highly practical for even heaviest traffic, the new textured carpets give an entirely new concept of decorative beauty and service. Pattern in textured surfaces is subdued, while color comes to the fore as the decorative device.

Color in floor coverings is further emphasized by the new adaptation of the lighter or pastel colors as a style note in the newer carpet patterns. Because of improved dyes, greater cleanliness in theatres due to air conditioning and suction cleaners and dirt-trapping rubber mats at entrances—many modern reasons—lighter-toned carpet is entirely practical and actually enhances the clean appearance of a theatre foyer or lounge. The trend is definitely to be noted in all types of decoration.

Carpet as a decorative pace-setter has been further promoted by the clever B.H.F. Color Coordinating Plan. While not entirely applicable to all theatre decoration, the plan has many advantages. It consists of this: Carpet colors are coordinated with colors in other basic furnishings, such as draperies, upholstery materials, other floor materials and so forth, to achieve a harmonious decorative effect that is ready-made rather than individually designed. The scheme now applies to home furnishings; but has many adaptabilities to smaller theatre decoration where economy has so often in the past played havoc with color schemes.

There remains, however, the large selection of specially produced and manufactured carpet in carpet. While not nearly so splashy or bizarre in color effect as many post-war patterns, these undoubtedly are the average theatre's best choice for practicality and long wearability. They have been designed for a purpose and they are characteristically gayer and more colorful than conventional carpets. On this score also, it is heartening to know that custom-design is again available. An increasing number of new houses have been Grace by carpet designed especially for their purpose.

Good carpeting requires good cushioning material for the utmost in long life and fine appearance. Latest solution to this problem is chemically blown rubber underlay which will resist heavy traffic and provide that luxurious softness underfoot which is so desirable. The product is said to be permanently resilient, washable and long-wearing. It will not pack down nor sag and is lint-free, mothproof and vermin-proof.

Hard-Surfaced or Resilient

In many parts of the theatre, and particularly in multiple-enterprise projects, only hard-surfaced or resilient floor covering materials are practical. Front entrances, with their exposure to the weather, are most practically treated with hard-surfaced materials such as terrazzo or tile. Terrazzo, tiny chips of marble bonded in white or colored cement, is stunning for entrances and lobbies. Through the use of metal moulding strips, infinite designs and color combinations are possible, and the material is extremely low in maintenance. The flooring serves a similar purpose and is versatile in design possibilities also. Within the house, such floors are also highly practical for rest rooms, where easy cleanliness and sanitary appearance are so important. Of equal advantage where smart appearing floors are desired and where economy is the rule are the many types of resilient floor materials. Linoleum and kindred products as well as the heavy-duty asphalt tile have been made so resilient and sound-absorptive that this disadvantage

(Continued on page 58)
A beautiful example of colorful high style in Gulistan Ridgefield Wilton.

Gulistan Constellation, a new weave, is a brilliant example of the new trend in large-scale designs.

Carpet your theatre in style

WITH LONG-LASTING GULISTAN CARPETS

Today's alert theatre men know that it is not enough that a carpet wear well... it must create among patrons a feeling of luxury and style. Gulistan theatre carpet is used in a large number of the nation's finest and most successful theatres because their owners know that the best investment they can make is the finest carpet they can afford.

Many beautiful designs, such as those illustrated, will soon be available in greater quantities for your own requirements. Or, you may prefer to have your favorite grade of Gulistan carpet made to order in colors and designs of your own selection.

GULISTAN

Quality Carpet for Leading Theatres since 1905

WOVEN ON POWER LOOMS IN THE U. S. A. BY A. & M. KARAGHEUSIAN, INC., 295 FIFTH AVENUE, NEW YORK 16 N. Y.
has been almost completely overcome. Except within the auditorium, the sound of footsteps on resilient flooring now is so small as to be almost unnoticeable.

Asphalt tile is perhaps the most long-wearing and versatile of the resilient floorings for application to theatre use. Because of low installation cost, extremely low upkeep and wide decorative possibilities, this material is becoming increasingly popular in theatre uses. Made of asbestos, combined with mineral coloring pigments and bonded with asphalt or asphaltic resins, the tile withstands wear in greater degree than most resilient floors.

The material is highly fire and moisture-resistant and is thus applicable to use in smoking rooms and restrooms. Por lobbies, lounges or restrooms located below grade, the material offers practically the only solution because it is unaffected by dampness which is generally present when concrete is in direct contact with the ground. Because of these advantages, as well as versatility of design and color, the material is ideal for installation in such multiple-enterprise projects as bowling alleys, dance halls, restaurants, refreshment bars and so forth.

Maintenance Facilities

For any flooring installation, from carpet to terrazzo, a secondary consideration must be its upkeep. While some materials are easier to keep clean and in good condition than others, with the proper tools practically any floor can be kept in prime appearance. Frequent inspection by management and assiduous cleaning methods on the part of the janitor or maintenance man are mandatory, of course.

For carpeted expanses, the heavy-duty suction cleaner is a necessity. Most carpeted areas respond easily to the daily cleaning by vacuum; however, spots and stains must be removed immediately if the carpet is to remain good looking and long wearing. Dry or foam shampoo products are also helpful for occasional brightening. But professional carpet cleaning, which may be done right in the theatre during off hours, is the most satisfactory for actual soilage removal.

Most hard-surfaced and resilient flooring materials respond best to simple soap-and-water cleanliness. Abrasives are occasionally necessary. However, the resilient floors, depending upon weather conditions, will often require no more than sweeping. Because of pre-waxing at the factory in most resilient products, dust removal is about all that is necessary to bring out original beauty.

With new flooring materials again available in more than limited quantities, it's time to plan this most important part of any theatre's decorative scheme. For older houses, new carpet or floors will modernize the appearance amazingly, while for new theatres, this important consideration may make all the difference between efficiency and early tawdriness.

House Appeal Underfoot Is Progressing Favorably

(Continued from page 56)
WITH “National” High-Intensity Projector Carbons in your lamp houses, you have the most efficient source of light, providing an ideal combination of brightness and color balance, available to any theatre. In fact, you’ve got the most powerful light, for this purpose, in the world. It is like a tiny sun. The light of a “National” projector carbon arc is snow white, perfect for bringing out detail and full rich color.

The cost of “National” Projector Arc Carbons is negligible when compared to other operating costs. And yet their sparkling white light is the best box-office insurance you can get. It produces better pictures . . . pleases your patrons . . . and keeps your ticket seller busy.

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Comfort Plus, the New Prescription for Theatre Seating

Although it was thought before the war that theatre chairs had reached the very acme of perfection in comfort, appearance and long life, it now appears that prewar models could stand a lot of improvements. Postwar theatre chairs are the result of greater progress than was ever before deemed possible. They are refinements of the older models, and progress being what it is, we may look for further refinements as time goes by.

At least four of the major producers of theatre seating have introduced radically new designs within the past twelve months. All of the manufacturers have created new lines which are vastly improved over prewar models in construction and finishing. Comfort continues to be the prime motive, yet style is hardly secondary. In appearance, the new chairs may be said to be more completely harmonious with modern design.

The New Models

After more than two years of designing and engineering, a new "Slide-Back" model chair was introduced on the market by Ideal Seating Company. With numerous radical changes and innovations, the new chair has many features which are most practical and interesting. Spaced the customary 32 inches back-to-back, it affords more than six inches of smooth, effortless seat retraction on a horizontal plane, with no humps or jarring.

When unoccupied, the chair allows 100 percent more passing space than conventional chairs. When vacant, there is a gain in space of over 50 per cent. Thus, the necessity of patrons' standing to allow others to pass is neatly eliminated. Furthermore, the operation of the chair in no way disturbs those in the row behind. Normal position of the chair is automatically resumed.

When unoccupied, the seat automatically and silently slides back, rises and locks into position, thus affording complete safety in case of emergency. The seat automatically disengages as the patron lowers it for occupancy. A full-length, die-formed steel back panel entirely covers the back edge of the seat cushion. There are no pinching hazards, no sharp edges to bump shins and no understructure to hamper cleaning.

Simple in construction, the "Slide-Back" chair has only three more moving parts than conventional theatre seats. It has been sturdily built for long and trouble-free service, without maintenance, adjustments or replacements of any moving parts. The special bearings require no lubrication. The chair is easy to install and does not require the services of specialized mechanics.

The new chair is said to be adjustable to all theatre seating requirements, arrangements and inclines, and it can be used as a stationary chair in balconies with high risers. For good posture, the chair has cushions of comfortable deep-spring construction. It is available in a variety of models with a wide selection of end standards and upholstering materials.

More Innovations

Two new models, by Heywood-Wakefield, Ideal Seating Company brought out its new "Slide-Back" theatre chair, which besides beauty of design and a new principle in seat retraction, has a full-length die-formed steel back panel which covers the rear edge of the seat and is adjustable to suit all seating conditions.

Among the features pointed out is an assurance of comfort over the full area of the seat so that for maximum comfort it is not necessary for the occupant to sit exactly in the center of the seat. Another innovation is a self-raising all-steel hinge which raises the seat gently and permits the empty seat to rest in raised position just inside the end standards.

An all-steel bottom board is also stressed by the manufacturer. The flared-out rib motif adds to attractive design as well as contributing strength to this vital part of a theatre chair. Under the steel bottom is an all-steel upholstery frame which makes the changing of damaged seat coverings a very simple operation. A fulllength back panel prevents rear-guard foot action from soiling and wearing the upholstery as well as eliminating the possibility of catching toes; when the selfraising hinge has lifted the unoccupied seat, none of it extends below the back panel. Ease of cleaning is another utility function. Steel edges around the back serve as protection to the upholstery fabric.

The "Encore" model is also in semi-upholstered style. The seats of this type are upholstered with coil spring units and the backs are thickly padded. Arm rests are of seasoned birchwood finished in natural lacquer. End standards are all-steel and aisle lights have adjustable

(Continued on page 62)
You'll save labor and expense in "housekeeping" in your theater... with super-tough TOLEX upholstery!

This modern seating material can be wiped clean easily with a damp cloth—restoring like-new smartness! Overcomes the hazard of sticky foods and greasy fingers... and simplifies maintenance!

The richness of Tolex plastic leathercloth boosts "box office" appeal for you—ideal for theater seating, wall covering and decoration. It's durable... washable... vermin-proof... stain-resistant... can be made fire-resistant. (Meets New York City's and Boston's fire-resistant requirements.) Striking range of colors and effects.

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Flame test demonstrates fire-resistant properties of Tolex.

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All good things are cheap; all bad are very dear.
—Thoreau
Comfort Plus, the New Prescription for Theatre Seating

(Continued from page 60)

louvers designed as part of the standards. They are available in numerous designs and standard colors.

The new "Airflo" model is designed by its manufacturer as the aristocrat of the new line. Fabricated entirely of steel and fine fabric, this model operates on a spring-base principle which adjusts automatically to any sitting posture assumed by the occupant. Both seat and back are built up with coil spring units and the arms have sponge rubber as their base. The end standard of the "Airflo" combines the decor of an enameled center panel with chromium plated end posts. The seat and back are attached to the standards only at the all-steel hinge, leaving the chair free to assume the most comfortable position when occupied.

The ratio of the back to the seat of all models produced by this manufacturer was determined by a scientific study sponsored by Harvard University and undertaken by the eminent anthropologist, Dr. Earnest A. Hooten. Thus, maximum comfort with the accent on beauty are cited by the producer as outstanding achievements in the new line of postwar theatre seats.

NEW EFFICIENCY

The "Comet" is another new model recently introduced to the trade by Irwin Seating Company. It features an extended rear panel, a smooth steel seat bucket, and an automatic folding hinge. The extended steel rear panel of the new model protects the seat when it is in the raised position so that patrons in the row behind cannot use the seat as a foot rest. A curved edge on the back protects the upholstering material from wear.

The smooth steel seat bucket completely houses the automatic hinge. The spring unit is of the arch type, securely fastened to a removable steel frame, and the upholstering material is fastened over the springs and onto the steel frame by clips in order that cut or worn seat covers may be easily and quickly replaced.

The "Comet" can also be equipped with foam rubber over the spring unit if desired. The automatic hinge raises the seat gradually to a three-quarter fold which is not so far back that a patron can miss it when attempting to sit down. End and middle standards are of steel and the middle standards are the closed type. Arm rests are of seasoned maple and can be finished in either natural lacquer or a lacquer to match the steel finish. Comfort, construction and ease of upholstering the seats are cited by the manufacturer as outstanding features of this new model.

POSTWAR IMPROVEMENTS

Many chair models, although introduced prior to the first of this year, have all of the postwar improvements. Among those with new lines brought out in 1946 is the American spring-back Bodiform theatre chair. This beautiful model is equipped with resilient pillow-spring chair back and spring-arch seat covered with foam rubber for ultra-luxurious comfort. The chair features automatic safe-fold seat, extended rear panel covering the seat, and smooth seat bottom and back panel completely free of snagging hazards. The amazing wearability claimed for this model provides long, profitable service.

The Kroehler "Push-Back" seat has emerged with new styling and modern decorative beauty. Principal feature of this model, of course, is its retractability. With a simple backward movement, seated patrons may make more than ample room for the passage of entering patrons. The Kroehler seats are luxuriously finished with deep cushioning and attractive upholstery materials. It is claimed that they achieve lounge-chair comfort.

The postwar International chair offers many improvements over earlier models. It features steel construction, welded into strong units. The back and seat, the "T" standards are locked together by arm rests; there are no exposed bolts, nuts or screws. The seat operates around a center axis rod which is equipped with greaseless bushings to eliminate hinge noise and oiling. The full-coil, spring-edge seat cushions are of the type long accepted by automobile and furniture industries as best for durability and comfort. Easily removed seat cushions permit shifting of cushions to equalize wear. Tackless upholstery assembly is achieved by continuous steel binding rods which lock the fabric to the steel back with smooth, even tension on the fabric at all points.

WHY THEY'RE GOOD

One reason why modern theatre chairs have apparently reached the acme of comfort, beauty and longevity is the rigid research and testing which goes into their production long before they are introduced to the trade. The materials which go into the manufacture of a chair must measure up to the highest standards—standards set by the seat producers themselves after exhaustive tests of all materials available.

For example, a new type testing machine was recently developed to determine how well rubber cushioning material will withstand constant use. The device was developed precisely for materials to be used in American's Bodiform model chairs. Nicknamed the "Squirming Irma" by its designers, the machine continuously drops a heavy weight on the cushion with the force of a weary theatre-goer plumping onto a seat. The weight is then wriggled, kneaded and twisted into the cushion in simulation of a very restless person squirming every which way.

The testing machine is part of a sizable battery of "torture racks" in that manufacturer's laboratory, all designed to test the durability and comfort of materials used in the product. Among others are an "aging oven" and elaborate equipment for an indentation test.

All manufacturers of the finer grades of seating utilize similar methods to test the
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BOXOFFICE 63
Important Advantages of Properly Planned Lighting

Practically every theatre owner wants to modernize. Most operators of existing houses either have done something, are in the throes of modernization at present, or will do the job of renovation at their earliest convenience. However, certain questions are uppermost in the minds of all three classes: Just what is modernization as it applies to my house? ... and What type modernization will give me the most box-office value for the dollars I have to spend?

Many kinds of theatre improvements contribute to a complete modernization plan. But without lighting, they would be of little or no avail. Modern fixtures and furnishings, displays, rearrangement for better traffic flow, air conditioning, cheerful floor coverings and light walls are all essential parts of every modernization plan which will be enhanced by well-designed lighting—lighting which actually steps up House Appeal!

A basic definition of modernization states that it consists of those changes which make the house more attractive, different from its contemporaries, easier on the eyes and appealing at the box-office. Modern lighting, intelligently designed, does all of these and thereby achieves the basic objective—greatest volume of ticket sales per dollar of overhead.

Some theatre owners do a complete modernization job at one time, making long-needed revisions and repairs in one modernization operation. In others, particularly the chain houses, modernization become a continuing activity, house by house, area by area. Either plan indicates to patrons that the management is trying to make the theatre a more pleasant place in which to seek entertainment.

Three A's of Showmanising

Lighting has three services to perform for the showmaniser, thus making it the prime element in any plan of modernization. They are: Attraction, Appraisal, Atmosphere. The completely visual-conditioned theatre cannot depend entirely on any one of these. On the contrary, all three are necessary with varying emphasis, depending upon the class of theatre and upon the people to whom it is to make its appeal.

Attraction—Showmen realize the sales value of attraction. It influences their location, they bid for it in their advertising and expect it of their signs and interior displays. Through attraction, the showman invites patrons into his house, shows off its interior decoration and directs their attention to coming attractions so that they may come again and again. Attraction Lighting punctuates the interest of passers-by by eye-catching brightnesses, gives emphasis by compelling contrasts; creates backgrounds for displays and puts appeal into the house by the magic of color and animation.

Appraisal—The element which makes one house preferred over another may be termed appraisal by the patrons. Conditions that are correct reveal the inherent qualities of the theatre—why it is the bright spot in its neighborhood and why people will travel many miles to be entertained therein. A clientele of satisfied patrons as well as the transients will appraise a theatre both outside and inside whenever they are in the mood for entertainment. Appraisal Lighting has, at the point-of-sale, enough light of the correct color and right quality as to direction and diffusion. Appraisal Lighting may also be the element which completely individualizes a theatre and gives it personality.

Atmosphere—This quality gives those who enter both a snapshot and a time-exposure picture of the theatre's desirability as a place of entertainment. The quick-glimpse impression is important in getting them to come in. The results of the time exposure largely determine whether they want to return. Atmosphere in lighting is obtained by designing a brightness and color pattern of the theatre ensemble—ceiling, walls, displays, fixtures—that is consistent with the type of house, harmonizes with its architectural and decorative scheme and is appropriately coordinated with the brightness and color patterns of the displays.

Brightness Patterns

When a number of objects or areas in the theatre are of the same brightness, no one attracts attention over another. But

(Continued on page 66)
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6. Most simple in operation. Require less attention.

7. Having fewer parts, there is less possibility of failure.

8. The lowest prices of any lamps in their class.


10. They increase profits through better projection.
Important Advantages of Properly Planned Lighting

(Continued from page 64)

when one object is brighter than another, patrons' attention is instinctively directed to the brighter. It is possible, therefore, by creating Steps in Brightness in the theatre to draw attention to the important areas or displays which the showman wants the patrons to see.

Theatres with well-balanced brightness patterns not only draw attention to displays, refreshment counters and so forth; but create an atmosphere that is both pleasant and stimulating. From the lobby, the brightness pattern will gradually diminish—with displays becoming less important in the inner reaches—and foyer, lounges and so forth will have only visual-comfort lighting, and the auditorium will have its own peculiar phases of light and shadow.

Brightness is the product of footcandles falling in an object or area and its reflectivity. That is why light-colored objects have a higher brightness and consequently draw more attention than darker ones. This can be compensated for by placing more light on the darker objects or areas and by providing lighted backgrounds which command attention. Colored light on display backgrounds has the power to attract attention.

Lighting designers today have light sources covering a wide range in light output, sizes, shapes and color. These, with the many good controlling equipments available and easily used design data, make it possible to lay out lighting systems which will deliver the quality, distribution and amount low illumination needed to meet the Attraction, Appraisal and Atmosphere requirements of any given theatre.

NEW LIGHTING TOOLS

New, versatile and efficient lighting tools have been made available to help theatre owners create in their places of business the visual and atmospheric conditions for true showmanning. Lamps of every type and for every purpose have been developed, many within the past few years.

Lamps are the heart of the lighting system. High efficiency of light production and good maintenance of light output become important factors in the total cost of light. The range of white light qualities offers new possibilities in selecting the light appropriate to the kind of display, or in creating subtle changes of illumination between parts of the interior. The palette of colors now available gives the displayman the tools and the inspiration for producing vivid and attention-compelling displays. Fluorescent lamps are made in such a wide range of dimensions and light output per inch that one may be selected that is right for structural and architectural requirements, while another may be more perfect for the fittings and appointments in other uses.

Flambeau lamps are available in numerous sizes and shapes and methods of light control to perform specific lighting functions. Soldered bowl lamps make possible simple, efficient, indirect luminaries that do not collect dirt quickly and are easy to clean. Semi-silvered bowl lamps have a direct lighting component for highlighting displays. Spot and flood lamps—both hard and soft glass—and showcase lamps that carry their own reflector on the inside bulb surface are other versatile tools. Lumiline lamps of small diameter and designto light the ends of pipes or spaces of small cross section and serve many decorative purposes.

CIRCULAR LAMPS

Fluorescent lamps have broadened their usefulness in theatre application by the addition of lamps of new lengths, shapes, diameters, tints, colors. Slimline lamps are longer, thinner, quick-starting, of higher efficiency. Circle line lamps—fluorescent lamps bent into circles—have interesting applications in lighting fixtures and for novel displays. The Circular, a semi-circular tube, is readily adaptable to decoration and display as well as general illumination. The development of ballasts and accessories has paralleled the development of new lamps.

Lighting equipment manufacturers have kept pace with the broadening line of both filament and fluorescent lamps in the design of new luminaries for them. They have announced fixtures that are efficient, simple to relamp and clean, and a wide range of equipments with types of light distribution geared to theatre modernization.
Comfort Plus, the New Prescription for Theatre Seating

(Continued from page 62)

materials that go into their products. Steel is subject to stresses and strains; fabrics and plastic upholstery materials are stretched and almost mutilated to determine what punishment they can take. Colors are fade-tested, damp-tested and otherwise subjected to conditions which

may possibly be encountered in actual theatre use.

For these reasons, the modern theatre chair is about the most comfortable sitting place ever developed by mankind. No lounge-chair could remain more comfortable over the long period of years and the extreme hard usage that is expected of our theatre chairs.

Unveiled at the RCA exhibit at the TESMA convention, International Seat Corporation's new theatre chair features advanced styling and a unique trouble-free gear-train suspension, entirely enclosed in the seat pan, which eliminates the seat hinge of conventional design. The unusual back of the International Seat Corporation's new theatre chair extends well below the seat cushion to protect it from scuffing, yet permits ample clearance for floor maintenance.

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The “New Look”, Prime Objective of Theatre Decoration

by HANNS R. TEICHERT*

The New Look as a subject of interest has long outgrown feminine chatter over the teacups to become a featured topic of the big business columns in newspapers and magazines and to stand as a special symbol in the language. The New Look in women’s clothes may have been in the vanguard, but the New Look in architecture, industrial design, furniture and furnishings has not been far behind.

Why the sudden change? Because it was so long overdue on account of restrictions on these fields during the war. Once released, each field was so bursting with ideas inspired from new materials and techniques developed and held in abeyance in this period that the whole American scene was set for a kind of modern Renaissance. And the New Look was IN!

Architectural First Aid

Is there a New Look in the decorative treatment of theatres? There certainly is! And it is, of course, allied with the New Look of theatres now in construction or on the drafting boards. After all, decoration stands always as chief assistant to architecture, protecting the architects’ themes, guarding the appropriateness of its color and styling with the dimensional factors with which it has to work.

And what is this New Look?

Briefly, it is a three-planed, sculptured look. Decorations are becoming ever less and less static so that now they are literally raising up off the walls and ceilings. Some plain surfaces are even cut free of their backgrounds, dramatically lighted from the side or rear and appear to float out toward the spectator. More often than not, these areas are pleasantly irregular or curved in shape. As for surfaces requiring a more specific motif, such as in places where a decorative panel used to appear, the trend is now toward such a handling as is shown in our first (Fig. I) illustration.

This highly dynamic composition has been carefully selected out of many to show the main features of the decorative New Look. The second (Fig. II) illustration shows the architectural setting of which the sculptured motif is the feature, thus the effect of the whole can be studied. The point to bring out first is that the entire handling seems alive with movement as the eye is caught up and swung from one curve of the composition to another and then led back to the starting point by another strong rhythm.

What a far cry this kind of decoration is from the dull stencilled borders and miles of plaster ornamentation that used to be the mainstay of theatre embellishment! The old decoration lulled the senses with a kind of monotony; but this new treatment immediately stimulates the eye, mind and imagination.

How It Functions

The exact technique of how this is accomplished is of interest also, inasmuch as it is this technique that is the hallmark of the New Look. First, it will be noticed that the composition is not a flat matter of two planes, but a sculptured effect in three. Second, it will be further noticed that no severe geometric angles such as characterized the so-called “modernistic period” are used, but strong rhythms in curves with only short straight lines as accents. Third, to further stress this dynamic approach, the composition is hung, not perpendicularly from ceiling to floor, but suspended upon steel braces that are close to the wall at the bottom but which project out toward the spectator at the top. This emphasizes the action and force of the whole. The fourth and last characteristic of importance is the manner of the lighting that further sets the figures forward and apart and is an integral portion of the entire effect. These four points can be readily seen, in greater or less degree, in all of this kind of work, regardless of subject matter, and form the main identification of the New Look.

Provocative Appeal

A word about subject-matter might be appropriate here.

The themes of these compositions usually

(Continued on page 70)
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218 S. HOYNE AVENUE.
CHICAGO 12, ILL.
The ‘New Look’ Prime Objective of Theatre Decoration

(Continued from page 68)

are of dynamic natures, also. There is a force and vitality behind these executions that set them apart, whether they are of flora, fauna or concerning the humanities. Perhaps the best tag would be to say that they are symbolic in as large a scope as possible. Many of them deal with astrophysics, new interpretations of age-old cosmic probings, or other motifs of continual significance to each new generation of humans. In the particular compositions shown, the eye can be pleased, the mind interested, and the imagination tempted to search out all the possible significances the artist had in mind when he devised the work. That it has cosmic inferences is at once apparent; but searching them out and bringing them forth is part of the provocative appeal for the beholder. Each person puts a part of himself into the interpretation, and it becomes different to each one who looks.

The third (Fig. III) illustration, which shows a decorative treatment taken up in detail in our last article, shows all the four characteristics, in greater or less degree, mentioned as pertaining to the first illustration. But we include it especially to show what variety of mood and different atmosphere can be got in this handling even though the rules would appear to tend toward uniformity. No, every composition and treatment in every individual setting can be distinctive of that one interior alone. And there can be as much variety as there is in the normal world, where, after all, nature has been turning out three-dimensional compositions in plants, animals and people for quite some time now without getting her effects mixed up!

There is one last phase of the New Look in theatre decoration that should be included in our survey. And that is the technique involved in achieving this three-dimensional effect when it is only possible to work with paint on one plane.

DELIBERATE DECEPTIONS

Some remarkable things were done in this manner, called trompe l’oeil by the French who brought it to prominence, although it has always been an occasional feature of decoration back to the classic times. This “fool the eye” technique can still use paint to make one plane look like two or more. Columns can be made to appear where none were placed architecturally, and wholly new structural effects suggested where desirable. Even three-dimensional compositions can be given as realistic handling on flat surfaces as imagination can conceive.

So look for these new characteristics in the decorations you see about you. We think you will find in yourself, as well as in the general public, a growing appreciation for so vital and dynamic a new expression. We think you will approve and endorse the New Look.

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FIG. III

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ADVISORY SERVICE

As Decorative Consultant to the MODERN THEATRE section, Hanna B. Teichert will be glad to correspond with any of our readers who wish information and advice on decorating procedure. All such inquiries will be given proper attention. Address your inquiry to The MODERN THEATRE, 322 S. Michigan Avenue, Chicago, Ill. It will be immediately referred to Mr. Teichert for analysis and advice, without obligation.
Shown above is the striking front of the Poblocki Pre-designed theatre. Photographs of actual construction in 20 states will be available soon. Architecturally perfect plans, complete to the last detail, are available in 323, 423, 537, or 689-seat theatres. Balcony plans add about 125 seats to the above listings. Write today for complete information.

Poblocki and Sons
2159 S. KINNICKINNIC AVE.
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LEATHERCOTE COMPANY, INC.
4609 PROSPECT • KANSAS CITY, MISSOURI
An Essential of House Hygiene is Eternal Vigilance

**W**e *must be vigilant! We must be diligent*—to the tune of martial music, these phrases were drilled into us during the war. It was good enemy-fighting stuff, and the slogan paid off. The war was won through vigilance and diligence.

Now, any war can be won, but the slogan is equally applicable to another enemy—unwholesome conditions in places where the public gathers. To fight the enemies, germs, filth and odors, in our theatres, nothing but vigilance and diligence will suffice. Vigilance on the part of owners and managers, and diligence on the part of maintenance men, janitors and restroom attendants.

Every theatre owner or manager should devote as much attention to the cleanliness of his house as to the pictures he shows there. His patrons will! They'd rather see a smelly picture than spend two or three hours in a smelly atmosphere. "Time consumed in giving attention to house hygiene need not necessarily be a burden on overworked management. A routine but thorough inspection that will keep the house like its toes, can be done in a very short time if it is done often enough.

**A SANITARY PROGRAM**

- Work out an inspection routine which will fit the house. Take your maintenance man on the tour with you. Both of you should take notes on what needs doing immediately, soon or when improvements are made. Start at the front and work back through the house.

**Front:** The over-all appearance must be neat and uncluttered. Facing material must be in a condition which approaches its appearance when new. If brick or stucco, a paint job once a year is not too often. A new color scheme will also serve the double purpose of cleanliness as well as different. May we suggest that the floor be covered with glass, porcelain enamel or other shiny surfaced materials, the maintenance job is relatively simple. However, depending upon location and amount of dirt that may adhere to its surface, the floor will need to be washed frequently. The:"Electric-Aire," one of 1947's new developments for greater service to theatre patrons. The new electric hand dryer for wall mounting in theatre restrooms offers numerous advantages over prevous models. Manufactured by Electric-Aire Engineering Corp., Chicago.

**Sweeping:** Sweeping should be done daily. All glass surfaces demand daily attention, but over-all maintenance is thus made simpler in the end. The street and floor at the front of the house should be free of mud and litter at all times. Sweeping several times a day and shopping in inclement weather is not too much to expect of the well-run theatre. If the floor is one of the newer materials, asphalt tile or heavy linoleum, sweeping daily and mopping weekly is about all that is demanded to keep the surface sanitary and good looking.

- Lighting fixtures and display fixtures and cases should be kept free of dust, not only from the hygienic standpoint, but for better lighting efficiency as well. Weekly washing of bulbs, tubes or glass-enclosed elements will keep them in best condition.

**Lobby and Foyer:** From the sanitary standpoint as well as the patron-appeal angle, the lobby and foyer should ideally be redecorated once a year. But if that is not deemed possible, thorough house-cleaning, including washing of walls and ceilings, should be accomplished at least yearly. In no other way can a clean and sanitary condition be both obvious to the patrons and actually good for the length of life of the house as well. A dirty, rundown interior simply cannot withstand years of hard usage, while one that is inspected and thoroughly cleaned will remain new over an amazing period of years.

- Weekly and daily cleaning, however, are the backbone of interior housework. The management should make certain that the heavy-duty suction cleaner is used daily throughout the carpeted areas of the house. No better or easier way has yet been devised to control dust and dirt throughout the house. The machine should be used weekly, with its many attachments to combat dust and dirt in other furnishings. Upholstered furniture and draperies respond beautifully to weekly vacuum cleaning. Spots and stains, of course, must be removed immediately with the fine solvents now available. With such treatment, carpets, furniture and draperies, those more perishable items, will be kept clean and in good condition longer.

Anything which the public touches, sits upon or handles, should be disinfected. How often depends upon the furnishing and as well upon the amount of use. Drinking fountains should be cleaned and disinfected several times a day. Furniture may be treated less frequently; but it should be disinfected because many contagious skin diseases may be communicated through furniture which is occupied by the public. New disinfectants are available which make the job both easy to accomplish, sure in effect, and yet the disinfecting solution is odorless in itself. It acts (Continued on page 74)
The March of Progress Salutes
the New Fort-A-Cide Distributors!

A TRIBUTE to the Motion Picture Theatre
Supply Dealers Appointed at the Washington
D. C., 1947 TESMA TRADE SHOW.

Back a few years ago when men wore button shoes, belmont
collars, handle-bar mustaches and women wore bustles and kaboo
corsets Motion Picture Theatres were using smelly, damaging dis-
fectants and perfumed urinal blocks. Many of them still are.

BUT TODAY! THE FINEST CIRCUITS, INCLUDING BALABAN & KATZ, WARNER BROS.,
MANTA & ROSE, AND MANY OTHERS USE

"THE WORLD'S FINEST" ODORLESS DEODORANT,
GERMICIDE AND FUNGICIDE

Deodorizes and disinfects without leaving an
Obvious efforts scare patrons.

MUTIPLE USES IN THEATRE HOUSEKEEPING

1. Spray plumbing. Non-Corrosive to traps and fixtures. Elimi-
nates blocks.
2. Spray air-conditioning fan and vents against bad air.
3. Spray seats against scalp ringworm and body odors. Spray
floor between seats before brooming.
4. Upset stomach odors on seats and carpet eliminated without
injury to color or fabric.
5. Instill in mop water for microscopically-clean and deodorized
floors and mop.

ECONOMICAL: ONE CASE OF 4 GALLONS MAKES
40 GALLONS OF EFFECTIVE 1:10 DILUTION

NOTICE TO THEATRE OWNERS:

THE "HONEYMOON" IS OVER! FROM HERE
ON IN YOU WILL BE DEALING WITH A "SE-
LECTIVE" PUBLIC. THE FIRST STEP TOWARD
IMPROVING SERVICE IN YOUR THEATRE IS
TO KEEP IT MICROSCOPICALLY CLEAN AND
ODORLESS.

Order 4 GALLONS of FORT-A-CIDE and
a 3-Quart "SPRAYMASTER" Today

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FORT-A-CIDE CORPORATION

160 EAST ILLINOIS ST., CHICAGO 11, ILL.

CHARLES P. HUGHES, President
An Essential of House Hygiene Is Eternal Vigilance

(Continued from page 72)

as a powerful deodorant, however, and this property alone would make its use in theatres most satisfactory.

Certain disinfectants may be sprayed upon furnishings without harm to fabrics or finishes. A solution in the mop bucket will assure sanitary floors: Drinking fountains, refreshment showcases and vending machines should be wiped frequently with the solution. Door handles, chair arms and other surfaces which are touched by the public should be treated frequently.

Restrooms: The aforementioned disinfection and deodorization are even more important in the restrooms than anywhere else. Aside from the old, but not always reliable soap- and water cleanliness which must be practiced daily, by janitor or maintenance man, the restroom attendants, or even management itself, must see that the rooms are properly disinfected and free of odor at all times. Even if the rooms must be closed for short periods while the house is in operation, the patrons will appreciate this gesture which shows that their well-being is under consideration.

Germicidal lamps installed in restrooms are another modern miracle of house hygiene. The lamps kill bacteria through deadly illumination, and healthful conditions are immediately obvious to the patrons through this service for their protection. The lamps may also be installed in air conditioning outlets throughout the house and a theatre thus protected is hardly a breeding place for epidemics.

Restrooms should have tiled or hard-surfaced floors which are easily mopped at least once a day. The walls, ceilings and partitions should also be easily washed down, since this job should be done at least weekly. Plumbing fixtures, if not modern, should at least be maintained in the utmost perfection of appearance and cleanliness. New toilet seats may be installed on old fixtures to provide a remarkable improvement. Ideally, toilets and bowls should be of the wall-hung type for easy cleaning and to keep the floor clear for frequent mopping.

To avoid muss on the part of patrons, ample receptacles should be handy in every restroom. Paper towels have a way of cluttering a restroom and making the most tidy room appear unsanitary. There should always be a plentiful supply of towels, paper, soap and other restroom addenda. Inspection several times a day will insure an ample supply where it is needed. Mirrors and fixtures should be spotless and gleaming. Wiping with a damp, disinfected cloth should assure perfection in this respect.

Lounges: Lounges, cosmetic and smoking rooms are usually quite decorative; but they must also be hygienic to be attractive to patrons. Here again, inspection must be more frequent than in other parts of the house. Wall surfaces in these areas often take a beating, what with lipstick smudges and carelessness on the part of patrons. Most practical is a new line of highly decorative wall coverings made of plastic. They are completely washable and resistant to all types of stains which may be removed simply by soap and water.

The same housekeeping practices used for furnishings in the foyer applies in the lounges. The suction cleaner must be used daily and a pick-up cleaner or carpet

Products That Promote Sanitation

42-16 WEST STREET • LONG ISLAND CITY 1, N. Y.

WEST DISINFECTING CO. LTD.

MONTREAL, QUE. 5021-27 Cegarala Ave. • TORONTO, ONT., 2290 Dundas St. W.

CALGARY • EDMONTON • HALIFAX • REGINA • SASKATOON • VANCOUVER • WINNIPEG

CLEANSING DISINFECTANTS • INSECTICIDES • KOTEX VENDING MACHINES

PAPER TOWELS • AUTOMATIC DEODORIZING APPLIANCES • LIQUID SOAPS

The popular National Super Suction Cleaner for theatres was improved by the addition of a new air sweeping unit to blow waste paper, cartoons, candy wrappers and other particles too large for suction, into a central pile for easy pickup.
some practical short cuts. Good housekeeping can be felt and smelled; hence, slipshod practices in auditorium cleaning will merely backfire and cause the entire house to be viewed askance. The suction cleaner plays a big part in auditorium cleaning, where this versatile tool can reach practically everything to be cleaned. Carpet, draperies and seat upholstery are particularly responsive to dust removal and they will repay the attention with much longer wear.

The air conditioning system is another boon to good housekeeping. With an efficient air conditioning plant, one which cleans the air, it will be found that furnishings in the auditorium, which is rather remote from outside dirt, will remain in a clean condition much longer than they would without clean air.

However, the auditorium should come in for a thorough yearly cleaning, which may include redecoration and replacement of wornout furnishings. Weekly, all draperies and upholstered chairs should be vacuum cleaned, and the carpet should be done after the house closes every night. If the seats are covered with the new plastic materials or leatherette, they should be washed with a disinfectant in the soap and water about once a month, or more frequently if deemed necessary. Chairs upholstered in fabric should be sprayed with disinfectant and this treatment may be given once a month also.

WORKING PARTS: Those areas of the theatre which the public does not see also must come in for inspection and steady maintenance. The projection room, for example, has many parts which require cleanliness and yet which are not necessary in the projectionists' province. Have the rooms cleaned thoroughly at least once a week, with mopping and dust removal. Ushers' rooms, employee's restrooms, the manager's office and all those other parts of the average theatre must not be overlooked either. If the staff is expected to be neat appearing, their retiring quarters must also be clean and sanitary.

HOUSE HYGIENE is a big order; but not an impossible one. With the many new tools, materials and products to make the job easy, it's a wonder that the subject needs stressing at all. However, so long as there are some odiferous houses throughout the country, a bad name can easily be earned for the entire industry. Keep 'em clean, and the patrons will appreciate the thoughtfulness. They will always keeping coming back to the whole-some theatres.

New Super Spot Light Speeds The Job -- Cuts The Bills

Now you can clean floors in the dark with even more speed and efficiency than with all the house lights.

This new Super Spotlight is mounted on the handle, puts a wide, strong 50-watt beam in front of and around the Super Floor Tool. Saves time, labor and power.

This is the latest of many specially engineered tools for the Super Theatre Cleaner which save money and furnishing for modern theatre men. Ask your supply dealer, or us for a free trial of the Super in your own house with your own help.

National Super Service Company Inc.
1941 N. 12th St. Toledo 2, Ohio

National Super Service Co. of Canada
Toronto, Ont. Vancouver, B. C.
usAIRco announces new gas-fired unit heater

A new gas-fired unit theatre with an exceptionally high heat efficiency was developed by the United States Air Conditioning Corporation and is currently being produced by the Great National Air Conditioning Corporation of Dallas, holder of the exclusive manufacturing license for the new product.

Designed for commercial and industrial application in new or old structures, the heater is designated as the Model CS-95 Gas-Fired Unit Heater. It is described as having "compact design, economical operation and long life."

Some of the outstanding features of the new usAIRco device are cast-iron ribbon type burners that offer quiet operation, with no flashbacks and are easily removed for cleaning; cast-iron heat exchangers with internal as well as external fins and a five-year guarantee against burning out; kidney-shaped 16-inch diameter aluminum fans with blades especially designed for quiet operation; streamlined, built-in draft hood; completely automatic controls; complete, easy accessibility to every part of the heater, and low installation and operating costs.

The usAIRco CS-95 Gas-Fired Unit Heater, here illustrated, has been tested and approved by the American Gas Ass'n.

DuPont issues new booklet on coated fabrics

A new illustrated booklet describing various types of coated fabrics engineered for upholstery has been issued by the Fabrics Division of E. I. du Pont de Nemours and Company.

The Du Pont Company manufactures a wide range of coated fabrics for upholstery.

"Fabrikoid" is its trademark for the line of pyroxylin coated fabrics, which has been popular for many years. A newer line is the "Fabrilite" vinyl plastic coated fabrics, available in a regular type and in a fire-resistant quality which is particularly desirable for places of public assembly. "Cavalon" is the Du Pont trademark for its synthetic rubber coated fabrics, useful for heavy-duty purposes, such as trucks and busses. All three lines are described in the booklet, which is available on request to the Division Offices of the company at 350 Fifth Avenue, New York 1, N. Y.
A Year of Exceptional Progress for the Physical Theatre

The year 1947 was not particularly noted for numerical records of new construction; nor can it be said that the necessarily limited number of projects completed during the period were revolutionary or in any respect radically different from those erected in previous years.

Nevertheless, 1947 was a record year, in our opinion, for the interest shown throughout the industry in what is needed in the way of new motion picture and exhibition plants and a pronounced desire to learn how to plan and provision them for best effect on the economy of the industry for the future.

This preparatory interest was evinced regularly and increasingly throughout the year by inquiries we received and routed to sources through the Research Bureau of The Modern Theatre Planning Institute.

However, it was more concretely confirmed by the attendance of theatre owners, their architects and operating personnel at two very successful national trade shows conducted for the benefit of the entire motion picture industry during 1947.

The TESMA Second Annual Trade Show, held in Washington, D. C., September 24th to 29th, in addition to emphasizing the necessity of thoughtful and competent planning of the physical theatre, afforded a fine forum and exhibition of what science, art and industry has provided to make theatres more attractive to the public and hence, more profitable in operation.

The Theatre Engineering Conference and Educational-Scientific Exhibit, held in connection with the 30th Semi-Annual Convention of the Society of Motion Picture Engineers in New York City, October 20th to 24th, also provided a comprehensive clinic for theatre owners and their staffs, at which theatre construction, equipment and operation were demonstrated and discussed.

These two fine gatherings of suppliers and buyers—architects, engineers, service men, theatre managers, et al, serve notice to the effect that the physical theatre has finally begun to assert itself as the real attraction to sustained patronage at the boxoffice.
Outline of the Year's Improvement in Screen Presentation

by THE CONDUCTOR

At this time we interrupt the regular routine of the Cine Clinic monthly sessions and with the indulgence of our readers will review the past year's progress in developments—mechanical and otherwise—toward the long-avowed objectives of this department, i.e., to assist practically in effecting further improvement in screen presentation for all classes of motion picture theatres.

To accomplish the avowed purpose the Cine Clinic has drawn heavily on the experiences, knowledge and ideas of many contributors to these columns. Thus the department has developed into a monthly round table discussion of matters pertaining to every possible phase and facet of the art of screen presentation, applying particularly to projection and sound reproduction in theatres.

Keeping Readers Informed

During the past year considerable space has been devoted to the description and discussion of new product developments, designed to effect the modernization of our projection rooms and the equipment thereof. On frequent occasion we have yielded the columns to progressive manufacturers of new equipment, thus enabling them to inform our readers concerning what has been accomplished in the direction of our mutual overall objective.

Yet these introductory discussions have been interrupted frequently to allow projectionists and others directly concerned with the operation of projection and sound equipment to express themselves on what is needed, and how to use it for maximum results in raising and maintaining a high standard of practice in presenting motion pictures to the public.

Meanwhile, "The Quiz Port," popular adjunctive column to the Clinic has kept up a continual exchange of correspondence and ideas among practicing projectionists, who readily accepted our challenging invitation of several years ago to come in and tell us—"What Would You Do About It?" The technical and mechanical problems of screen presentation have undoubtedly been made lighter, and in many cases eliminated entirely, by these down-to-earth discussions, question-and-answer exchanges and citations of experiences in The Quiz Port, which is kept open to all contributors, including every one connected with the industry who is concerned with or responsible for the handling of motion picture film from the studio to the theatre screen.

The care of film and the avoidance of damage to it in the cause of human safety, as well as for better screen results, has been a subject of constructive discussion in both the Cine Clinic and its contemporary column The Quiz Port throughout the past twelve months. Past year's contributions in point of numbers and the helpful nature of them, indicate clearly that the industry has become sharply awakened to the necessity of taking better care of the film as it passes through the hands of each of its temporary custodians. We are indebted to many for the fine contributions they have made to these columns, in the interest of better screen presentation.

Round of Improvements

Major credit for the year's round of improvements for better projection and sound reception in our theatres must be accorded to manufacturers of equipment, who despite shortages of materials and other restrictions, have gone ahead fearlessly in the designing and technical development of new and improved methods of presenting the motion picture to the patrons of our theatres.

The year 1947 brought forth many substantial equipment improvements, which have only recently become available to theatre owners whose prewar equipment has long passed the state of required replacement. Production bottle-necks, the principal of which has been the shortage of tool steel required for precision equipment, have severely handicapped and prevented the earlier delivery of new and improved models that have been developed for marked mechanical improvement in screen presentation.

New models of projection and sound equipment, many of them designed for integration with their accessories into complete assemblies, are just now becoming available to theatre owners. Practically all models of equipment introduced at or near the end of the war, have since been improved and refined by the introduction of postwar developments.

As a matter of fact, there have as yet been no radical changes in projection or sound equipment. The basic mechanical principles of putting the picture on the screen have not changed.

Projectionists: The Cine Clinic Department is wide open to you for discussion of your present problems. Thru these columns you can either ask advice or give it. We'll gladly answer your questions or publish your suggestions for the good of all concerned and with comment and complimentary credit to you. Should you desire private information or advice, enclose stamps for reply. Address THE MODERN THEATRE, 332 S. Michigan Ave., Chicago 4, Ill.
Concerning Television

Any appraisal of the past or preview of the future must of necessity bring up for discussion the subject of television for theatres. Having recently seen an actual and convincing demonstration of large-screen (8x6 feet) television under conditions that closely approximate those of the average moving picture theatre auditoriums, we are persuaded that the advent of theatre television is drawing nigh. The equipment for it, while not yet available, appears about ready for mass production.

However, the advent of theatre television, as we see it, should cause no alarm among present owners and operators of theatres. It will be many years hence, if ever, before televised pictures will be adequate to replace the present method of feature picture screen presentation by film, and as presently constituted, television will in no way interfere with the installation and/or operation of sound-film projection.

Theatre television, when it comes—and it won’t be long now—may be looked upon by theatre management as an added attraction for theatre attendance at higher admission prices. For instance, local theatre patrons may be given the exalted privilege of sitting ringside at a world’s cham-

(Continued on following page)

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DeVry’s new “12000 Series” theatre projector and sound systems made their bow about mid-year.

screen are pretty much as they were at the beginning of sound-on-film pictures. The projector mechanism, the sound head and amplifying assembly, the arc lamps, the lenses and screens, the generators and transforming devices, however, have undergone a remarkable succession of improvements and refinements that have well kept pace with this atomic age.

Every year something new has been added to increase the efficiency of performance and economy of operation in projection and sound equipment and their kindred accessories. This is particularly true of projection arc lamps, in which the low-amperage reflector arc principle introduced a quarter of a century ago, has undergone almost an annual succession of marked improvements for efficiency and economy in operation until today, this type of lamp now represents the acme in performance for every type and size of theatre.

Sound equipment has similarly been subjected to a continuous round of improvements since its first introduction, taking full advantage of all the new developments of our present electronic age. A chronolog-ical citation of the many marked improvements to sound picture equipment would consume volumes; yet practically all of these refinements may be seen and appreciated in the new products now being offered by our manufacturers as we approach the era of television.

What shape is your sound in today?

It will not be rundown, worn out, when you buy RCA Service. An RCA Service Contract provides regular check-ups by a skilled, well-equipped technician to make sure equipment meets top standards of performance. You get fast service on replacement parts ... prompt help in an emergency. For but a few admissions per day, you prevent trouble ... prevent expensive repairs. Join the thousands who find RCA Service their best box-office protection.

RCA SERVICE COMPANY INC.
RADIO CORPORATION of AMERICA
CAMDEN, N. J.

BOXOFFICE
Outline of the Year's Improvement in Screen Presentation

(Continued from preceding page)

pion prizefight, or world series baseball game, or a presidential inauguration. At a price far below what they would pay to see it directly, but still at substantially higher prices than is charged for regular admission to the theatre, they can witness the event locally and far more conveniently. On this important point—its potentialities as an added attraction and a much-needed stimulation to boxoffice receipts—the theatre industry should not discount television when it is ready for theatre installation.

In all other respects the future of screen presentation as presently constituted looks bright—particularly for those who are willing to keep pace with progress, mechanically and otherwise.

New modern materials are available with which to reconvert the entire appearance of a theatre. The newer materials have many advantages, including beauty, easy maintenance and long wear.

Technical Description of RCA's Tele-Projector

Concentrated study and experimentation by RCA engineers has revealed that the most efficient and effective system for projecting large-screen television images from the face of a cathode-ray tube is one employing the principles of reflective optics. The great light-gathering power of the spherical mirror makes it possible to project a very high percentage of the light appearing on the face of the cathode-ray projection tube. With the new reflective optical system developed by RCA and incorporated in its advanced experimental large-screen television projector, the quality of screen illumination provided is comparable to that obtained with a conven-

There's a TransVerte
for every projection room requirement

Transverter Type C.P. (90-100 volt) or M. A.—for high-intensity condenser (straight high intensity).
Transverter Universal Type (45-48 and 90-96 volt)—for Suprex Projectors. Spot Lamps, Dissolvers and all types of projection lamps.
Transverter Type H.L. (42-50 volt) for Suprex Projectors.
Transverter Type H. I. H. (60-70 volt)—for Suprex Projectors and Spot Lamps with 40-50 volt arc.
Transverter Type "LV" (35 volt)—for low-voltage, high-intensity projector (1 K.W. arc).
tion tubes. In order to obtain light of proper brilliance for projection, extremely high acceleration voltage is required, in this case 50 thousand volts.

RCA's tube engineers developed new types of phosphor compounds which were coated with a fine metallic film, thin enough to allow the passage of electrons. This greatly increased the tube brilliance. In addition to this, a new type of electron gun and other elements were developed to withstand the very high current used by the projector. The result is a tube which produces a brilliant white light nearly as dazzling to the eye as that of an arc lamp.

The developmental tube, the reflective optical system, and the necessary power supplies and control equipment are all self-contained in one unit. While the projector is designed for fixed-focus operation, the various operating controls which are mounted on the unit, permit the operator to adjust the brightness, focus and framing of the picture. Only slight adjustment is necessary for an entire program.

A new type of power supply has been incorporated into the large-screen projector which eliminates the potential hazard to operating personnel.

Television signals can be fed to the large-screen projector from any regular television sources such as network coaxial lines, microwave television relay sources, from studio or camera pickup sources, or any other standard RMA video signal sources.

Alterations in front appearance, whether they are merely a coat of paint or complete refacing, are saleable articles. Perk up business with a new face on the old house.

Autumn housecleaning will uncover many opportunities to modernize appearances. Clean up, paint up and make replacements now for the coming big winter season.

Style trends in interior decoration have changed tremendously since most of our older houses were last decorated. Why not have the house done over in a modern manner?

ADC Announces a New Contour Curtain Unit

Contour curtain projectors is the newest item made available by the Automatic Devices Company, well-known manufacturer of curtain controls and allied equipment. It was stated in a current announcement that the company is ready to accept and process orders for the new equipment immediately.

The new ADC contour curtain equipment is said to be easily operated and has been designed and engineered to bring attractiveness, color, light, action and charm to theatres and auditoriums.

One of its most outstanding advantages is its adaptability for curved arches. The decorative effect achieved is said to be unusually beautiful. Custom built to the requirements of the individual theatre, a form is provided by the company for detailing specific information necessary in processing each installation.

It was stated that contour curtain installations will be merchandised by Automatic Devices Company only as complete packaged units consisting of all the necessary contour equipment, mechanisms and accessories. Also included with the package unit are complete instructions for the fabrication of the curtain itself. Further information concerning the new development may be had by writing The Automatic Devices Company, 1935 Linden St., Allentown, Pa.
PROCEEDING somewhat chronologically as to the date of their announcement in the columns of the Cine Clinic during the past year, we now review some of the more important product developments in the nature of accessories to the projection and sound systems, many of which are applicable to both new and old systems and may, therefore, be considered as substantial improvements for better motion picture presentation, mechanically.

NEW ARC LAMPS

Early this year, Forest Electronics Co., Inc., of Newark, N. J., introduced a new development for improved control of the projection arc. The radically new device was shown and demonstrated in connection with a new lamp introduced for the first time by Forest Electric Mfg. Co.

The Forest Electronic Arc Control system utilizes no reduction gears, no clutches and no fast-moving parts; thus reducing frictional wear to a minimum. If the carbon holders are fed up to their extreme limit, they merely stop without causing any injury to the mechanism. A manual control for both positive and negative feed mechanisms is brought out on the side of the lamp.

Another new projection lamp, known as the Brenkert Radarc 1-KW Lamp, made its debut early in the year. It is not a modification of a low-intensity type arc lamp; but was especially designed for high-intensity operation in the one-kilowatt power range and is adaptable for installation on all standard types of 35mm picture projectors.

The Brenkert Radarc 1-KW Lamp is said to operate equally well with motor generators, copper-oxide rectifiers, single or three-phase tube type rectifiers and with which it is controlled by a non-slipping ratchet and pawl to insure smooth and accurate operation.

A new Strong Mogul projection lamp, projecting 15,000 lumens of light, with 60 per cent light distribution as measured without the shutter—the maximum direct heat energy film will accept without damage—was announced ready for delivery early in the year by The Strong Electric Corporation, Toledo, Ohio.

Utilizing all the advantages of 70-ampere, 40-volt burning of Suprex carbons, the No. 17570 Mogul is said to project through the modern f.2 coated lenses, a brilliant picture, even on the most tremendous screens used at drive-ins. In the first installation of this new Mogul, at a drive-in theatre, the picture on the 48-foot screen was reported so bright that all the details could be clearly seen from the last row of cars, 500 feet from the screen.

A new Ashcraft Suprex C-70 projection lamp, embodying several major features and numerous others which constituted a large number of improvements in the design of the C-70 lamp, was introduced in the early summer months. Its delivery date was early in the fall in the form of a 70-lumen lamp designed for use in 110-volt installations, and with a 500-watt lamp for use as an arcs or as a high-intensity lamp.

Innovations were in evidence, too. The Forest "Electronic" projection lamp, embodying a new principle in arc control, made its debut since last year's Barometer Edition was published.

CUTS COSTS OF MAINTAINING PRINTS

Innovations were in evidence, too. The Forest "Electronic" projection lamp, embodying a new principle in arc control, made its debut since last year's Barometer Edition was published.
A new Strong "Mogul" projection lamp, which increased the light output to 15,000 lumens of useful light on the screen, without damage to film—especially efficient for drive-ins and theatres with long throws, was introduced this year by Strong Electric Corp.

A radical departure from conventional design, was introduced by the C. S. Ashcraft Manufacturing Corporation about midyear. Among the important features of the C-70 are:

Wide range—40 to 65 amperes capacity; unit construction—a compact removable mechanical element which simplifies operation and servicing and assures long life; exterior controls—all mechanical and manual controls are outside the lamphouse itself; dual feeding means—both positive and negative carbons are fed independently of each other by separate feed screws.

Optical system so designed for a 14-inch mirror as to match perfectly an f:2 coated lens; modern housing, solid cast aluminum instead of the conventional sheet metal; novel control panel, all manual controls and an ammeter on a compact panel of high visibility at the rear operating side of the lamp.

A new Arc-Master projection lamp was recently announced by The Ballantyne Company as "another step in the policy of the company to constantly bring to the theatre industry new and improved sound and projection equipment." This new 40-65 ampere high intensity lamp is said to project on the screen a steady, brilliant light of greater volume than any comparable lamp. A multi-purpose unit, the Arc-Master provides 1 kw., 45, 50, 55 and 60 ampere operation without mechanical change in the negative and positive feeds, which is made possible through simplified controls that provide easy adjustment of positive and negative feed. No change is necessary in the negative and positive carbon jaws, which are designed for 6mm and 7mm negative, or 7mm and 8mm positive carbons.

The new lamp, it is pointed out, offers other unique operating improvements designed to afford better light, simpler and more economical operation, such as foolproof carbon jaws that permit burning of the maximum of carbons without use of carbon saver; jaws that cannot break carbons when making trim; negative and positive carbons have heat-resistant guides near burning end for perfect coaxial alignment; improved ventilating system; electric arc stabilizing magnet; vertical and horizontal adjustment on negative carbons; Bausch & Lomb reflectors with maximum reflector-area; full 10-inch travel on positive carbons; inside dowser system with mirror flame shield for protecting mirror while striking arc; mirror held in cast aluminum frame and adjustable in its optical axis. Finished in gray krinkle with chrome trim, the new Ballantyne lamp includes ammeter, trimming light, arc imager, removable ash tray and arc vision windows.

Other Improvements

A radically new departure in motion picture screen construction and light reflection characteristics made its appearance during the year. Introduced by Nu-Screen Corporation of New York City, Nu-Screen is not an ordinary motion picture screen. Rather, it is a permanent fixture engineered and designed to correct the plagues (Continued on following page)

The RCA-Brenkert "Radarc"—a new one-kilowatt reflector arc lamp, introduced early this year.

Process backgrounds with

B&L Super Cinephor Lenses

Filming technique often calls for projected process backgrounds instead of location shots. To obtain maximum edge-to-edge brilliance, contrast and sharpness in projecting backgrounds, many leading Hollywood photographers depend on Bausch & Lomb Projection Lenses. Only the finest quality lens could meet this tough test satisfactorily, because critically precise camera lenses pick up flaws in the projected image.

For sharp, brilliant pictures on your screen that pay off at your boxoffice, take a tip from Hollywood—use Bausch & Lomb Projection Lenses. Bausch & Lomb Optical Co., 720-K St. Paul Street, Rochester 2, N.Y.
What your patrons pay for... passes through your lenses. Isn't it common sense to use only the finest?

- BRILLIANCE... the fastest lenses made: f/1.9.
- CONTRAST... with durable coated optics.
- SHARPNESS... that only a six-element anastigmat can achieve.
- VALUE... one-piece mount, hermetically sealed to last a lifetime.

Get full details of all Snaplite lenses in Bulletin 204, from your local theatre supply house.

Through the Lens

Projection-Sound Accessories Led the Pace

(Continued from preceding page)

of distortion, eyestrain, keystoning, hot spot; to improve sound reception and provide an illusion of true depth.

The new invention is in no respect similar to the conventional flat screen. It consists of a structural steel frame with a seamless, one-piece fireproof sheet of Owens-Corning Fiberglas, laced to a curved-steel frame that can be permanent, moveable or flown. This combination is then specially masked so that it gives the same outward appearance as a conventional flat screen, and accomplished a result that no other screen has heretofore been able to produce.

It is made of steel and glass, two basically durable materials that, with proper care, will last as long as a theatre. It is constructed for each theatre according to that theatre's specifications. Entirely new in concept, it allows the screen to follow the curve of the projector's lens, bringing a lifelike illusion of true depth, perfect focus and clarity to black-and-white projection, and a startling, never-before-possible, vividness to color, without the necessity of

KOLLMORGEN Optical CORPORATION

2 Franklin Avenue
Brooklyn 11, New York

Ashcraft Manufacturing Company unveiled the new Ashcraft Suprex C-70 projection lamp at the TESMA Trade Show, Washington, D. C., in September.

The Ballantyne Company's new "Arc Master" projection lamp, which barely made its bow in time to be included in this review. It is said to offer many unique operating improvements.

YOUR ASSURANCE OF THE BEST!

WENZEL "Smooth-Running" PROJECTOR

You are assured of "Smooth-Running" performance with the Wenzel time-proven projector. Use Wenzel's precision replacement parts... and your present equipment will do a smoother running job.

WENZEL PROJECTOR COMPANY
2509-19 S. State St. Chicago 16, Ill.

The MODERN THEATRE Section
making a single change in the standard lens equipment.

The Ballantyne Company of Omaha, Nebraska, unveiled several new pieces of sound equipment and accessories at the 1947 TESMA Trade Show in Washington, D.C. These products are now in production and will soon be available for prompt delivery.

The first of the new devices is a new double channel PD-56 amplifier. Ever since the war, Ballantyne had been producing its PD-50 Series single channel amplifier and many hundreds of them have been shipped not only in the United States, but all over the world, it is said, with a favorable reception by theatre owner and patron alike. Now all of the features of the PD-50 Series amplifier, including the popular chassis with its plug-in type condensers, Climatite treated transformers and silver contact calibrated step-type volume controls are available in a dual channel cabinet. As a special feature the dual channel will be available with either an AC or DC exciter supply mounted in separate cabinets, one for each machine, or mounted on a panel for insertion in all Soundmaster bases.

Another new unit added to the Ballantyne line was the Model "B" DC exciter supply unit, a low-cost heavy-duty dry-disk rectifier type designed to insert in each of the Royal Soundmaster projector bases. When ordered with bases, two of these Model "BX" DC exciter supplies are built in. They also can be supplied to users of late model projector bases. Designed for long life and trouble-free performance, the Model "BX" is also available as an independent unit under Model "BXK" and then it is completely contained in a steel cabinet for wall or floor mounting.

To bring to small auditoriums with seating capacity up to 1,000, at a cost within

(Continued on following page)
Projection-Sound Accessories Led the Pace

(Continued from preceding page)

...the means of the smaller houses, the advances in quality of reproduction which Altec Lansing’s larger “Voice of the Theatre” speaker systems had already demonstrated in prominent first run theatres and in the preview rooms of the leading motion picture producers, Altec Lansing Corporation announced the new “800 Voice of the Theatre” speaker system.

In tests, the new sound system is said to have demonstrated performance qualities well in excess of even the most rigorous standards of the Academy of Arts & Sciences for equipment of its function and characteristics.

Engineers for the company emphasized six major achievements in the new “800”

as high-lighting the balanced application of the “Voice of the Theatre” design to the needs of smaller houses. They are: (1) “live screen presence,” which brings new sensitiveness and “intimacy” to dialogue sequences; (2) higher intelligibility, to relieve auditors “aural strain” in following complicated and fast-moving plot development; (3) a “true” bass reproduction that clearly articulates, and makes easily identifiable musical sounds now undistinguishable from one another; (4) greater operating dependability, achieved through the development of new structural principles; (5) “smooth” frequency response covering the entire range of frequencies now recorded on the sound track; and (6) high acoustic efficiency that prevents distortion in the sound caused by overloading the amplifier.

The new “800,” depth 23 inches, can be installed in theatres where space between screen and back wall is limited.
How to use it:

1. As will be noted by looking at the above chart, the theatre equipment and supplies listings are divided into twenty-two (22) classifications, each numbered heading keyed to the department of the theatre in which the materials, equipments and supplies are used. Thus, for example, if you are interested in items for the projection room, reference to the chart will show the number of heading (14) to look for in the following pages. Under each of these numbered headings you will find numerous sources of supply.

2. Letters in parentheses following the address of each manufacturer indicate methods of distribution and the local sources of supply and service, as follows:

(A) All theatre supply dealers.
(B) Factory branch offices.
(C) Contractors.
(D) Sells direct to consumer.
(I) Independent Theatre Supply stores.
(N) National Theatre Supply stores.
(R) RCA Theatre Supply stores.
(O) Open for distributors.

Combination of letters indicate more than one method of distribution.

3. Then by reference to the complete listing of THEATRE EQUIPMENT & SUPPLY DEALERS on page 102 of this directory, local sources of service and supply are evident. Manufacturers whose products are advertised in this issue (see Advertisers Index on opposite page) are listed in bold-face type, and the pages on which their advertisements appear are shown for ready reference.

4. In event you are in search of some specific item of theatre equipment, known only to you by trade name, and wish to know the manufacturer and source of supply thereof, refer to our alphabetized listing of MATERIAL AND EQUIPMENT BY TRADE NAMES on page 98.

5. Listing of TRADE ASSOCIATIONS & TECHNICAL SOCIETIES on page 100 indicate further sources of service and information incident to the planning and provisioning of theatres. READ THE ADVERTISEMENTS in the preceding pages herein as well as those appearing regularly in The MODERN THEATRE section of BOXOFFICE. In making inquiry to advertisers and/or firms listed herein, please be sure to MENTION WHERE YOU SAW IT! Thanks.

NOTE: The compilers of THE KEY TO BETTER BUYING directory have used every precaution to insure correct listing and spelling of firm names, addresses and the names of products supplied by them. For this reason the publisher cannot be responsible for omissions or errors.
**ADVERTISING DISPLAY**

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Falk Glass Products Co., 5 Union Sq., New York 3, N. Y. (DCIA)

**DATE STRIPS**
Ames Metal Moulding Co., Inc., 225 E. 144th St., New York 8, N. Y. (DCIA)

**DISPLAY FRAMES AND CASES**
Alto Mfg. Co., 1467-53 Wolfram St., Chicago 13, Ill. (DC)
Ames Metal Moulding Co., Inc., 225 E. 144th St., New York 3, N. Y. (DCIA)
Colonial Sales Corp., 938 Broadway, New York 10, N. Y. (DCIA)

**FLASHED OPAL GLASS**
Falk Glass Products Co., 5 Union Sq., New York 3, N. Y. (CIA)

**FLUORESCENT SIGNS**
Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Ill. (CIA)
Ames Metal Moulding Co., Inc., 225 E. 144th St., New York 3, N. Y. (DCIA)
Colonial Sales Corp., 938 Broadway, New York 10, N. Y. (DCIA)

**GLASS LETTERS**
Falk Glass Products Co., 5 Union Sq., New York 3, N. Y. (CA)

**HARDBOARD**
Armstrong Cork Co., Lancaster, Pa. (C)

**INSERT FRAMES**
Alto Mfg. Co., 1467-53 Wolfram St., Chicago 13, Ill. (DC)
Ames Metal Moulding Co., Inc., 225 E. 144th St., New York 3, N. Y. (DCIA)

**LAMP COLORING**
Kwilo Bros., 321 W. 50th St., New York 19, N. Y. (N)
Resun Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)
Metropolitan Sceneic Studios, Inc., 1611 Davenport St., Omaha 2, Neb. (DCI)

**LETTER MOUNTING UNITS**

**LOBBY DISPLAY LIGHTS**
Ames Metal Moulding Co., Inc., 225 E. 144th St., New York 3, N. Y. (DCIA)

**LOBBY DISPLAY UNITS**
Ames Metal Moulding Co., Inc., 225 E. 144th St., New York 3, N. Y. (DCIA)
Columbus Show Case Co., 650 W. Fifth Ave., Columbus 8, Ohia (INIA)

**MARQUES**
Ames Metal Moulding Co., Inc., 225 E. 144th St., New York 3, N. Y. (DCIA)
Long Bros., 340 W. Baltimore St., Detroit 2, Mich. (ADINO)

**NEON TUBING & CHEMICALS**
General Electric Co., Lamp Dept., Nela Park, Cleveland 12, Ohio (CIN)

**GENERAL LUMINOUS SIGNS**
General Luminous Corp., 732 S. Federal St., Chicago 5, Ill. (C)

**PITOLCEIN ENAMELED SIGNS**

**POSTER PROJECTORS**
P. D. Rees Mfg. Co., 24 High St., Beattie, Neb. (DA)

**SIGN FLASHERS**
Reynolds Electric Co., 2600 W. Congress St., Chicago 12, Ill. (INA)

**SIGN MAINTENANCE**
Federal Electric Co., 8700 S. State St., Chicago 11, Ill. (NY)

**SILHOUETTE LETTERS, ALUMINUM**
Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Ill. (CIA)
Ames Metal Moulding Co., Inc., 225 E. 144th St., New York 3, N. Y. (CA)

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**STAINLESS STEEL FABRICATIONS**

**TRANSPARENCY FRAMES**

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**AIR CIRCULATORS**
Carrier Corp., 300 S. Geddes St., Syracuse 1, N. Y. (DCB)

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Westinghouse Electric Corp., 306 Fourth Ave., Pittsburgh, Pa. (DCB)

**AIR CONDITIONING MACHINES**

**AIR CONDITIONING SYSTEMS**
Corpor. Corp., 300 Jeddorp Ave., Syracuse 1, N. Y. (DCB)

**AIR COMPRESSORS**
Carrier Corp., Airtemp Div., 1119 Lea St., Dayton 1, Ohio (C)

**AIR PURIFICATION SYSTEMS**
W. S. Comper Corp., 114 E. 32nd St., New York 16, N. Y. (C)

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Air Devices, Inc., 17 E. 42nd St., New York 17, N. Y. (B)
Corning-Corning Fiberglass Corp., Nicholas Bldg., Toledo 1, Ohio (C)
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**AIR purification systems**
W. S. Comper Corp., 114 E. 32nd St., New York 16, N. Y. (C)

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W. S. Comper Corp., 114 E. 32nd St., New York 16, N. Y. (C)

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Alston Mfg. Co., 1112 Ross Ave., Dallas 2, Tex. (D)
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Carrier Corp., 300 Geddes St., Syracuse 1, N. Y. (C)

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Carrier Corp., 300 Geddes St., Syracuse 1, N. Y. (DCB)

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Carrier Corp., 300 Geddes St., Syracuse 1, N. Y. (DCB)

**FURNITURE**
Carrier Corp., 300 Geddes St., Syracuse 1, N. Y. (DCB)

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Carrier Corp., 300 Geddes St., Syracuse 1, N. Y. (DCB)

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Carrier Corp., 300 Geddes St., Syracuse 1, N. Y. (DCB)

**HEAT PUMPS**
Carrier Corp., Airtemp Div., 1119 Lea St., Dayton 1, Ohio (C)

**LUMINESCENT SERVICE**

**2 MANUFACTURERS DISTRIBUTORS**

**IN WRITING MANUFACTURERS OR THEIR DISTRIBUTORS PLEASE MENTION**

88
COOLING EQUIPMENT
Carrier Corp., 200 Geddes St., Syracuse, 1, N. Y. (DCB)
Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio
McQuay, Inc., 1600 Broadway N. E., Minneapolis 13, Minn. (DC)
Westinghouse Electric Corp., 364 Fourth Ave., Pitts-
burgh 30, Pa. (CB)
Worrington Pump & Machinery Corp., Worthington Ave., Harrison, N. J. (DB)
York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

COOLING TOWERS
Carrier Corp., 200 Geddes St., Syracuse, 1, N. Y. (DCB)
Meyler Co., Inc., 3001 Fairfax Rd., Kansas City 15, Mo. (DCB)
York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

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Bryant Heater Co., 17825 S. Clair Ave., Cleve-
land 9, Ohio (C)
Carrier Corp., 200 Geddes St., Syracuse, 1, N. Y. (DCB)
McQuay, Inc., 1600 Broadway N. E., Minneapolis 13, Minn. (DCB)
York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

DIFFUSERS, AIR
Air Devices, Inc., 17 E. 42nd St., New York, 17, N. Y. (B)
Carrier Corp., 200 Geddes St., Syracuse, 1, N. Y. (DCB)
W. E. Conner Engineering Corp., 114 E. 22nd St., New York, N. Y. (B)
York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

FANS, EXHAUST
Air Devices, Inc., 17 E. 42nd St., New York, 17, N. Y. (B)
Carrier Corp., 200 Geddes St., Syracuse, 1, N. Y. (DCB)
Delco Appliance Div., 391 Lyell Ave., Rochester 1, N. Y. (D)
Dirich Mfg. Co., Finderne Plant, Somerville 1, N. J. (DB)
Westinghouse Electric Corp., 364 Fourth Ave., Pitts-
burgh 30, Pa. (CB)

FANS, FLOOR
W. W. Walch Co., Glenn Bldg., Cincinnati 2, Ohio (AC)

HUMIDIFIERS
Carrier Corp., 200 Geddes St., Syracuse, 1, N. Y. (DCB)
Claroise Fan Co., Kalamaoo 16, Mich. (D)
Grinnell Co., Inc., Providence 2, R. I. (D)

MOTOR STARTERS & CONTROLLERS
West Leonard Electric Co., 88 South St., Mt. Ver-
on, N. Y. (DCIHIA)

REFRIGERATION
Carrier Corp., 200 Geddes St., Syracuse, 1, N. Y. (DCB)
Crown Pierson Co., Airtemp Div., 1119 Leo St., Dayton 1, Ohio
McQuay, Inc., 1600 Broadway N. E., Minneapolis 13, Minn. (DB)
Westinghouse Electric Corp., 364 Fourth Ave., Pitts-
burgh 30, Pa. (CB)
Worrington Pump & Machinery Corp., Worthington Ave., Harrison, N. J. (DB)
York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

SPRAY NOZZLES
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3 ACOUSTICS

ACOUSTICAL MATERIALS
Alextite Engineering Co., Alexander Film Bldg., Colo-
rado Springs, Colo. (DCINHIA)
Armstrong Cork Co., Lancaster, Pa. (C)
Celotex Corp., 122 S. La Balle St., Chicago, Ill. (CB)
Geo. R. Hall & Sons, 515 Fifth Ave., New York, N. Y. (D)
John-Maville Corp., 22 E. 40th St., New York, N. Y. (CB)
Novelty Sound Co., York Mills Corp., 630 W. 49th St., New York, N. Y. (DC)
Owens-Corning Fiberglas Corp., Nicholas Bldg., To-
ledo, Ohio (C)
United States Gypsum Co., 300 W. Adams St., Chi-
icago 11, Ill. (C)
Wood Conversion Co., First National Bank Bldg., St. Paul 1, Minn. (A)

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Armstrong Cork Co., Lancaster, Pa. (C)

CORK
Armstrong Cork Co., Lancaster, Pa. (C)

FIBREBOARD
Armstrong Cork Co., Lancaster, Pa. (C)

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Stag Mfg. Co., Inc., 6000 St. Louis Ave., St. Louis 20, Mo. (NA)

POPCORN
American Pop Corn Co., Sioux City, La. (D)
Dore Popcorn Co., 513 W. North Ave., Chicago 39, Ill. (DC)

POPCORN MACHINES
C. Green & Co. Inc., 620 W. Cermak Rd., Chi-
icago 16, III. (D). See page 52.
Kraft Popcorn Machine Co., 120 S. Halsted St., Chi-
icago 6, Ill. (ADD)

POPCORN SUPPLIES
Dore Popcorn Co., 513 W. North Ave., Chicago 39, Ill. (DC)
Kraft Popcorn Machine Co., 120 S. Halsted St., Chi-
icago 6, Ill. (ADD)

SOURCES
Atlas Drug Co., 762 S. Wabash Ave., Chicago 5, Ill. (DCB)
General Electric Co., Bloomfield, N. J. (B)
Kraft Popcorn Machine Co., 192 Avalanche Ave., New York 16, N. Y. (B)
Standard Stove Fxiture Co., 644-48 W. Madison St., Chicago 5, Ill. (D)

4 CONFESSIONING
BEVERAGES
Beverage Co. of America, Hoboken, N. J. (C)
Dole Orange Co., Hollywood 11, Calif. (C)
Pepsi-Cola Co., Long Island City 1, N. Y. (B)

BEVERAGES COOLERS
Brownsville-Bucks-Colander Co., 622 S. Wabash Ave., Chicago 5, Ill. (DCB)
Simons Electric Co., Bloomfield, N. J. (B)

BOOThS, WOOD AND UPHOLSTERED
B. Brodaty Biising, 2127 W. Iowa St., Chicago 22, Ill. (D)
Comfort Lines, Inc., 1755 W. Divisese Blvd., Chi-
icago 14, Ill. (D)

BOOTH DISPLAY CASES
Columbus Show Case Co., 880 W. Fifth Ave., Colum-
bus 8, Ohio. (DNA)

CORN STORAGE CRIBS
Kristy Kai Molkine Machine Co., 120 S. Halsted St., Chi-
icago 6, Ill. (AD)

CONCESSIONAIRES
ABC Group Service Agency, 45 W. 36th St., New York 18, N. Y. (D)

ICE CREAM FREEZERS
General Electric Co., Appliances & Merchandise Dept., N. Y. (D)

ICE STORAGE
American Pop Corn Co., Sioux City, La. (D)

ICE STORES
B & B Popcorn Machine Co., 120 S. Halsted St., Chi-
icago 6, Ill. (ADD)

ICE TRAYS
Kellogg Co., Inc., 3300 St. Louis Ave., Chicago 6, Ill. (ADD)

ICE TRUSSES
Lafayette Ice Machine Co., West Chester, Pa. (D)
Wrightington Electric Corp., Refrigeration Special-

LAMPS, LIGHTING AND CEILING FixTures
Wrightington Electric Corp., 16th St., St. Louis 2, Mo. (D)

MANUFACTURERS
A. A. Can & Bottle Mfg. Co., 120 S. Halsted St., Chi-
icago 6, Ill. (ADD)

MEAT CUTTERS
Chicago Meat Cutter Co., 880 W. Fifth Ave., Colum-
bus 8, Ohio. (DNA)

MILLS
American Pop Corn Co., Sioux City, La. (D)

MILLS, ICE CRUSHING
General Electric Co., Appliances & Merchandise Dept., N. Y. (D)

MOISTURIZERS
American Pop Corn Co., Sioux City, La. (D)

MUSICAL INSTRUMENTS
American Pop Corn Co., Sioux City, La. (D)

NATIONAL, 4TH ST. AND ORANGE AVE.

PHOTOGRAPHIC SUPPLIES
American Pop Corn Co., Sioux City, La. (D)

POP-RATING MACHINE
American Pop Corn Co., Sioux City, La. (D)

PRINTING INK
American Pop Corn Co., Sioux City, La. (D)

PRINTER SUPPLIES
American Pop Corn Co., Sioux City, La. (D)

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American Pop Corn Co., Sioux City, La. (D)

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American Pop Corn Co., Sioux City, La. (D)

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American Pop Corn Co., Sioux City, La. (D)

SHEETS, WOOD AND METAL
American Pop Corn Co., Sioux City, La. (D)

SKIES AND SUNSHINE
American Pop Corn Co., Sioux City, La. (D)

SNACK BARS
American Pop Corn Co., Sioux City, La. (D)

SOAP FACTORIES
American Pop Corn Co., Sioux City, La. (D)

SOUR CEREAL
American Pop Corn Co., Sioux City, La. (D)

SUGAR CANES
American Pop Corn Co., Sioux City, La. (D)

SUGAR MIXTURES
American Pop Corn Co., Sioux City, La. (D)

TELEPHONE EQUIPMENT
American Pop Corn Co., Sioux City, La. (D)

THE "KEY TO BETTER BUYING" DIRECTORY OF THE MODERN THEATRE

89
5 DECORATING

ARCHITECTURAL GLASS

BLACK LIGHT MURALS
Don Hill, Black Light Murals, 7358 Sunset Monarch Blvd., Hollywood 48, Calif. (D)

DECORATIVE GRILLES

FACING MATERIALS, INTERIOR
American Terra Cotta Corp., 228 N. LaSalle St., Chicago 1, Ill. (B)
Armstrong Cork Co., Lancaster, Pa. (C)
Congoleum-Naaf Co., Inc., 316 Belboye Dr., Kearny, N. J. (T)
Marshall Wall Products, Inc., Dover, Ohio (C)
Seminole Porcelain Metalics, Inc., 28-20 Borden Ave., Long Island City 1, N. Y. (DC)

FLEXIBLE GLASS
Libby-Owens-Ford Glass Co., Nicholas Bldg., Toledo, Ohio (D)
United States Plywood Corp., 103 Park Ave., New York, N. Y. (DCB)

FLUORESCENT PIGMENTS & SUPPLIES
General Luminous Corp., 732 S. Federal St., Chicago 5, Ill. (C)
Metropolitan Screen Studios, Inc., 1611 Davenport St., Omaha 5, Neb. (DCI)
Sindaco Co., 35 W. 52nd St., New York 19, N. Y. (DA)
Switzer Bros., Inc., 1220 Huron Rd., Cleveland 15, Ohio (DA). See page 44.

LUMINESCENT PIGMENTS & SUPPLIES
Switzer Bros., Inc., 1220 Huron Rd., Cleveland 15, Ohio (DA). See page 44.

PAINT PRODUCTS
Aluminum Industries, Inc., 2428 Beekman St., Cincinnati 20, Ohio (I)
American Cork Co., 43 E. Ohio St., Chicago 1, Ill. (D1)
Allan Powder Co., Zayon Div., Stamford, Conn. (D1)
Continental Car-No Var Corp., East National Ave., Baltimore 2, Md. (D1)
Devos & Reynolds Co., Inc., 44th St. & 1st Ave., New York 18, N. Y. (D1)
Dolphin Paint & Varnish Co., Champain & Locust St., Toledo, Ohio (D1)
Interchemical Corp., Murphy Paint Div., 250 Fifth Ave., New York 1, N. Y. (D1)
A. C. Horn Co., 28 E. 46th St., Long Island City 1, N. Y. (DC5)
Lowes Bros. Co., 424 E. Third St., Dayton 2, Ohio (D1)

PATCHING PLASTER
Muraco Co., Staten Island 1, N. Y. (I)
V. S. Johnson Co., 300 W. Adams St., Chicago 6, Ill. (C)

PLASTER PRODUCTS
Alexite Engineering Co., Alexander Film Bldg., Colorado Springs, Colo. (DC1)
Calitex Corp., 130 S. LaSalle St., Chicago, Ill. (C1)
United States Gypsum Co., 300 W. Adams St., Chicago 3, Ill. (C1)

PLASTIC MATERIALS
Alexite Engineering Co., Alexander Film Bldg., Colorado Springs, Colo. (DC1)
Belo Investments Inc., 151 Const, Lawrence, Mass. (I)

Falk Glass Products Co., 5 Union Sq., New York 3, N. Y. (T3C)
B. F. Goodrich Co., 500 S. Main St., Akron 18, Ohio (B)
Thomas Moulding Floor Mfg. Co., 150 W. Water St., Chicago 1, Ill. (C3)

WALLBOARDS
Armstrong Cork Co., Lancaster, Pa. (C)
Former Insulation Inc., 463 Spring Grove Ave., Cincinnati 22, Ohio (B1)
Insigna Div., Minnesota & Ontario Paper Co., Minneapolis 2, Minn. (M)
Johns-Manville Corp., 22 E. 40th St., New York 16, N. Y. (C)
Marsh Wall Products, Inc., Dover, Ohio (C)
Ceramite Co., 111 W. Washington St., Chicago 2, Ill. (C)
J. G. Supske Co., 300 W. Adams St., Chicago 6, Ill. (C)

WALL COVERINGS, FABRIC
Frederic Blank & Co., Inc., 230 Park Ave., New York 17, N. Y. (DCB1)
Columbus Coated Fabrics Corp., 1200 N. Grant Ave., Columbus 16, Ohio (I)
Congress-Naaf Co., Inc., 195 Belboye Dr., Kearny, N. J. (C)
Dolanaka Co., 142 W. 44th St., New York 18, N. Y. (DCB1)
Interchemical Corp., Standard Coated Products Div., 337 Fifth Ave., New York 1, N. Y. (DCB1)
Maharam Fabric Corp., 130 W. 31st St., New York 1, N. Y. (DCB1)
Mainland Duraleather Co., Amber & Willard Sts., Philadelphia 5, Pa. (C)
Novely Scenic Studios, Inc., 350 W. 31st St., New York 18, N. Y. (DCB1)
Pepitone Mfg. Co., 111 W. 44th Ave., Madison, N. Y. (DCB1)
Textilecraft Corp. of New York, 411 Madison Ave., New York 22, N. Y. (C1)

WOODED VENEER PANELS
Formica Insulation Co., 4600 Spring Grove Ave., Cincinnati 6, Ohio (B2)
Ingram-Richardson Mfg. Co., Beaver Falls, Pa. (C)
Jasper Wood Products, Inc., 4656 Main St., Dover, Ohio (D2)
United States Plywood Corp., 103 Park Ave., New York 18, N. Y. (D1)
Upson Co., Lockport, N. Y. (C)

WOOD AND VENEER PANELS
Frederic Blank & Co., Inc., 230 Park Ave., New York 17, N. Y. (DCB1)
United Wallcoverings Co., 22 W. North Blvd., Chicago 54, Ill. (C)

WALLPAPER, WASHABLE
Frederic Blank & Co., Inc., 230 Park Ave., New York 17, N. Y. (DCB1)
United Wallcoverings Co., 22 W. North Blvd., Chicago 54, Ill. (C)

LINOLEUM
Armstrong Cork Co., Lancaster, Pa. (C)
Congoleum-Naaf Co., 195 Belboye Dr., Kearny, N. J. (C)

ASPHALT TILE
Armstrong Cork Co., Lancaster, Pa. (C)
Congoleum-Naaf Co., Inc., 195 Belboye Dr., Kearny, N. J. (C)
David E. Kennedy, Inc., Brooklyn 15, N. Y. (C1)
Siome-Blabon Corp., New York 16, N. Y. (C1)

CARPET CUSHIONS
American Hair & Felt Co., 1828 Merchandise Mart, Chicago 10, Ill. (C)
Busse-Sanford Carpet Co., 140 Madison Ave., New York 15, N. Y. (C)

CARPET SWEEPERS
Bassell Carpet Sweeper Co., Grand Rapids 2, Mich. (C)
Lemons-Fray & Clark, New Britain, Conn. (I)

CORK TILE
Armstrong Cork Co., Lancaster, Pa. (C)
David E. Kennedy, Inc., Brooklyn 15, N. Y. (C)

FLOOR MACHINES
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill. (B)

FLOOR RESURFACERS
A. C. Horn Co., 43-38 Tenth St., Long Island City 1, N. Y. (DCB1)
L. Leebornstein Sons, Inc., 88 Lexington Ave., New York 8, N. Y. (DCB1)
Tutteco Co., 515 Teachout Bldg., Des Moines 9, Iowa (DCB)

FLORING SCRUBBERS AND POLISHERS
Continental Car-No Var Corp., East National Ave., Brazil, Ind. (DB)
National Terrazzo & Mosaic Ass’n, Inc., 1420 New York Ave., N. W., Washington 5, D. C. (DB)

FLOOR WAXES AND FINISHES
Armstrong Cork Co., Lancaster, Pa. (C)
Congoleum-Naaf Co., Inc., 195 Belboye Dr., Kearny, N. J. (C)
Continental Car-No Var Corp., East National Ave., Brazil, Ind. (DB)
A. C. Horn Co., 43-38 Tenth St., Long Island City 1, N. Y. (DCB)
Thos. Moulding Floor Mfg. Co., 150 W. Waterer Dr., Chicago 1, Ill. (C)
Theo. R. Robertson Products Co., Inc., 700-704 W. Division St., Chicago 15, III. (DINA)
Superior Screen Corp., 175 Pacific St., Brooklyn 2, N. Y. (DD)

MATS AND MATTING
A. H. Atchley Co., Inc., 9-11 White St., New York 6, N. Y. (C1)
American Mat Corp., 1719 Adams St., Toledo, Ohio (A). See page 66.
B. F. Goodrich Co., 500 S. Main St., Akron 18, Ohio (B)
Campbell-Jackson Co., 206 Fifth Ave., New York 11, N. Y. (N)
Perkins & Rubber Co., Inc., 320 W. 58th St., New York, N. Y. (AIO)
Porcelain Rubber Mfg. Co., Perrine Ave., Trenton 2, N. J. (CA)

RUBBER TILE
Armstrong Cork Co., Lancaster, Pa. (C)
WEATHERPROOFING

Allied Chemical & Dye Corp., Barrett Div., 40 Recto-
tor St., New York 6, N. Y. (C)
American Siding Co., 41 E. Ohio St., Chicago 11, Ill. (D)
A. H. Fox Co., Inc., 43-36 Tenth St., Long Island
City 1, N. Y. (DC)
Taylor Bros., 515 Teasach Bldg., Des Moines 9, Iowa (DC)

WOOD PRESERVATIVE

L. Sonneborn Sons, Inc., 88 Lexington Ave., New
York 16, N. Y. (A)

8 FURNISHINGS

ASILE LIGHTS

Fontaine Electric Co., 62 E. 13th St., Chicago 5, Ill.
Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Ill. (CA)

CONTROL HOSES AND POSTS


DIRECTIONAL SIGNS

Fork Glass Products Co., 5 Union Sq., New York 3, N. Y. (C)
Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Ill. (CINA)

DRAPEYER AND CURTAIN

Sons, Inc., 1010 W. Belden Ave., Hyde Park 6, N. Y. (DINA)
Dixie Bldg., 447 W. 44th St., New York 18, N. Y. (DCHBA)

DRINKING FOUNTAINS

Coolventilator, 240 S. St., Brooklyn 17, N. Y. (1)
Eho Mfg. Co., 411 W. Town St., Columbus 6, Ohio (I). See page 76.

EXIT SIGNS

Falk Glass Products Co., 5 Union Sq., New York 3, N. Y. (C)
Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Ill. (CINA)

INTERIOR DECORATION

Fredrickson & Co., Inc., 230 Park Ave., New York 17, N. Y. (DCBA)
Nevsky Screen Studios, 320 W. 48th St., New York, N. Y. (D)
Sons, Inc., 1311 N. Wells St., Chicago 17, Ill. (C)

INTERIOR WALL FINISHES

American Siding Co., 41 E. Ohio St., Chicago 11, Ill. (DI)
American Terra Cotta Corp., 228 N. LaSalle St., Chi-
grove Corp., 447 W. 44th St., New York, N. Y. (DCBA)
Metropolitan Screen Studios, 1161 Davenport St., Omaha 2, Neb. (DC)
Novsky Screen Studios, 320 W. 48th St., New York, N. Y. (DC)
Pantone Corp., of I, 444 Madison Ave., New York 22, N. Y. (CB1)

"THE KEY TO BETTER BUYING" DIRECTORY OF THE MODERN THEATRE

RUGS AND UPHOLSTERY CLEANING

Bigoew-Gold Corp Co., Inc., 110 Madison Ave., New
York, N. Y. (C). See page 45.

CONTINENTAL INTERIOR-EXTERIOR, EAST NA-
tional, (B) (DI)

Kawneer Co., 2911 Front St., Niles, Mich. (C)

THEATRE FRONTS

Kawneer Co., 2911 Front St., Niles, Mich. (C)
Libbey-Owens-Ford Glass Co., Niles, Mich., To-
ledo, 1 (C)
Libbey-Owens-Ford Glass Co., Niles, Mich., To-
ledo, 1 (C)
Libbey-Owens-Ford Glass Co., Niles, Mich., To-
ledo, 1 (C)

GASKET BLOCKS

Owens-Illinois Glass Co., Insulux Products Div.,
Ohio Bldg., Toledo 1, Ohio (C)
Libbey-Owens-Ford Glass Co., Grand Bldg., Pitts-

METAL ENTRANCE DOORS

Kawneer Co., 2911 Front St., Niles, Mich. (C)

THEATRE FRONTS

Kawneer Co., 2911 Front St., Niles, Mich. (C)
Libbey-Owens-Ford Glass Co., Niles, Mich., To-
ledo, 1 (C)

GLASS BLOCKS

Owens-Illinois Glass Co., Insulux Products Div.,
Ohio Bldg., Toledo 1, Ohio (C)
Libbey-Owens-Ford Glass Co., Grand Bldg., Pitts-

THEATRE FRONTS

Kawneer Co., 2911 Front St., Niles, Mich. (C)
Libbey-Owens-Ford Glass Co., Niles, Mich., To-
ledo, 1 (C)

GLASS BLOCKS

Owens-Illinois Glass Co., Insulux Products Div.,
Ohio Bldg., Toledo 1, Ohio (C)
Libbey-Owens-Ford Glass Co., Grand Bldg., Pitts-

METAL ENTRANCE DOORS

Kawneer Co., 2911 Front St., Niles, Mich. (C)
9 FURNITURE

CHROME TUBULAR FURNITURE
Dobbs-Mason Furniture Co., Inc., 192 Lexington Ave., New York 16, N. Y. (A)
Arthur Manufacturing Co., 201 E. 33rd St., New York 10, N. Y. (A)

FURNITURE POLISH
Bear Chemical Co., 2107 W. Erie Ave., Philadelphia 43, Pa. (A)

FURNACE MOUNTINGS
Dobbs-Mason Furniture Co., Inc., 192 Lexington Ave., New York 16, N. Y. (A)

GLASS & STAINED GLASS
Dobbs-Mason Furniture Co., Inc., 192 Lexington Ave., New York 16, N. Y. (A)

HEATING

10 HEATING

BOILERS AND FURNACES
Chrysler Corp., Airdrip Div., 1119 Leo St., Dayton 1, Ohio (B)

FANS, HEAT CIRCULATORS
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill. (A)

GAS BURNERS
Aetna Gas Appliance Co., 3006 Elston Ave., Chicago 18, Ill. (C)

GRAILS AND REGISTERS
Tuttle & Butler, Inc., Cortland Ave., New Britain, Conn. (A)

HEATING SYSTEMS
Bryant Air Conditioning, Inc., 1915 W. Colfax Ave., Chicago 17, Ill. (A)

OIL BURNERS
Chrysler Corp., Airdrip Div., 1119 Leo St., Dayton 1, Ohio (B)

RADIATORS
Burnham Boiler Corp., Irvington, N. Y. (B)

STOKERS
Chrysler Corp., Airdrip Div., 1119 Leo St., Dayton 1, Ohio (B)

UNIT HEATERS
Fodder Insulation Corp., Buffalo 7, N. Y. (C)

BATTERIES & CHARGERS
Cutler-Hammer Co., 315 N. 12th St., Milwaukee, Wis. (DCBINA)

BATTERY CHARGING RHEOSTATS
Westinghouse Lamp Div., 9 South St., Mont Vernon, N. H. (DCBINA)

BATTERIES & CHARGERS
Cutler-Hammer Co., 315 N. 12th St., Milwaukee, Wis. (DCBINA)

BATTERY CHARGING RHEOSTATS
Westinghouse Lamp Div., 9 South St., Mt. Vernon, N. H. (DCBINA)

BATTERIES & CHARGERS
Cutler-Hammer Co., 315 N. 12th St., Milwaukee, Wis. (DCBINA)

BATTERY CHARGING RHEOSTATS
Westinghouse Lamp Div., 9 South St., Mont Vernon, N. H. (DCBINA)
FLUORESCENT LAMPS & FIXTURES
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill. (NIA)
General Electric Co., Lamp Dept., Nela Park, Cleveland 12, Ohio (CINA)
Sylvania Electric Products Inc., 500 Fifth Ave., New York 19, N. Y. (DCA)


FLUORESCENT LAMP RESISTORS
Ward Leonard Electric Co., 98 South St., Mt. Vernon, N. Y. (DCINA)

GELATINE SHEETS
Klein Bros., 321 W. 55th St., New York 19, N. Y. (DCA)


INCANDESCENT LAMPS
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill. (NIA)
General Electric Co., Lamp Dept., Nela Park, Cleveland 12, Ohio (CINA)
Sylvania Electric Products Inc., 500 Fifth Ave., New York 19, N. Y. (DCA)


LIGHTING FIXTURES
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill. (NIA)
Fleur-O-Lite Manufacturers, 2116 Keith Blvd., Cleveland 16, Ohio (DCBC)
General Luminescent Corp., 722 S. Federal St., Chicago 17, Ill. (N. C) (D)
Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Ill. (NIA)
Klein Bros., 321 W. 55th St., New York 19, N. Y. (DCA)

PABST & SON'S, 2159 S. Kinzie Ave., Chicago 12, Ill. (NIA)

Sylvania Electric Products Inc., 500 Fifth Ave., New York 19, N. Y. (DCA)

ASSOCIATES
Abingdon Pottery, Inc., Abingdon, Ill. (C)
Bingley Mfg. Co., Detroit 1, Mich. (C)
W. A. Case & Son Mfg. Co., Buffalo 3, N. Y. (C)
Culligan Co., Ford City, Pa. (B)
Just Mfg. Co., 4610-20 W. 21st St., Chicago 50, Ill. (C)

TOILET COMPARTMENTS
Albenea Supply Company, 110 W. Madison St., Chicago 7, Ill. (C)
First Metal Mfg. Co., 1205 W. Roscoe St., Chicago 15, Ill. (C)

TOILET FIXTURES
American Radiator & Standard Sanitary Corp., Pittsburgh, Pa. (B)
Eljer Co., Ford City, Pa. (B)
Kohler Co., Kohler, Wis. (B)
Speckman Co., Wilmington 59, Del. (B)

TOILET SEATS
Brunswick-Balke-Collender Co., 633 S. Wabash Ave., Chicago 5, Ill. (DCB)

WASHINGTON ACCESORIES
Klahr Wall Products Inc., Detroit, Ohio (C)
Theo. R. Roberson Products Co., Inc., 700-704 W. Davenport St., Chicago 10, Ill. (DINA)

WEST DRAINS, 42-15 West St., Long Island City 1, N. Y. (DB). See page 74.

CARBON SAVERS
Best Devices Co., Inc., 10516 Western Ave., Cleveland 11, Ohio (INA)

CARBON BALE CANS

CHANGE-OVER DEVICES

CONDENSING LENSES
Bausch & Lomb Optical Co., 635 S. Paul St., Redwood 2, N. Y. (ABR). See page 82.

CUE MARER

ELECTRIC HAND DRYERS
Chicago Hardware Foundry Co., North Chicago, Ill. (E)

13 PLUMBING

14 PROJECTION

THE KEY TO BETTER BUYING" DIRECTORY OF THE MODERN THEATRE
20 TICKET OFFICE

BOXOFFICES


BOXOFFICE RAILING


COIN CHANGING MACHINES

Area Metal Products Corp., 4704 W. Armitage St., Chicago 44, Ill. (A).

Brandt Automatic Cashier Co., 515-17 First St., Watertown, Wis. (I).


Vendo Co., 7400 E. 12th St., Kansas City 3, Mo. (I).

COIN SORTERS AND COUNTERS

Brandt Automatic Cashier Co., 515-17 First St., Watertown, Wis. (I).

S. R. Blackstone, Madison 1, Wis. (D).

COIN WRAPPERS AND STRAPS

Brandt Automatic Cashier Co., 515-17 First St., Watertown, Wis. (I).

S. R. Blackstone, Madison 1, Wis. (D).

SAFES

Riebold, Inc., Canton 2, Ohio (D).

Herrings-Noll-Sauer Safe Co., Hamilton, Ohio (D).

Mosler Safe Co., Hamilton, Ohio (DCB).

TICKET CHOPPERS AND BOXES

General Register Corp., 36-20 33rd St., Long Island City 1, N. Y. (A). See page 76.

Golden Mig. Co., 218 W. Madison St., Chicago 7, Ill. (A). See page 70.


Rutter Co., Inc., 660-70 W. 4th St., Cincinnati 3, Ohio (DCINR).


TICKET ISSUING MACHINES

General Register Corp., 36-20 33rd St., Long Island City 1, N. Y. (A). See page 76.

Golden Mig. Co., 218 W. Madison St., Chicago 7, Ill. (A). See page 70.


Rutter Co., Inc., 660-70 W. 4th St., Cincinnati 3, Ohio (DCINR).


TICKET REGISTERS

General Register Corp., 36-20 33rd St., Long Island City 1, N. Y. (A). See page 76.
COIN MACHINES

Mills Industries, Inc., 4100 W. Fullerton St., Chicago 29, Ill. (B)
North-Western Automatic Candy Corp., 815 N. 16th Ave., Portland 17, Ore. (B)
Stoner Mfg. Corp., Aurora, Ill. (D)
Vendo Co., 7400 E. 12th St., Kansas City 3, Mo. (D)

CONFECTION DISPENSERS

Automatic Confection Co. of America, 222 W. North Ave., Chicago 2, Ill. (C)
National Mfg. Co., Cedar Rapids, Iowa (D)
Shipman Mfg. Co., Los Angeles 23, Cali. (D)

POPCORN VENDOR

7 & C. C., Box 5998, Dallas, Tex. (D)

SANITARY NAPKIN DISPENSERS

Hospital Specialty Co., 1934 E. 66th St., Cleveland 3, Ohio (B)
Intercontinental Cellulose Products Co., 919 N. Michigan Ave., Chicago, Ill. (B)
Personal Products Corp., Milltown, N. J.

Source information on items not listed herein may be had by writing The MODERN THEATRE, INFORMATION BUREAU, 332 S. Michigan Ave., Chicago 4, Ill.

21 VENDING MACHINES

BOWLING & BILLIARDS

Brunswick-Balke-Collender Co., 623 S. Wabash Ave., Chicago 5, Ill. (DCB)
Burrows Corp., Portland 3, Me. (C)
Comstock Corp., 2551 W. St. Paul Ave., Chicago 47, Ill. (INA)
Friedrich, Ed., Inc., San Antonio, Tex. (D)
Royal Metal Mfg. Co., 272 Lake Michigan Ave., Chicago 1, Ill. (A)
United Low Co., Boston, Mass. (B)

CHROME PLATING

Rose Plating Works, 217 W. Illinois St., Chicago 10, Ill. (D)

CLOTHES HANGERS, PLASTIC

Bozard Products Sales, Inc., 151 Canal St., Lawrence, Mass. (B)

ELECTRIC MOTORS

Diehl Mfg. Co., Finderne Plant, Somerville 1, N. J. (CA)
Reeves Electric Co., 2650 W. Congress St., Chicago 12, Ill. (INA)

FUSE CLAMPS AND PULLERS

Holub Industries, Inc., Sycamore, Ill. (C)

MOTOR REPAIR EQUIPMENT

Holub Industries, Inc., Sycamore, Ill. (C)

22 MISCELLANEOUS

NO-PARKING SIGNS

Textile, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)

PAPER CUPS

Dixie Cup Co., 26th & Dixie Ave., Easton, Pa. (D)

PREFABRICATED UNITS

Great Lakes Steel Corp., Steel-Sivin Div., Penobscot Bldg., Detroit 26, Mich. (B)

PORTABLE ELECTRIC GRINDERS

Diehl Mfg. Co., Finderne Plant, Somerville 1, N. J. (CA)
Reeves Electric Co., 2650 W. Congress St., Chicago 12, Ill. (INA)

SAFETY LADDERS

Dayton Safety Ladder Co., 121 W. Third St., Cincinnati, Ohio (B)

SCREW ANCHORS

Holub Industries, Inc., Sycamore, Ill. (C)

UNIFORMS

Angelica Jacket Co., 1427 Olive St., St. Louis 3, Mo. (D)

WIRE RACKS AND SPECIALTIES

Unstead Mfg. Co., 17902 Orleans Ave., Detroit 3, Mich. (D0)

MATERIAL AND EQUIPMENT BY TRADE NAMES

AN ALPHABETICAL DIRECTORY OF COMMODITIES POPULARLY REFERRED TO AS "ADVERTISED BRANDS"

A

AA MODEL projectors; Monograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
ACE reel and alarm, film scrapers, splicers and tie markers; Ace Electric Manufacturing Co., 1259 Shakespeare Ave., New York 52, N. Y.
ACE-REEVES aluminum; AFFLIGHT division, American Devices, Inc., 424 E. 42d St., New York 17, N. Y.
AIR CHAMP theatre air washers; Alton Mfg. Co., 1112 Ross Ave., Dallas 2, Texas.
AIR-FIGHT plastic and steel model fans and air circulators; W. W. Welch Company, Glenwood Bldg., Cincinnati 2, Ohio.
AIRELO model theatre chairs; Hayward-Wooster Theatre Supply Co., 168 Lake Shore Drive, Chicago 11, Ill.
AIRTERM conditioning equipment; Chrysler Corporation, Airtemp Division, 1119 Lee St., Dayton, Ohio.
ALLEENEERY theatre carpets; C. H. Mosland & Sons, 235 Fifth Ave., New York 16, N. Y.
ALTEC sound equipment and maintenance service; Altec Service Corporation, 250 W. 57th St., New York 19, N. Y.
ALTERCHIL rubber link box; B. H. Altech Corp., 169-23 Whitestone Blvd., New York 13, N. Y.
ALUMINUM stair treads, door thresholds and floor plates; American Metals Co., 400 Coli St., Irvington 11, N. J.
AMERICAN floor coverings; American Abrasive Met- tals Company, 400 Coli St., Irvington 11, N. J.
AMERICAN TERRA COTTA exterior and interior building materials; American Terra Cotta Corporation, 228 N. Le Soile St., South Bend, Ind.
AMERITRED plastic fusing matting; American Mat Corp., 1235 W. 2nd St., Toledo 2, Ohio.
ANCESTOR air conditioners; Ancestor Corporation of America, 211 W. 30th St., Chicago 8, Ill.
ARC-MASTER projection lamps; The Bollamane Company, 1658 15th St., Denver 4, Colo.
ARMATHORE luminaires; The Edwin F. Guth Co., 401 W. 5th St., Los Angeles 7, Cal.
AREKTEX ceramic glazed structural tiles; Arek- tex Corporation, Brazil, Ind.
ARESTONE stone; Armstrong Cork Company, Lancaster, Pa.

B

BESTEL chrome; Automatic Devices Co., 1035 Linden St., Allentown, Pa.
BEVELITE plastic marquee letters; National Theatre Supply Div. of National-Simplex-Budweiser, Inc., 50 Gold St., New York 7, N. Y.
BLACK LIGHT murals; Don Hill Black Light Murals, 720 Santa Monica Ave, Hollywood 26, Calif.
BLACKSTONE coin pickers; S. R. Blackstone, Medici-
 kBODIFORM theatre curtains; American Seating Com- pany, 9th & Broadway, Grand Rapids 2, Mich.
HOLTFLYER all-plastic upholstery fabric; Bolz Pro- ducts Sales, Inc., 151 Canal St., Lawrence, Mass.
BRASSMAD floor, seat and floor plates; Brass Chemical Company, 2107 W. Erie Ave., Philadelphia 40, Pa.
BRANMAK floor, seat, and floor plates; Brass Chemical Company, 2107 W. Erie Ave., Philadelphia 40, Pa.
BRANDT automatic cashiers; coin, playing and changing machines; Brandt Automatic Cashier Company, 521-517 First St., Wheeling, W. Va.
BRONZALON stair treads, door thresholds and floor plates; American Metals Co., 400 Coli St., Irvington 11, N. J.

C

CARACUL theatre carpets; Alexander Smith & Sons Carpet Co., 235 Fifth Ave., New York 16, N. Y.
CARABAU structural glass; Pittsburgh Plate Glass Company, Grant Bldg., Pittsburgh 19, Pa.
CENTURY sound reproductions; Century Projector Corporation, 727 Seventh Ave., New York 19, N. Y.

D

DA-LITE projection screens; Da-Lite Screen Co., Inc., 271-29 N. Pulaski Rd., Chicago 39, Ill.
DE-VITR projection equipment; Devy Corporation, 1911 N. LaSalle Ave., Chicago 14, Ill.
DOEBLER chrome-plated tubular furniture; Doebler Metal Products Corporation, 152 Lexington Ave., New York 16, N. Y.

IN WRITING MANUFACTURERS OR THEIR DISTRIBUTORS PLEASE MENTION

98
TRADE NAME INDEX

N


NATIONAL projectors: National Carbon Comp., 30 E. 42nd St., New York, N.Y.

NATIONAL theatre supplies: National Theatre Supply Co., Inc., 301 W. 24th St., New York, N.Y.

NAUGATUCK plastics: Naugatuck Varnish & Color Co., 460 Cort St., Irvington, N.J.

NICALIN static doors, door thresholds and floor plating: American Mfg. Metals Corp., 460 Cort St., Irvington, N.J.

NILEKEN Static door covers: Fiberglass Fiberglass, theatre greets, Nu-Screen Corporation, 1501 Broadway, New York, N.Y.

O

OASIS electric water coolers: The Edeh Manufacturing Company, 401 West 21st St., Columbus 6, Ohio.


P

PAR-CO lighting fixtures: Par-Co Lighting Equipment Co., Inc., Closter, N.J.

PERCH-SEAT leatherette upholstery: General Chair Co., 1308-25 Eton Ave., Chicago 22, Ill.

PETERS series amplifiers: The Bellini Company, 1792 Davenport St., Omaha 2, Neb.

PETRO projection equipment: National Carbon Comp., 30 E. 42nd St., New York, N.Y.

PETTY theatre curtains: Hit & Miss Mfg. Corp., 101 Park Ave., New York, N.Y.


PETRO aluminum plant: Aluminum Industries, 4240 Western Ave., Cincinnati 15, Ohio.

PITCO store front metal and door hinges: Pittsburgh Plate Glass Company, Grant Bidg., Pittsburgh 19, Pa.

PLASTIC plastic floor tile: U. S. Stoneware Company, Akron, Ohio.


PORTICO marquises, signs, poster cases, box offices, theatre fronts and stainless steel fabrications: Portico Sign & Sons Co., 2159 S. Kincheloe Ave., Millvale 7, Wis.

PRO-CO B CO. popcorn equipment: T & Co., Box 598, Dallas, Tex.

PRO-TEX real horns: Pro-Tex Real Horn Co., 260 N. Fifth Ave., Minneapolis 13, Minn.

PUBO electric water coolers: Pure Filter Corp. of America, 448 Lafayette St., New York 3, N.Y.

R

RCA SERVICE sound equipment maintenance: RCA Service Company, Inc., 101 E. Pearl St., Camden, N.J.

RCA theatre equipment: Radio Corporation of America, Engineering Products Division, Camden, N.J.


RESTORM pointing material: Hewitt Rubber of Buffalo, 1067 Kensington Ave., Buffalo 5, N.Y.
Theatre Equipment Dealers’ Protective Association

National Headquarters: 310 Leonard St., St. Louis, Mo.

Officers:
- Roy G. Colvin, Pres.; J. Elton Peak, Vice Pres.

Executive Committee:

Members:
- Abbott Theatre Equipment Co., Chicago, III.
- Allied Theatre Supply Co., Akron, Ohio.
- American Theatre Supply Co., Sioux Falls, S. D.
- American Theatre Supply Co., Toledo, Ohio.
- Amusement Supply Co., New York, N. Y.
- Brueton Photograph Supply Co., Los Angeles, Calif.
- Capital City Supply Co., Atlanta, Ga.
- Capital Motion Picture Supply Co., New York, N. Y.
- ChicagoBeeren Theatre Supply Co., Chicago, Ill.
- Cline, Joe, Inc., Boston, Mass.
- Cine Supply Co., St. Louis, Mo.
- Cleveland Projector Co., Cleveland, Ohio.
- Detroit Foster Co., Detroit, Mich.
- Des Moines Theatrical Corp., Des Moines, Iowa.
- Dixie Theatre Supply Co., Garden City Beach, N. Y.
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